

# APPROACHING WALDEN

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**Approaching *Walden*: Nature and the Necessaries of the Soul**

**Unit Summary:** “Approaching *Walden*” is a unit designed for high school juniors reading Henry David Thoreau’s “Civil Disobedience” and *Walden* as part of a larger unit on Transcendentalist literature. The unit “approaches *Walden*,” Thoreau’s writing and Transcendentalism in general through an approach Thoreau himself might have recognized, and applauded: asking students to whittle down their possessions, ideas and concepts of self until they discover what is truly necessary and vital in their lives.

Before introducing the unit, the instructor will present two concepts that will later prove vital: the taking of detailed, metacognitive notes using a double-entry journal, and regular reflective journaling at a specific place in nature. The unit properly begins with an introduction to the philosophy of Transcendentalism and to Henry David Thoreau. Students will undertake close readings of “Civil Disobedience” and excerpts from *Walden*. They will examine both their own essential principles and those of Thoreau, and compare them with those of other Transcendentalist writers. They will participate in a group presentation and a Socratic Seminar. Finally, they will complete an essay as the culminating activity for the entire Transcendentalism unit.

*Note: This presentation includes seven lessons directly related to the study of Thoreau and his work. The entire English III Transcendentalism unit includes the study of works by Emerson, Hawthorne and Melville; these lessons are not included within this presentation.*

**Unit 2: Transcendentalism**

**Outcomes:**

At the end of this unit, the student will be able to:

1. Explain the characteristics of American literature in this time period and the origin of these characteristics; (Course Outcome 6-10, 13)
2. Make inferences about the author; (Course Outcome 6)
3. Define Transcendentalism and identify its contemporary influence; (Course Outcome 6-10)
4. Define Anti-Transcendentalism and identify its Puritan roots; (Course Outcome 8, 10)
5. Analyze the benefits and detriments of conformity and civil disobedience; (Course Outcome 3, 5, 13)
6. Discuss the concept of materialism as it is presented in this period’s literature and its place in contemporary society; (Course Outcome 3, 6, 7, 9)
7. Use vocabulary learned in the unit accurately in speech and writing; (Course Outcome 5, 15, 16)
8. Participate effectively in formal and informal class discussions on topics related to the materials in this unit; (Course Outcome 1, 3, 4)
9. Write a formal, analytical essay. (Course Outcome 3, 4, 12, 13, 15)
10. 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. (RL 11-12.1)

11. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement). (RL 11-12.6)
12. 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. (RL 11-12.9)
13. 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.) (W 11-12.4)
14. 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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.) (W 11-12.4)
15. Draw evidence from literary or informational texts to support analysis, a reflection, and research.
  - a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate how an author draws on and transforms source material in a specific knowledge of eighteenth-, nineteenth- or foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”). (W 11-12.9)
16. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. (W 11-12.10)
17. 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.
  - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
  - b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
  - c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
  - 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. (SL 11-12.1)

**De La Salle High School Course Catalog:**

[http://dlshs.schoolsuite.com/data/files/gallery/ContentGallery/Course\\_Catalog1617.pdf](http://dlshs.schoolsuite.com/data/files/gallery/ContentGallery/Course_Catalog1617.pdf)

**California State Standards:**

<http://www.cde.ca.gov/be/st/ss/documents/finalelaccsstandards.pdf>

### Assessments:

1. Class presentations by groups and individuals
2. Formal and informal written compositions
3. Notebooks and journals
4. Graphic representations
5. In-class discussions
6. Projects

### Teaching Strategies:

1. Journal writing
2. Analytical writing
3. Public close readings
4. Class discussion and debate
5. Teacher presentations of historical and literary information
6. Small group projects

### Resources:

1. From "The Journals of Lewis and Clark," Meriwether Lewis and William Clark
2. From *Walden*, Henry David Thoreau
3. "Civil Disobedience," Henry David Thoreau
4. "The Frankness of Nature" and "True Nobleness," James Russell Lowell
5. "Dryad Song," Margaret Fuller
6. "Gnosis," Christopher Pearse Cranch
7. "Hymn of the Earth," William Ellery Channing
8. "Bartleby, the Scrivener," Herman Melville

**Timeline:** Approximately 3 weeks during the first semester.

### Unit Outline:

Pre-Lesson A (45 minutes): Note-taking and metacognitive journal entry.

Lesson I (45 minutes): Background information on Thoreau and Transcendentalism

Lessons II - III (45 minutes each): Close reading of *Walden*; examination of Thoreau's principles and the students' own.

Lesson IV (45 minutes): Close reading of "Civil Disobedience;" group analysis of Thoreau's values

Lesson V (45 minutes): Group presentation on Thoreau's principles through the medium of music

Lesson VI (45 minutes): The poetry of Transcendentalism; defining Transcendentalism in context

### Lesson Plans

**Pre-Lesson A:** Field Notes

Lesson Length: (45 mins)

Materials Needed: *The American Experience*, Pearson Common Core Literature Textbook;  
Reading handouts: “Field Notes,” “String Journal Assignment;” access to computer, LCD projector and screen, white board and markers.

