

Our Town Unit Resources

Student Resource	Location
Section 1: Lessons 1-4	
Text: "Bowling Alone: America's Declining Social Capital" by Robert D. Putnam	Our Town Unit Reader
Lesson handouts	Pages 2-6
Section 2: Lessons 5-9	
Text: <i>Our Town</i> by Thornton Wilder	Purchased text
Text: "Bowling Alone: America's Declining Social Capital" by Robert D. Putnam	Our Town Unit Reader
Lesson handouts	Pages 7-10
Section 3: Lessons 10-11	
Text: <i>Our Town</i> by Thornton Wilder	Purchased text
Lesson handouts	Pages 11-13
Section 4: Lessons 13-16	
Text: <i>Our Town</i> by Thornton Wilder	Purchased text
Text: "Bowling Alone: America's Declining Social Capital" by Robert D. Putnam	Our Town Unit Reader
Lesson handouts	Pages 14-18
Section 5: Lessons 17-20	
Text: <i>Our Town</i> by Thornton Wilder	Purchased text
Text: <i>Our Town</i> (Video) by Sam Wood	Digital Access
Text: "21st-Century Grover's Corners " by Charles Isherwood	Our Town Unit Reader
Lesson handouts	Pages 19-21
Section 6: Lessons 21-27	
Text: "Self-Reliance" by Ralph Waldo Emerson	Pages 22-26
Text: <i>Our Town</i> by Thornton Wilder	Purchased text
Text: "Bowling Alone: America's Declining Social Capital" by Robert D. Putnam	Our Town Unit Reader
Lesson handouts	Pages 27-35
Section 7: Lessons 28-31	
Text: "Mending Wall" by Robert Frost	Pages 36-37
Text: "Interlopers" by Saki	Pages 39-43
Lesson handouts	Pages 38, 44-47
Section 8: Lessons 32-33	
Text: "The End of Solitude" by William Deresiewicz	Pages 48-58
Lesson handouts	Pages 59-60
Section 9: Lessons 34-37 (Culminating Writing Task)	
Text: <i>Our Town</i> by Thornton Wilder	Purchased text
Text: "Bowling Alone: America's Declining Social Capital" by Robert D. Putnam	Our Town Unit Reader
Text: "The End of Solitude" by William Deresiewicz	Pages 48-58
Lesson handouts	Pages 61-62
Section 10: Lessons 38-39 (Cold Read Task)	
Section 11: Lessons 40-42 (Extension Task)	
Lesson handouts	Pages 63-64

Conversation Stems¹

Clarifying

- Is it your position that...
- To be clear, you're saying that...
- I'm confused when you say X. Can you elaborate?

Paraphrasing

- Put another way, you're saying...
- So you're saying that...
- Is it fair to say that you believe...
- I hear you saying that...

Agreeing

- I agree with ___ because...
- ___'s point about ___ was important because...
- The reasons you provided support what I am saying because...
- You and I are coming from the same position.

Disagreeing

- I see it differently because...
- The reasons and details ___ provided better support ___ because...
- There is no evidence to suggest that is true.
- I agree that ___, but we also have to consider that...
- We see ___ differently.

Elaborating

- ___ mentioned that...
- Yes, and furthermore...
- Adding to what you said,...
- I agree, and I want to add that...

Summarizing

- Overall, what I'm trying to say is...
- My whole point in one sentence is...
- More than anything else, I believe that...
- Ultimately, my goal is to demonstrate that...

¹ Adapted from te@chthought at <http://www.teachthought.com/learning/sentence-stems-higher-level-conversation-classroom/>

Bowling Alone Cornell Notes - Day 2

Key Points/Questions	Notes
<p>4. Examine the first subtitle, "Whatever Happened to Civic Engagement?" What will the author establish in this section?</p>	<hr/> <hr/> <hr/>
<p>5. What are the forms of civic engagement that Putnam focuses on in this section?</p>	<hr/> <hr/> <hr/> <hr/>
<p>6. What is the trend with all forms of civic engagement discussed in this section? How does Putnam prove this trend?</p>	<hr/> <hr/> <hr/> <hr/> <hr/>
<p>7. What is the purpose of focusing on bowling teams in the last paragraph of this section? How does it contrast the other forms of civic engagement, but also support the author's purpose of this section?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Summarize Putnam's findings on civic engagement and its effects on communities.</p>	

