RLP English 11A — Founding Arguments and the American Self

STUDENT WORKBOOK · UNIT 4 · WEEKS 15-18

The Self and Its Critics — Emerson, Thoreau, Fuller, Whitman and 'Bartleby'

Anchor text: Ralph Waldo Emerson, 'The American Scholar' (1837); Henry David Thoreau, Walden (1854), 'Economy' (excerpt) and 'Where I Lived, and What I Lived For' (complete); Margaret Fuller, Woman in the Nineteenth Century (1845), excerpts; Walt Whitman, 'Song of Myself' (first published 1855; 1881 text), sections 1, 51 and 52; Herman Melville, 'Bartleby, the Scrivener: A Story of Wall-Street' (1853), read complete

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 4.1** — Central-idea trace for both essays with the sentence where each idea turns (workbook p. 7)
2. **Lesson 4.2** — Hyphenation and dash drill, and a short analysis of one Whitman or Fuller passage (workbook p. 8)
3. **Lesson 4.3** — Stated-versus-meant chart and a recorded seminar contribution in an assigned role (workbook p. 9)
4. **Lesson 4.4** — Stage 1 plan: opening situation, scene list with pacing notes, reflection points and a writing log (workbook p. 10)
5. **Lesson 4.5** — Published three-stage essay, writing log and a three-minute recorded reflective narrative (workbook pp. 11–13)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 10 is the Stage 1 organizer. Page 12 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

Ralph Waldo Emerson, "The American Scholar" (1837), in *Essays by Ralph Waldo Emerson*, Project Gutenberg #16643, and "Self-Reliance" (1841), Project Gutenberg #2944; Henry David Thoreau, *Walden* (Boston, 1854), Project Gutenberg #205; Margaret Fuller, *Woman in the Nineteenth Century* (New York, 1845), Project Gutenberg #8642; Walt Whitman, "Song of Myself" (first published 1855; 1881 text), *Leaves of Grass*, Project Gutenberg #1322; Herman Melville, "Bartleby, the Scrivener: A Story of Wall-Street," *Putnam's Monthly Magazine* (1853), Project Gutenberg #11231. All public domain. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 4 at a glance

#	Lesson	You produce	Workbook page	Standards
4.1	**Where I Lived — Emerson's Scholar and Thoreau's Experiment** Anchor Text & Close Reading	Central-idea trace for both essays with the sentence where each idea turns	p. 7	11-12.RI.1.D, 11-12.RI.2.A, 11-12.RI.1.B, 11-12.RI.2.C, 11-12.RI.1.A, 11-12.RI.3.D
4.2	**Language Lab — Whitman's Catalogs and Fuller's Claims: Hyphens, Dashes and Syntax** Rhetoric & Language Lab	Hyphenation and dash drill, and a short analysis of one Whitman or Fuller passage	p. 8	11-12.W.3.A.c, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.W.2.A
4.3	**Seminar — 'I Would Prefer Not To': Bartleby and the Limits of the Self** Socratic Dialogue & Listening Lab	Stated-versus-meant chart and a recorded seminar contribution in an assigned role	p. 9	11-12.RL.2.B, 11-12.RL.3.C, 11-12.SL.1.A, 11-12.RL.3.B, 11-12.RL.1.A
4.4	**Writing Workshop — Reflective Narrative: Scene, Pacing and Reflection** Recursive Writing Workshop	Stage 1 plan: opening situation, scene list with pacing notes, reflection points and a writing log	p. 10	11-12.W.2.A, 11-12.W.3.A.d
4.5	**Key Assignment — Reflective Essay in the American Tradition** Culminating Unit Assessment	Published three-stage essay, writing log and a three-minute recorded reflective narrative	pp. 11–13	11-12.W.2.A, 11-12.W.3.A.e, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C, 11-12.RL.3.B

The key assignment

Reflective Essay in the American Tradition, 1,300-1,600 words.