- A. **Journaling:** The instructor will bring students to a quiet, isolated place on campus – ideally a grassy or wooded area. Students will receive a copy of the “Field Notes” graphic organizer [attachment A]. They will then spend the next fifteen minutes silently taking detailed notes on whatever they see, hear, feel or otherwise observe during their time “in nature” in the left column of their journal. (Students tempted to talk will be reminded that other students are likely to write down anything they might say). (15 minutes)
- B. **Metacognitive Journaling:** After returning to the classroom, students will review their notes and describe – in the right side of their journal – the significance of these observations. Why was this particular detail significant to them? What did it remind them of? What questions did it raise for them?. (10 minutes).
- C. **Modeling:** The instructor will model (using the “Think Aloud” method described in Schoenbach, Greenleaf and Murphy’s *Reading for Understanding*) a close reading of an excerpt from Meriwether Lewis’ “Crossing the Great Divide” (*The American Experience*, Pearson Common Core Literature Textbook, p. 379-383). The instructor will alternate reading aloud from Lewis with a description of his or her mental process in engaging the text: which words or passages are familiar? Which are new or confusing? What seems to be important? Why might Lewis have chosen to record this detail? While doing so, the instructor will jot notes on the whiteboard in the manner of a double-entry journal (10 minutes).
- D. **Review:** The instructor will ask students at random (using a deck of playing cards, with one card previously assigned to each student) to describe one detail they noticed during the “Field Notes” exercise, why they chose that detail, and what they wrote about it in their journals. He or she will also introduce the concept of the “String Journal,” and will provide students with copies of the assignment (attachment B). (10 minutes).

Homework: Students will complete the first entry in their “String Journal.”

## Lesson 1: Thoreau and Transcendentalism

Lesson Length: (45 mins)

Materials Needed: *The American Experience*, Pearson Common Core Literature Textbook;  
Reading handouts: “What Would You Save From the Fire?” “Introduction to Transcendentalism;” Introduction to Transcendentalism PowerPoint presentation; access to computer, LCD projector and screen, white board and markers.

### I. Introduction of Transcendentalist Principles

- A. **Background reading:** Gretel Ehrlich, Introduction to *Walden* in *The American Experience*, p. 374-377.
- B. **Writing:** Students will complete the first part of the “What Would You Save From the Fire?” assignment (attachment A), in which they are asked to consider what single material object they would preserve if their home was threatened with destruction. (10 minutes).
- C. **Testing for Background Knowledge:** Using an electronic device (either their own smart phones or an in-class computer), students will complete the Kahoot! online

quiz, “What Do You Know About Thoreau?” (<https://play.kahoot.it/#/k/16b45261-132f-4b16-be49-9a621b4cd482>). (10 minutes)

- D. **Introductory Lecture:** After discussing the results of the Kahoot! quiz, and how they met with or challenged student expectations, the instructor will present the “Introduction to Transcendentalism” PowerPoint. Students can use the attached graphic organizer (attachment B) or their own notebooks to compile notes. (25 mins)

Homework: Students will complete the second part of the “What Would You Save From the Fire?” assignment, comparing the actual object of their choice with their memory of it. As part of the assignment, they will create a brief journal entry reflecting on their choice and what it suggests about what is important to them.

## Lesson 2: Thoreau’s Principles

Duration: 45 minutes

Materials needed: *The American Experience*, Pearson Common Core Literature Textbook; Reading handouts: “What Would You Save From the Fire?” “Canons of Conduct;” access to computer, LCD projector and screen, white board and markers.

### II. Introduction of Thoreau’s Principles

- A. **Discussion:** Students will discuss – first with a partner, then with the other 3-4 members of their table group – their responses to the “What Would You Save From the Fire?” assignment. One student per group will be randomly selected (using a deck of playing cards) to write a summary on the whiteboard *not* of the objects themselves, but of the values and principles they represent. (10 minutes)
- B. **Modeling:** The instructor will model (using the “Think Aloud” method described in Schoenbach, Greenleaf and Murphy’s *Reading for Understanding*) a close reading of an excerpt from Thoreau’s “Where I Lived and What I Lived For” (*The American Experience*, Pearson Common Core Literature Textbook, p. 379-383). The instructor will alternate reading aloud from Thoreau with a description of his or her mental process in engaging the text: which words or passages are familiar? Which are new or confusing? What seems to be important? What resonates with what I already know about Thoreau from reading the “Introduction?” While doing so, the instructor will jot notes on the whiteboard in the manner of a double-entry journal (10 minutes).
- C. **Close Reading:** Students will then continue to read the excerpt by themselves, taking notes in the manner modeled by the instructor using the graphic organizer at the end of the “What Would You Save From the Fire?” activity (10 minutes).
- D. **Metacognitive Journaling:** Working with a partner from their table group, students will review the notes they have taken so far. In evaluating these notes, students will ask each other what Thoreau might mean by a particular passage, or what his quotations and preferences say about his character and principles. (10 minutes).
- E. **Reading:** Students will receive and review a copy of Thomas Jefferson’s “Canons of Conduct” (attachment C). The instructor will explain that the document represents Jefferson’s declarations of principles, the guidelines he lived by and recommended to others.

Homework: In their journals, students will complete their own list of “canons” to live by, based in part on the values they identified during the “What Would You Save From the Fire?” assignment.

### Lesson 3: The Beat of a Different Drummer

Duration of Lesson: 45 mins

Materials needed: *The American Experience*, Pearson Common Core Literature Textbook; Reading handouts: “What Would You Save From the Fire?”; “Henry’s iPod”; access to computer, LCD projector and screen, white board and markers.