Bowling Alone Cornell Notes - Day 3

Key Points/Questions	Notes
<p>8. What is a “tertiary association” and why does it not create the social capital that a “secondary association” creates?</p>	<hr/> <hr/> <hr/> <hr/>
<p>9. Putnam quotes Wuthnow who states that within small support groups, “the social contract binding members together asserts only the weakest of obligations.” How does this support Putnam’s claim about the importance of traditional forms of civic engagement?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>10. What is social trust and how does it relate to involvement in associations?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Summarize Putnam’s findings on civic engagement and its effects on communities.</p>	

Bowling Alone Cornell Notes - Day 4

Key Points/Questions	Notes
<p>11. What are some possible reasons that civic engagement is in decline?</p>	<hr/> <hr/> <hr/>
<p>12. What are areas involving civic engagement that require more research?</p>	<hr/> <hr/> <hr/> <hr/>
<p>13. What is the author's purpose for this essay regarding the issue of civic engagement?</p>	<hr/> <hr/> <hr/> <hr/>
<p>14. Look closely at the structure of this essay, paying attention to the subtitles. How does Putnam's organizational structure help to prove his argument?</p>	<hr/> <hr/> <hr/> <hr/>
<p>Summarize Putnam's findings on civic engagement and its effects on communities.</p>	

Cornell Notes: *Our Town* Act I

Key Points/Questions	Notes
4. What does the conversation between Mrs. Webb and Mrs. Gibbs suggest about the town and the people in it?	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
5. What does the professor's context suggest about the town and its people?	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
6. What does Mr. Webb's description suggest about the town and its people?	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Summary	

Cornell Notes: *Our Town* Act I

Key Points/Questions	Notes
<p>7. Describe the interaction between George and Emily. What does their interaction suggest about George?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>8. Consider Emily's conversation with her mother and the placement of this scene in the play. What might this suggest about Emily?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>9. Compare George's conversation with his father and Emily's conversation with her mother. What do these differences suggest about family dynamics in Grover's Corners?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Summary</p>	
<p> </p>	

Evidence Chart: Socratic Seminar Act I

Question	Text Title / Page Number	Evidence (quotation or paraphrase)	How does this evidence support your ideas?
<p>How does Wilder's unconventional style impact the way audiences or readers understand the community of Grover's Corners?</p>			
<p>Consider Putnam's argument in <i>Bowling Alone</i> and the description of Grover's Corners in <i>Our Town</i>. Does this type of town still exist? Why or why not?</p>			

Cornell Notes: *Our Town* Act II

Key Points/Questions	Notes
<p>4. What is the significance of these lines by the stage manager?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>5. Describe George's interaction with his mother. How does he feel and why?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>6. Describe Emily's interaction with her dad. How does she feel and why?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Summary</p>	
Empty space for summary	

Evidence Chart: Socratic Seminar Act II

Question	Text Title / Page Number	Evidence (quotation or paraphrase)	How does this evidence support your ideas?
<p>To what extent do individuals influence their community?</p>			
<p>To what extent are individuals influenced by their community?</p>			

Tone Words¹

Tone is the speaker’s attitude toward the subject of a text and is revealed through the author’s word choice, organization, choice of detail, and sentence structure. The tone of a text impacts meaning. Your understanding of the text, how you feel about the text, and how the text impacts you are all related to the tone.

The following are sample tone words, which can be used to describe the tone of a text.