Unit 4 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
13	Emerson, "The American Scholar" (1837); Thoreau, Walden (1854): "Economy" (excerpt) and "Where I Lived, and What I Lived For" (Lesson 4.1)	Your central-idea trace for both essays	
14	Whitman, "Song of Myself," sections 1, 51 and 52; Fuller, Woman in the Nineteenth Century (1845), excerpts (Lesson 4.2)	Your ten corrected drill sentences and 200-word analysis	
15	Melville, "Bartleby, the Scrivener" (1853), complete, with Emerson's "Self-Reliance"; Thoreau's "Sounds" mentor passage (Lessons 4.3-4.4)	Your stated-versus-meant chart and seminar claim; your Stage 1 plan and first two log entries	
16	The key assignment packet; reread the passages from the writer you will answer (Lesson 4.5)	Your revised and published essay, the five-entry writing log, and your three-minute narrative	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 6. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
Transcendentalism	4.1	
central idea	4.1	
antithesis	4.1	
redefinition	4.1	
deliberate	4.1	
free verse	4.2	
catalog	4.2	
anaphora	4.2	
compound modifier	4.2	
em dash	4.2	
scrivener	4.3	
unreliable narrator	4.3	
irony	4.3	
epilogue	4.3	
non-conformity	4.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
scene	4.4	
summary	4.4	
pacing	4.4	
reflection	4.4	
telling detail	4.4	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

Transcendentalism 4.1 — A New England movement of the 1830s-1850s holding that truth is found through intuition and nature.

central idea 4.1 — A main claim an informational text develops.

antithesis 4.1 — Contrasting ideas placed in balanced form.

redefinition 4.1 — Giving a familiar or technical term a new meaning within an argument.

deliberate 4.1 — Done with full awareness and intention; Thoreau's key word for a chosen life.

free verse 4.2 — Poetry without regular meter or rhyme.

catalog 4.2 — A long list of people, things or places in a poem, each given similar weight.

anaphora 4.2 — Repetition of the same word or phrase at the start of successive lines or clauses.

compound modifier 4.2 — Two or more words acting together as one adjective before a noun.

em dash 4.2 — A long dash (—) used to interrupt, insert or deliver emphasis.

scrivener 4.3 — A clerk who copied legal documents by hand.

unreliable narrator 4.3 — A narrator whose account the reader has reason to doubt or read against.

irony 4.3 — A gap between what is said and what is meant, or between expectation and outcome.

epilogue 4.3 — A short section after the main story that comments on or extends it.

non-conformity 4.3 — Refusal to follow the expectations or customs of a society.

scene 4.4 — A passage narrated in real time with specific action, detail and often dialogue.

summary 4.4 — A passage that covers a long stretch of time briefly.

pacing 4.4 — The speed at which a narrative moves, controlled by the balance of scene and summary.

reflection 4.4 — The narrator's present-day thinking about what events mean.

telling detail 4.4 — A specific detail that reveals more than a general description could.

Central-idea trace — Emerson's scholar, Thoreau's experiment

Lesson 4.1 — Where I Lived — Emerson's Scholar and Thoreau's Experiment · `11-12.RI.1.D, 11-12.RI.2.A, 11-12.RI.1.B, 11-12.RI.2.C, 11-12.RI.1.A, 11-12.RI.3.D`

A central idea is a claim the essay argues, and it develops. For each essay, find where two ideas are introduced and where each turns or deepens; then ask how the two build on each other.

Essay	Central idea (as a claim)	Introduced (quoted)	Turns or deepens (quoted)

HOW THOREAU CHANGES THE MEANING OF "COST"

HOW THE TWO IDEAS BUILD ON EACH OTHER — IN EMERSON, THEN IN THOREAU

HOW EACH ESSAY'S STRUCTURE SERVES ITS ARGUMENT (ONE SENTENCE EACH)

Hyphens, dashes and syntax — Whitman and Fuller

Lesson 4.2 — Language Lab — Whitman's Catalogs and Fuller's Claims: Hyphens, Dashes and Syntax · `11-12.W.3.A.c, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.W.2.A`

Hyphenate a compound modifier before a noun, never after an -ly adverb, and use a suspended hyphen in pairs. Correct the ten drill sentences in the lesson reading, then analyze one passage, using a hyphen and a dash of your own on purpose.

#	Corrected sentence	Rule applied

MY PASSAGE: WHITMAN'S CATALOG OR FULLER'S "SEA-CAPTAINS" — AND TWO DOMAIN TERMS AND ONE ANALOGY I WILL USE

200-WORD ANALYSIS — FIRST DRAFT (UNDERLINE YOUR COMPOUND MODIFIER AND YOUR EM DASH)

Stated versus meant — the narrator of "Bartleby"

Lesson 4.3 — Seminar — 'I Would Prefer Not To': Bartleby and the Limits of the Self · `11-12.RL.2.B, 11-12.RL.3.C, 11-12.SL.1.A, 11-12.RL.3.B, 11-12.RL.1.A`

The narrator calls himself "an eminently safe man." Read what he does against what he says. Then prepare your seminar contribution in your assigned role: facilitator, text lead, devil's advocate or recorder.