#### II. Introduction of Thoreau’s Principles (continued)

- F. **Journaling.** Students will review and evaluate the list of “canons” they created for homework. They will then choose the “canon” or principle they believe is most important and think of a popular song that conveys that principle effectively. They will then write in their journals about how and why that song expresses that principle (10 minutes).
- G. **Review:** The instructor will ask students to review what they learned about Thoreau and his principles during the previous class, and what passages in particular from *Walden* support their conclusions (5 minutes).
- H. **Modeling:** As during the previous class, the instructor will model (using the “Think Aloud” method described in Schoenbach, Greenleaf and Murphy’s *Reading for Understanding*) a close reading of an excerpt from Thoreau’s “Where I Lived and What I Lived For” (*The American Experience*, Pearson Common Core Literature Textbook, p. 383-387). (10 minutes).
- I. **Close Reading:** Students will then continue to read the excerpt by themselves, taking notes in the manner modeled by the instructor using the graphic organizer at the end of the “What Would You Save From the Fire?” activity (10 minutes).
- J. **Group Discussion:** Students will receive a copy of the “Henry’s iPod” assignment developed by Sue Stephenson. They will discuss what they believe Thoreau’s guiding principles to be (based on specific quotes or passages) and choose a list of popular songs they believe reflects those principles. (10 minutes).

Homework: Students will read and complete double-entry journal notes (using the “Field Notes” method described above) the first part of “Civil Disobedience” in *The American Experience*, Pearson Common Core Literature Textbook. In addition, students should find and print the lyrics to the songs they have identified as reflecting Thoreau’s principles.

### Lesson 4: Living Deliberately

Duration of Lesson: 45 mins.

Materials needed: *The American Experience*, Pearson Common Core Literature Textbook; Reading handouts: “What Would You Save From the Fire?”; “Henry’s iPod Evaluation Rubric”; access to computer, LCD projector and screen, white board and markers, posterboard and art materials (colored pencils, markers, etc).

#### III. *Walden* and “Civil Disobedience”

- A. **Group Discussion:** Within their table groups, students will discuss the actions Thoreau describes in “Civil Disobedience,” and the extent to which they correspond to the principles students previously identified as being important to Thoreau (5 minutes).
- B. **Review:** The instructor will ask students from each group (randomly chosen using playing cards) to summarize their table’s discussion on the whiteboard. (5 minutes).
- C. **Modeling:** As during the previous class, the instructor will model (using the “Think Aloud” method described in Schoenbach, Greenleaf and Murphy’s *Reading for*

*Understanding*) a close reading of an excerpt from Thoreau’s “Civil Disobedience,” drawing particular attention to those passages students have identified as confusing or difficult. (5 minutes).

- D. **Close Reading:** Students will then continue to read the excerpt by themselves, taking notes in the manner modeled by the instructor using the graphic organizer at the end of the “What Would You Save From the Fire?” activity (10 minutes).
- E. **Group Activity:** After receiving a copy of “Henry’s iPod Evaluation Rubric,” students will share the printed lyrics they have compiled for songs they believe reflect Thoreau’s principles with the other members of their table group. They will present evidence from the text supporting their choice. Each group will then choose one of those songs as “Henry’s theme song,” and prepare both a poster and a presentation that explains and substantiates that choice. (20 minutes).

Homework: Students will read and complete double-entry journal notes (using the “Field Notes” method described above) the rest of “Civil Disobedience” in *The American Experience*, Pearson Common Core Literature Textbook. In addition, each student will prepare him or herself for a group presentation on the “Henry’s iPod” project.

### Lesson 5: Intoxicating Music

Materials needed: *The American Experience*, Pearson Common Core Literature Textbook; access to computer, LCD projector and screen, white board and markers.

#### III. *Walden* and “Civil Disobedience” (continued)

- F. **Review:** Each table group will prepare for their “Henry’s iPod” presentation, and will write the names of each member of the group on two evaluation rubrics (5 minutes).
- G. **Group Presentation:** Each table group will present their poster and playlist for the “Henry’s iPod” project, and explain (with reference to the text) how their choices reflect Thoreau’s guiding principles. If possible, each group may play “Henry’s Theme Song” for the class; if not, one member of the group could read the lyrics the group has chosen. During the presentation, both the instructor and one other table group (chosen at random) will evaluate the group’s presentation (35 minutes).
- H. **Journaling:** Each student will reflect on the presentations they observed and what they suggested about each group’s interpretation of Thoreau’s principles. What makes music such an effective method for asserting one’s character?

Homework: Students will identify a recent example of “civil disobedience” and compile double-entry journal notes about it (using the “Field Notes” method described above).

### Lesson 6: A Voice in the Wilderness

Duration of Lesson: 45 minutes.

Materials needed: Reading handouts: “What Would You Save From the Fire?”; “The Poets of Transcendentalism”; “Thoreau and the Poets of Transcendentalism,” access to computer, LCD projector and screen, access to the Internet, white board and markers.