Positive Tone	Neutral Tone	Negative Tone
<ul style="list-style-type: none"> ● Eager, zealous ● Imaginative, fanciful, whimsical ● Humorous, playful, comical ● Respectful, admiring, approving ● Sincere ● Powerful, confident ● Complimentary, proud ● Calm, tranquil, peaceful ● Sentimental, nostalgic, wistful, bittersweet ● Excited, exuberant, exhilarated ● Happy, joyful, giddy, contented 	<ul style="list-style-type: none"> ● Conversational, informal ● Matter-of-fact ● Reflective ● Impartial, objective, indifferent ● Scholarly, instructive ● Practical, pragmatic ● Subdued, restrained, low-key ● Serious, formal, solemn ● Uncertain ● Straightforward, direct, candid 	<ul style="list-style-type: none"> ● Accusatory, pointed ● Cynical, bitter, biting, sharp ● Satirical, critical ● Condescending, arrogant, haughty ● Contemptuous, scornful ● Sarcastic, ironic, mocking, wry ● Silly, childish ● Sad, depressed, melancholy ● Angry, indignant, harsh ● Fearful, panicked, anxious ● Demanding, insistent, urgent ● Skeptical, dubious, questioning ● Pretentious, pompous

¹ Adapted from

http://www.mhasd.k12.wi.us/cms/lib04/WI01001388/Centricity/Domain/123/Huge_list_of_tone_words_with_definitions.pdf

Timed Writing Rubric

	3	2	1	0
Reading and Understanding Text	<ul style="list-style-type: none"> Shows full comprehension of ideas both explicit and inferential indicated by grade-level reading standards Accurate analysis and reasoning is demonstrated through ample textual evidence 	<ul style="list-style-type: none"> Shows comprehension of ideas indicated by grade-level reading standards Mostly accurate analysis and reasoning is demonstrated through adequate textual evidence 	<ul style="list-style-type: none"> Shows limited comprehension of ideas indicated by grade-level reading standards Minimally accurate analysis and reasoning is demonstrated through minimal textual evidence 	<ul style="list-style-type: none"> Shows no comprehension of ideas indicated by grade-level reading standards Inaccurate or no analysis and reasoning is demonstrated with little or no textual evidence
Writing about Text	<ul style="list-style-type: none"> Addresses the prompt and introduces a topic or precise claim(s), distinguishing claim(s) from counterclaims Development is even and organized to make important connections and distinctions with relevant support¹ Language creates cohesion and clarifies relationships among ideas Formal and objective style and tone consistently demonstrate awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and states a topic or claim(s) Development is organized with some support and cohesion Language creates cohesion and links ideas Style and tone demonstrate awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and has an introduction Development and support are minimal Language links ideas Style and tone demonstrate limited awareness of purpose or audience 	<ul style="list-style-type: none"> Does not address the prompt Lacks organization, is undeveloped, and does not provide support Language and style demonstrate no awareness of purpose or audience
Language Conventions	<ul style="list-style-type: none"> Full command of conventions indicated by grade-level standards Few minor errors do not interfere with meaning 	<ul style="list-style-type: none"> Some command of conventions indicated by grade-level standards May have errors that occasionally interfere with meaning 	<ul style="list-style-type: none"> Limited command of conventions indicated by grade-level standards Errors often interfere with meaning 	<ul style="list-style-type: none"> No command of conventions indicated by grade-level standards Frequent and varied errors interfere with meaning

¹ Support includes evidence, facts, extended definitions, concrete details, quotations, other information and examples.

Comparison Chart

Scene	<i>Our Town</i> by Thornton Wilder	<i>Our Town</i> , film version	<ul style="list-style-type: none">• What differences did you notice between the play and film versions?• What are the effects of those differences?

T-chart: Modernizing *Our Town*

In what ways is the scene modernized? What is different? Why?	How do these changes impact the audience?

Excerpt from “Self-Reliance”

Ralph Waldo Emerson

(1) I read the other day some verses written by an eminent painter which were original and not conventional. The soul always hears an admonition¹ in such lines, let the subject be what it may. The sentiment they instill is of more value than any thought they may contain. To believe your own thought, to believe that what is true for you in your private heart is true for all men,—that is genius. Speak your latent² conviction, and it shall be the universal sense; for the inmost in due time becomes the outmost,—and our first thought is rendered back to us by the trumpets of the Last Judgment. Familiar as the voice of the mind is to each, the highest merit we ascribe to Moses, Plato, and Milton is, that they set at naught books and traditions, and spoke not what men but what they thought. A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the lustre of the firmament of bards and sages. Yet he dismisses without notice his thought, because it is his. In every work of genius we recognize our own rejected thoughts: they come back to us with a certain alienated majesty. Great works of art have no more affecting lesson for us than this. They teach us to abide by our spontaneous impression with good-humored inflexibility then most when the whole cry of voices is on the other side. Else, tomorrow a stranger will say with masterly good sense precisely what we have thought and felt all the time, and we shall be forced to take with shame our own opinion from another.