What the narrator says (quoted)	What his actions or words reveal

MY ROLE, AND THE SEMINAR GOAL: THE QUESTION, AND WHAT WILL COUNT AS AN ANSWER

60-SECOND CLAIM: IS THE FINAL CRY, "AH BARTLEBY! AH HUMANITY!", SINCERE OR SELF-SERVING?

Two passages.

WHERE THE STORY ANSWERS EMERSON OR THOREAU

MY QUESTION FOR THE DEVIL'S ADVOCATE

Stage 1 — scene list, reflection points and writing log

Lesson 4.4 — Writing Workshop — Reflective Narrative: Scene, Pacing and Reflection · `11-12.W.2.A, 11-12.W.3.A.d`

This page is **submitted and scored**. Slow down in scene for what matters; speed through summary for what does not. Every reflection must arise from a scene. If you prefer not to write about personal experience, plan around a place or community practice you have observed closely, for equal credit.

OPENING: THE SITUATION AND ITS SIGNIFICANCE

Moment	Scene or summary	Pacing note

Reflection point	The scene it arises from

THE OUTCOME THE SEQUENCE BUILDS TOWARD

THE UNIT WRITER I WILL ANSWER, AND HOW (NOT SIMPLY AGREEING)

Log entry	Date	What I wrote, and what I will try next

Essay, publication and narrative planner

Lesson 4.5 — Key Assignment — Reflective Essay in the American Tradition · 11-12.W.2.A, 11-12.W.3.A.e, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C, 11-12.RL.3.B

Show the understanding the narrative has earned; do not announce a moral. Answer a writer the way Melville answers Emerson: take the claim seriously, then test it against what happened.

THE TWO UNIT WRITERS I QUOTE OR ALLUDE TO, AND THE CLAIM I ANSWER

Narrative technique	Where I use it	What it does

Log entry	Date	What I changed, and why

> Entries 3-5 of the writing log; entries 1-2 are on the Stage 1 page.

CLOSING REFLECTION: THE UNDERSTANDING THE SCENES HAVE EARNED

BEFORE I PUBLISH

- [ ] 1,300-1,600 words, and I counted
- [ ] Two narrative techniques used deliberately; events sequenced toward a clear outcome
- [ ] Published to the class portfolio page, with a written reply to one comment
- [ ] The complete five-entry writing log

THREE-MINUTE NARRATIVE FOR LISTENERS: WHAT I SLOW DOWN, AND WHAT I CUT

Peer review sheet

Lesson 4.5 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Orientation and significance (11-12.W.2.A)		
Technique and detail (11-12.W.2.A)		
Sequence and conclusion (11-12.W.3.A.d, 11-12.W.2.A)		
Answering a writer (11-12.RL.3.B)		
Publication and log (11-12.W.3.A.e, 11-12.W.2.A)		
Reflective narrative (11-12.SL.2.A / 11-12.SL.2.B / 11-12.SL.2.C)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 4.5

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Orientation and significance (11-12.W.2.A)	Opening sets out a situation and why it matters.		
Technique and detail (11-12.W.2.A)	Scene and summary paced deliberately; telling and sensory detail.		
Sequence and conclusion (11-12.W.3.A.d, 11-12.W.2.A)	Events build to an outcome; the ending follows and reflects without a stated moral.		
Answering a writer (11-12.RL.3.B)	A unit writer is answered from experience, not summarized.		
Publication and log (11-12.W.3.A.e, 11-12.W.2.A)	Published with a reply to feedback; five log entries complete.		
Reflective narrative (11-12.SL.2.A / 11-12.SL.2.B / 11-12.SL.2.C)	Planned for listeners; sensory language; significance reflected on.		

Submission stages

1. **Stage 1 — Plan and log.** Opening, scene list with pacing, reflection points, writer to answer, first log entries (from Lesson 4.4).
2. **Stage 2 — Peer-reviewed draft.** A partner marks each reflection and checks that it arises from a scene; submit a revision note.
3. **Stage 3 — Final essay published** to the class portfolio page, 1,300-1,600 words, with the complete five-entry writing log and a written reply to one comment.
4. **Stage 4 — Reflective narrative.** Three minutes, recorded or live, told for listeners.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it