#### III. The Poetry of Transcendentalism

- A. **Review:** Using electronic devices (either their phones or a classroom computer), students will submit a definition of Transcendentalism to the discussion board at <https://todaysmeet.com>. Why is the term so difficult to define? What elements does each definition have in common? (5 minutes)

- B. **Modeling:** After distributing a copy of “The Poets of Transcendentalism” (attachment G) to each student, the instructor will model (using the “Think Aloud” method described in Schoenbach, Greenleaf and Murphy’s *Reading for Understanding*) a close reading of James Russell Lowell’s “The Frankness of Nature.” (10 minutes).
- C. **Close Reading:** Each member of the group will then choose one of the five remaining poems in “The Poets of Transcendentalism,” taking notes in the manner modeled by the instructor using the “Thoreau and the Poets of Transcendentalism” graphic organizer. In particular, the instructor will suggest that students pay close attention to the manner in which each poet describes or engages with nature (10 minutes).
- E. **Group Discussion:** Each member of the group will then share his or her interpretation of the poem and its expression of Transcendentalist principles with the rest of the group. As a group, the students will attempt to create a comprehensive definition of Transcendentalism. (10 minutes).
- F. **Review:** The instructor will choose a student from each group at random (using playing cards) for his or her definition of Transcendentalism, and will compare those definitions with those assembled at the beginning of class.

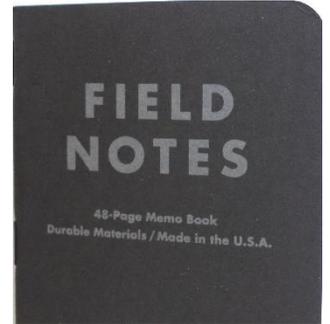
Homework: Using the definition of Transcendentalism their group created in class, students will reconsider the current example of civil disobedience they wrote about in their journals. In a new journal entry, students will attempt to answer the question: how would a Transcendentalist approach this particular issue?

Attachment A

English 3

Field Notes

Write only in the left column for the first portion of this assignment. **Jot down anything you see, hear, smell, taste, touch or otherwise observe during the allotted time.** Don't worry about whether this observation is important or what it means – and don't worry about grammar or spelling. Try to be as thorough and detailed as possible in your description.



I Noticed	I Think, I Feel, I Wonder

For the second part of this assignment, take some time to reflect on what you've observed. What questions come to mind as a result of your observations? What were you thinking about as you noticed this? What did this detail remind you of? **Write these reflections in the right column.**

Now adapt this approach to tonight's reading assignment. As you read, ask yourself: what do I notice about this text? Which words or phrases stand out? What confuses you? What seems like it might be important (even if you aren't sure why). Which words do you need defined? Write down whatever you notice in the left column – and be sure to include page numbers!

I Noticed	I Think, I Feel, I Wonder

Once you've completed the reading, go back over your notes. Why did a particular passage seem meaningful to you? Why did another passage seem confusing? You don't have to have all the answers – your job here is not to analyze the text, but the ways in which you are thinking about it.

## Attachment B

### English 3

“Thoreau would have us think like a river, a pond, a tree, another animal or human; to adopt their point of view instead of our own, to build a fire in the mind with real wood and a match that cannot be extinguished. Then, the fresh, dawnlike nature of things – what Thoreau calls ‘the auroral character’ – will keep radiating, piercing the difficulties in our lives with new songs. A hut in the woods, a still pond, a fresh breeze; these morning winds carry poems, music, love, and loss into our days. Not a dreaminess, but the direct experience of life as it is.”

--“Introduction to *Walden*,” Gretel Ehrlich

### String Journal Assignment



1). Choose a particular location in nature\* to which you can return on a weekly basis.

\*“Nature” can be any secluded, open-air area where you are surrounded by growing things. The top of Mt. Diablo would definitely qualify as “nature.” So would a state park. Your backyard might qualify. A traffic island in the middle of a parking lot would probably not.

If you cannot return to your chosen location during the week (because you are traveling, for example) choose a similar location in nature to complete your observations.

2). Tie the piece of colored string you will receive to an object in this area. This will help you orient yourself on your return.

3). Spend 15-30 minutes alone in this location, leaving your phone, music and other potential distractions behind.

4). Write down what you notice during this experience.

5). After you have completed your time in nature, take some time to reflect on your notes and describe how you felt, what you thought about, and why you might have thought these things. Begin with strong descriptive details and allow your reflective mind to wander from there.

You can use the following table to organize your observations:

<p><b>I notice...</b>  <i>What do you see, hear, smell, touch or otherwise observe?</i></p>	<p><b>I wonder...</b>  <i>What questions come to mind during your observations?</i></p>	<p><b>This reminds me of...</b>  <i>Try to come up with as many connections as you can. Go into your own network of memories and see how this new set of observations fits.</i></p>
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I will collect 3-4 string journals at random from the class each week. **If your journal is clear, detailed, thoughtful and complete, you will receive the full 15 points for the assignment.** If your journal is complete, but lacks detail or reflection, you will receive 10 points for the assignment. If your journal is missing or incomplete on the week I request it, you will receive a zero for the assignment.

Don't panic – and choose a place that captures your imagination...

Attachment C

English 3

What Would You Save From the Fire?

“We are often reminded that if there were bestowed on us the wealth of Croesus, our aims must still be the same, and our means essentially the same. Moreover, if you are restricted in your range by poverty, if you cannot buy books and newspapers, for instance, you are but confined to the most significant and vital experiences; you are compelled to deal with the material which yields the most sugar and the most starch. It is life near the bone where it is ever on a lower level by magnanimity of a higher. Superfluous wealth can buy superfluities only. Money is not required to buy one necessary of the soul.”

--Henry David Thoreau, *Walden*



Imagine that there is a fire in your home, and that you can take only one possession with you as you escape. What would you choose?

(For the purpose of this experiment, assume that people, pets, plants and all other living things are safe and do not need to be rescued).

Prewriting

1). Please fill out the following chart based on *what you remember* about this object:

<b>I notice...</b>	<b>I wonder...</b>	<b>This reminds me of...</b>
<i>Provide as detailed a description as possible. What do you see, hear, smell, touch or otherwise observe?</i>	<i>How do you react to this description? (Does the softness of your favorite flannel shirt make you feel comfortable? Does the picture of your grandparents trigger feelings of love and loss?)</i>	<i>Why do you think you react this way?</i>

2). Now observe the actual object within your home. What might you add to or change about your description?:

<p><b>I notice...</b> <i>What role does this object play in your life?</i></p>	<p><b>I wonder...</b> <i>What does this object represent for you? Was it a gift? Did you create or earn it? Does it allow you to fulfill your purpose?</i></p>	<p><b>This reminds me of...</b> <i>What would you lose if you no longer possessed this object? How difficult would it be to replace?</i></p>
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Create a short (2-3 paragraph) journal entry based on your analysis. What does your choice of object to rescue say about who you are and what is important to you? What is “significant and vital” about this object? What would it take for you to give it up? How would it affect you? What does it mean for something to be a ‘necessary of the soul?’ Does this object qualify?

I will evaluate your journal entry according to the following criteria:

	Superior (3 points)	Good (2 points)	Poor (1 point)
Reflection	Demonstrates a conscious and thorough understanding of the writing prompt and the subject matter. This reflection can be used as an example for other students.	Demonstrates a thoughtful understanding of the writing prompt and the subject matter.	Demonstrates a limited understanding of the writing prompt and subject matter. This reflection needs revision.
Evidence	Uses specific and convincing examples from your observations to support claims in your own writing, making insightful and applicable connections between texts.	Uses relevant examples from your observations to support claims in your own writing, making applicable connections between texts.	Uses incomplete or vaguely developed examples to only partially support claims with no connections made between texts.
Language	Uses stylistically sophisticated language that is precise and engaging, with notable sense of voice, awareness of audience and purpose, and varied sentence structure.	Demonstrates control of the conventions, exhibiting occasional errors only when using sophisticated language.	Demonstrates limited control of the conventions, exhibiting frequent errors that make comprehension difficult.

Sources: <http://www.johnmuirlaws.com/natural-history/deep-observation> and [http://www.readwritethink.org/files/resources/lesson\\_images/lesson963/Rubric.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson963/Rubric.pdf)

As you read *Walden*, look for words or passages that suggest what might be most important to Thoreau – either physical objects, or guiding principles for his behavior. What are his “necessaries of the soul?” Jot these down in the left-hand column – and don’t forget to include page numbers!

What Matters	Why I Think It Matters

Once you’ve completed your reading, return to your notes. **Why do you think these particular objects or principles are important to Thoreau?** What does this tell you about him? Provide these reflections in the right column.

## Attachment D

Everything you ever wanted to know about...

# Transcendentalism

...but were afraid to ask

Who were the Transcendentalists?

- A loose-knit group of \_\_\_\_\_ who flourished in the 1830s and 40s.
- Transcendentalists believed the \_\_\_\_\_ was at the center of the universe – more powerful than any \_\_\_\_\_, whether political or religious.



Transcendentalist Themes:

'The Age of the First-Person Singular'

Confidence and Guilt

Utopianism vs. The American Dream

Nature (Self) vs. Civilization (Society)

Transcendentalist Authors:

Ralph Waldo Emerson

Henry David Thoreau

Walt Whitman

Margaret Fuller



## Attachment E

# Canons of Conduct

*Thomas Jefferson often took the opportunity to advise his children, grandchildren and others on matters of personal conduct. Over the years he developed a list of axioms for personal behavior. Some seem to have been of his own invention; others derived from classical or literary sources.*

*Jefferson's most extensive list is the one he sent to Cornelia Jefferson Randolph, his granddaughter, while she was visiting her older sister and brother-in-law.*

### **A DOZEN CANONS OF CONDUCT IN LIFE**

1. Never put off to tomorrow what you can do to-day.
2. Never trouble another with what you can do yourself
3. Never spend your money before you have it
4. Never buy a thing you do not want, because it is cheap, it will be dear to you.
5. Take care of your cents: Dollars will take care of themselves!
6. Pride costs us more than hunger, thirst and cold.
7. We never repent of having eat[en] too little.
8. Nothing is troublesome that one does willingly.
9. How much pain have cost us the evils which have never happen !
10. Take things always by their smooth handle.
11. Think as you please, & so let others, & you will have no disputes.
12. When angry, count 10. before you speak; if very angry, 100.

*Jefferson sent a slightly shorter version of the above list to Paul Clay, the son of his friend Charles Clay, in 1817,<sup>2</sup> and a still more refined version in 1825 to John Spear Smith, on behalf of his son Thomas Jefferson Smith. In his 1825 letter, Jefferson listed a "decalogue of canons for observation in practical life."*

1. Never put off till tomorrow what you can do to-day.
2. Never trouble another for what you can do yourself.
3. Never spend your money before you have it.
4. Never buy what you do not want, because it is cheap; it will be dear to you.

5. Pride costs us more than hunger, thirst and cold.
6. We never repent of having eaten too little.
7. Nothing is troublesome that we do willingly.
8. How much pain have cost us the evils which have never happened!
9. Take things always by their smooth handle.
10. When angry, count ten, before you speak; if very angry, an hundred.

Source: <https://www.monticello.org/site/jefferson/canons-conduct>



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## Henry's iPod

This activity is in place of a quiz.  
Value 50 points  
Due on \_\_\_\_\_

Given what you have learned about HDT so far, I challenge you to make the "on-the-go" playlist for his iPod and write the transcript of the NPR interview he will have done for the program "What's on YOUR Playlist?" a show hosted by Sunni Daze where famous people are asked to share their "on-the-go" list and discuss their music choices. Sunni also was a big fan of the TV show

Ally McBeal\* and frequently asks her guests what their "Theme Song" is.

Here's what you do:

1. Select at least 10 songs which you think would be on Henry's "on-the-go" Playlist, based on what you know or think you've learned about Henry. Select no more than 12 songs.
2. Arrange them in the order of frequency with which he plays them.
3. Designate one of the songs as Henry's "theme song."
4. Create the transcript from Henry's appearance on Sunni Daze's show. During the course of the show Henry would be called upon why each of the songs is on his list. His responses should be consistent with what has been inferred about him by you from your readings and class discussions so far and demonstrated through evidence in the discussion from our studies thus far.

Have fun and be creative.  
Feel free to burn Henry's Playlist to a CD.

Attachment G

English 3

Henry's iPod Evaluation Rubric



"The world is but a canvas to  
our imaginations."  
~Henry David Thoreau

	Superior (4 points)	Good (3 points)	Poor (1-2 points)
Song choices consistent with Thoreau's principles and philosophy	You could picture Thoreau singing these songs in the shower, if he had a shower.	Close, but not quite Transcendentalist.	Thorough, perhaps, but not Thoreau.
Originally/creativity of song choices	Clearly, members of your group walk to the beat of a different drummer.	Good choices, if perhaps safe choices. Go confidently in the direction of your dreams!	Characteristic of a life of quiet desperation.
Quality of effort	This group worked hard on this assignment, and its members clearly worked together well.	Interesting, if not polished. Or – polished, if not interesting.	Your memory of this experience might be what is most valuable to you, but more effort would have been more valuable to us.
Format	A typed list of 10 songs, with descriptions of how each relates to Thoreau's principles, and a clearly indicated theme song.	A list of 10 songs, with descriptions of how each related to Thoreau's principles.	Group members courageously refused to do any work as an act of civil disobedience.

## Attachment H

### The Frankness of Nature

By James Russell Lowell (1819–1891)

WHEN in a book I find a pleasant thought  
Which some small flower in the woods to me  
Had told, as if in straitest secrecy,  
That I might speak it in sweet verses wrought,                   5  
With what best feelings is such meeting fraught!  
It shows how nature's life will never be  
Shut up from speaking out full clear and free  
Her wonders to the soul that will be taught.  
And what though I have but this single chance                   10  
Of saying that which every gentle soul  
Shall answer with a glad, uplifting glance?  
Nature is frank to him whose spirit whole  
Doth love Truth more than praise, and in good time,  
My flower will tell me sweeter things to rhyme.

### True Nobleness

By James Russell Lowell (1819–1891)

“FOR this true nobleness I seek in vain,  
In woman and in man I find it not;  
I almost weary of my earthly lot,  
My life-springs are dried up with burning pain.”  
Thou find'st it not? I pray thee look again,                   5  
Look inward through the depths of thine own soul.  
How is it with thee? Art thou sound and whole?  
Doth narrow search show thee no earthly stain?  
Be noble! and the nobleness that lies  
In other men, sleeping, but never dead,                   10  
Will rise in majesty to meet thine own;  
Then wilt thou see it gleam in many eyes,  
Then will pure light around thy path be shed,  
And thou wilt nevermore be sad and lone.

## Dryad Song

By Margaret Fuller (1810–1850)

I AM immortal! I know it! I feel it!  
Hope floods my heart with delight!  
Running on air, mad with life, dizzy, reeling,  
Upward I mount,—faith is sight, life is feeling,  
Hope is the day-star of might! 5

It was thy kiss, Love, that made me immortal,—  
“Kiss, Love? Our lips have not met!”  
Ah, but I felt thy soul through night’s portal  
Swoon on my lips at night’s sweet, silent portal,  
Wild and as sweet as regret. 10

Come, let us mount on the wings of the morning,  
Flying for joy of the flight,  
Wild with all longing, now soaring, now staying,  
Mingling like day and dawn, swinging and swaying,  
Hung like a cloud in the light: 15  
I am immortal! I feel it! I feel it!  
Love bears me up, love is might!

Chance cannot touch me! Time cannot hush me!  
Fear, Hope, and Longing, at strife,  
Sink as I rise, on, on, upward forever, 20  
Gathering strength, gaining breath,—naught can sever  
Me from the Spirit of Life!

## Gnosis

By Christopher Pearse Cranch (1813–1892)

THOUGHT is deeper than all speech,  
Feeling deeper than all thought:  
Souls to souls can never teach  
What unto themselves was taught.

We are spirits clad in veils; 5  
Man by man was never seen;  
All our deep communing fails  
To remove the shadowy screen.

Heart to heart was never known;  
Mind with mind did never meet; 10  
We are columns left alone  
Of a temple once complete.

Like the stars that gem the sky,  
Far apart though seeming near,  
In our light we scattered lie; 15  
All is thus but starlight here.

What is social company  
But a babbling summer stream?  
What our wise philosophy  
But the glancing of a dream? 20

Only when the Sun of Love  
Melts the scattered stars of thought,  
Only when we live above  
What the dim-eyed world hath taught,

Only when our souls are fed 25  
By the Fount which gave them birth,  
And by inspiration led  
Which they never drew from earth,

We, like parted drops of rain,  
Swelling till they meet and run, 30  
Shall be all absorbed again,  
Melting, flowing into one.

## Hymn of the Earth

By William Ellery Channing (1818–1901)

MY highway is unfeathered air,  
My consorts are the sleepless stars,  
And men my giant arms upbear,  
My arms unstained and free from scars.

I rest forever on my way, 5  
Rolling around the happy sun,  
My children love the sunny day,  
But noon and night to me are one.

My heart has pulses like their own,  
I am their Mother, and my veins 10  
Though built of the enduring stone,  
Thrill as do theirs with godlike pains.

The forests and the mountains high,  
The foaming ocean and the springs,  
The plains,—O pleasant company, 15  
My voice through all your anthems rings.

Ye are so cheerful in your minds,  
Content to smile, content to share,  
My being in your chorus finds  
The echo of the spheral air. 20

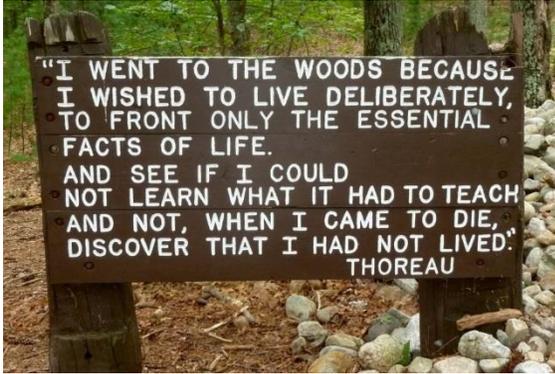
No leaf may fall, no pebble roll,  
No drop of water lose the road,  
The issues of the general Soul  
Are mirrored in its round abode.

## The Wood-Fire

By Ellen Sturgis Hooper (1812–1848)

THIS bright wood-fire  
So like to that which warmed and lit  
My youthful days—how doth it flit  
Back on the periods nigher,  
Relighting and rewarming with its glow 5  
The bright scenes of my youth—all gone out now.  
How eagerly its flickering blaze doth catch  
On every point now wrapped in time's deep shade,  
Into what wild grotesqueness by its flash  
And fitful checquering is the picture made! 10  
When I am glad or gay,  
Let me walk forth into the brilliant sun,  
And with congenial rays be shone upon;  
When I am sad, or thought-bewitched would be,  
Let me glide forth in moonlight's mystery, 15  
But never, while I live this changeful life,  
This past and future with all wonders rife,  
Never, bright flame, may be denied to me  
Thy dear, life-imaging, close sympathy.  
What but my hopes shot upward e'er so bright? 20  
What but my fortunes sank so low in night?

Why art thou banished from our hearth and hall,  
Thou who art welcomed and beloved by all?  
Was thy existence then too fanciful  
For our life's common light, who are so dull? 25  
Did thy bright gleam mysterious converse hold  
With our congenial souls? secrets too bold?  
Well, we are safe and strong, for now we sit  
Beside a hearth where no dim shadows flit,  
Where nothing cheers nor saddens, but a fire 30  
Warms feet and hands—nor does to more aspire;  
By whose compact, utilitarian heap,  
The present may sit down and go to sleep,  
Nor fear the ghosts who from the dim past walked,  
And with us by the unequal light of the old wood-fire talked. 35



Choose one of the enclosed Transcendentalist poems. As you read the poem – silently to yourself, and then out loud to your partner – write down what you notice about the poem in the left column. What words or phrases stand out to you? What confuses or provokes you? What unusual images or comparisons does the poet present?

I Noticed	Connection to Thoreau's Principles

After you've completed your study of the poem, return to the list of Thoreau's principles you generated during our reading of *Walden*. In what way are the words or passages you noted within this poem similar to the words or statements you noted in Thoreau? Based on your identification of these shared principles, what might it mean to be a Transcendentalist?

## Attachment J

### English 3

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.

Ralph Waldo Emerson, "Nature"

The road grew wilder and drearier and more faintly traced, and vanished at length, leaving him in the heart of the dark wilderness, still rushing onward with the instinct that guides mortal man to evil. The whole forest was peopled with frightful sounds -- the creaking of the trees, the howling of wild beasts, and the yell of Indians; while sometimes the wind tolled like a distant church bell, and sometimes gave a broad roar around the traveler, as if all Nature were laughing him to scorn.

Nathaniel Hawthorne, "Young Goodman Brown"

### Wilderness Essay Assignment



What is wilderness? Do wild places only exist outside of civilization? Are humans necessarily separate from wilderness, or are humans a part of wild nature – and is wild nature a part of humanity? What role does it play in human lives? Why is it such an essential part of American culture? Does wilderness exist at all outside of human perception?

Write an essay of about 5-7 paragraphs in which you compare and/or contrast your own experience in nature – as described in your String Journal -- with the vision of wilderness presented in one or more of the following texts:

- Nathaniel Hawthorne, "Young Goodman Brown"
- Henry David Thoreau, *Walden*
- James Russell Lowell, "The Frankness of Nature"
- Margaret Fuller, "Dryad Song"
- William Ellery Channing, "Hymn of the Earth"
- Ralph Waldo Emerson, "Nature"

Be sure your essay has a clear thesis that is supported by strong examples from the texts. I will evaluate your work according to the following criteria:

	Excellent (5 points)	Good (4 points)	Fair (3 points)	Poor (0-2 points)
Format	About two pages in length; written in 12 point Times New Roman; submitted on time through Turnitin.com	Less than 1 ½ pages in length; problems with font or legibility; submitted late or in an incorrect format.	Less than one page in length; text is difficult to read or submitted in the wrong format; significantly late.	Did you read the directions?
Thesis	A clear, defensible and original thesis that answers an interesting question about the topic.	A clear thesis that makes obvious or uninteresting points about the topic.	Thesis may be somewhat muddled or irrelevant.	Is there a thesis in this essay?
Comparison/ Contrast	At least two concrete details from each text, correctly cited in MLA format, that directly support a comparison or contrast between two or more perspectives.	At least one concrete detail from each text, correctly cited, that supports a comparison or contrast between two or more perspectives.	Examples are too few in number, inadequately cited, or do not seem to provide a basis for comparison or contrast.	How does your perspective resemble, or contrast from, that of the author(s) you discuss?
Style	A well-organized essay with a thoughtful, original or creative style.	A well-organized essay that makes its points clearly and concisely.	The essay makes some good points, but is poorly organized or unclear.	What is this essay about?

Rough drafts are due in 12-point Times New Roman on Turnitin.com by 11:59 p.m. on Friday, Oct 16. Don't panic.

## Attachment K

English 3

Socratic Seminar 1:

### “Bartleby” and the Limits of Individuality

Choose a partner to participate in Friday’s Socratic Seminar. You will answer one of the questions; your partner will answer the other. You will be able to support and assist each other during the seminar.

Be sure each of you has prepared at least four pairs of evidence and analysis (CDs and CMs) for the question you plan to answer. At least three of those pairs should come from “Bartleby, the Scrivener.”

#### Question 1:

“Will you, or will you not, quit me?” I now demanded in a sudden passion, advancing close to him.

“I would prefer *not* to quit you,” he replied, gently emphasizing the not.

“What earthly right have you to stay here? Do you pay any rent? Do you pay my taxes? Or is this property yours?”

He answered nothing.

Herman Melville, “Bartleby, the Scrivener” (20)



In many ways, the title character of “Bartleby, the Scrivener” is the ultimate individual. He appears to have no family or friends. He keeps every aspect of his life private. He refuses to participate in society in any meaningful way. He does nothing, in fact, except the bare minimum required to keep himself alive – and later, he chooses to stop doing even that.

To what extent should an individual be required to participate in society? What should society do with a person who, like Bartleby, refuses to participate? If a society cannot accommodate someone who is discontented with it, does that suggest the problem is with the individual, or society?

#### Question 2:

“It is not a man's duty, as a matter of course, to devote himself to the eradication of any, even the most enormous, wrong ; he may still properly have other concerns to engage him; but it is his duty, at least, to wash his hands of it, and, if he gives it no thought longer, not to give it practically his support .”

Henry David Thoreau, “Civil Disobedience”

Nothing so aggravates an earnest person as a passive resistance. If the individual so resisted be of a not inhumane temper, and the resisting one perfectly harmless in his passivity; then, in the better moods of

the former, he will endeavor charitably to construe to his imagination what proves impossible to be solved by his judgment

Herman Melville, "Bartleby, the Scrivener" (10)

Like Thoreau, Bartleby politely but firmly refuses to do anything that conflicts with what he believes he ought to do. While he makes no attempt to change the system in which he works, he also does nothing to support that system. He maintains his integrity and his individuality in the face of enormous pressure to conform, and willingly suffers imprisonment and even death rather than compromise his beliefs.

Is "Bartleby, the Scrivener" a satire of Transcendentalism or a Transcendentalist critique of modern society? Does Bartleby's lonely life and sad death represent a parody of Thoreau and his ideals, or is Bartleby a hero who lives authentically in a world of mindless phonies – and whose actions shock or frustrate others into recognizing the truth about their own lives?

	Superior (5 points)	Adequate (4 points)	Incomplete (0-3 points)
Evidence	Several thoughtful, well-reasoned points supported by evidence from "Bartleby" or other sources, properly cited whenever possible.	At least one thoughtful, well-reasoned point supported by evidence from "Bartleby" and correctly cited.	Stated opinions are unsupported by textual evidence.
Participation	Well-prepared with questions and talking points related to the topic; actively responds to the points and comments of others.	Takes part in effective dialogue with other participants, responding to points and furthering the conversation.	Does not participate in conversation, other than to occasionally say "I agree" or "She said exactly what I was going to say."
Active listening	Fully engaged in the dialogue at all times, whether speaking or listening; consults notes and/or partner when necessary.	Respectful toward other participants and points of view; treats seminar as a conversation, not a debate.	Belligerent, hostile or non-responsive to other participants; attention wanders whenever participant is not speaking.

Don't panic! Be sure you have the ability to contact your partner in the event of your absence.

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