(2) There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact, makes much impression on him, and another none. This sculpture in the memory is not without preestablished harmony. The eye was

¹ warning

² hidden

placed where one ray should fall, that it might testify of that particular ray. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards. A man is relieved when he has put his heart into his work and done his best; but what he has said or done otherwise, shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope.

(3) Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done so, and confided themselves childlike to the genius of their age, betraying their perception that the absolutely trustworthy was seated at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny; and not minors and invalids in a protected corner, not cowards fleeing before a revolution, but guides, redeemers, and benefactors, obeying the Almighty effort, and advancing on Chaos and the Dark.

(4) What pretty oracles³ nature yields us on this text, in the face and behavior of children, babes, and even brutes! That divided and rebel mind, that distrust of a sentiment because our arithmetic has computed the strength and means opposed to our purpose, these have not. Their mind being whole, their eye is as yet unconquered, and when we look in their faces, we are disconcerted. Infancy conforms to nobody: all conform to it, so that one babe commonly makes four or five out of the adults who prattle⁴ and play to it. So God has armed youth and puberty and manhood no less with its own piquancy and charm, and made it enviable and gracious and its claims not to be put by, if it will stand by itself. Do not think the youth has no force, because he cannot speak to you and me. Hark! in the next room his voice is sufficiently clear and emphatic. It seems he knows how to speak to his contemporaries. Bashful or bold, then, he will know how to make us seniors very unnecessary.

³ A person or thing regarded as an infallible source or guide on something; in classical times, oracles were believed to receive information directly from the gods and kings and rulers sought the advice of oracles often to make tough decisions.

⁴ To talk at length in a foolish way

(5) The nonchalance of boys who are sure of a dinner, and would disdain as much as a lord to do or say aught to conciliate one, is the healthy attitude of human nature. A boy is in the parlor what the pit is in the playhouse; independent, irresponsible, looking out from his corner on such people and facts as pass by, he tries and sentences them on their merits, in the swift, summary way of boys, as good, bad, interesting, silly, eloquent, troublesome. He cumber himself never about consequences, about interests: he gives an independent, genuine verdict. You must court him: he does not court you. But the man is, as it were, clapped into jail by his consciousness. As soon as he has once acted or spoken, he is a committed person, watched by the sympathy or the hatred of hundreds, whose affections must now enter into his account. Ah, that he could pass again into his neutrality! Who can thus avoid all pledges, and having observed, observe again from the same unaffected, unbiased, unbribable, unaffrighted innocence, must always be formidable. He would utter opinions on all passing affairs, which being seen to be not private, but necessary, would sink like darts into the ear of men, and put them in fear.

(6) These are the voices which we hear in solitude, but they grow faint and inaudible as we enter into the world. Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company, in which the members agree, for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater. The virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.

(7) Whoso would be a man must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage of the world. I remember an answer which when quite young I was prompted to make to a valued adviser, who was wont to importune me with the dear old doctrines of the church. On my saying, What have I to do with the sacredness of traditions, if I live wholly from within? my friend suggested,— "But these impulses may be from below, not from above." I replied, "They do not seem to me to be such; but if I am the Devil's child, I will live then from the Devil." No law can

be sacred to me but that of my nature. Good and bad are but names very readily transferable to that or this; the only right is what is after my constitution, the only wrong what is against it. A man is to carry himself in the presence of all opposition, as if everything were titular⁵ and ephemeral⁶ but he. I am ashamed to think how easily we capitulate to badges and names, to large societies and dead institutions. Every decent and well-spoken individual affects and sways me more than is right. I ought to go upright and vital, and speak the rude truth in all ways. If malice and vanity wear the coat of philanthropy, shall that pass? If an angry bigot assumes this bountiful cause of Abolition, and comes to me with his last news from Barbados, why should I not say to him, 'Go love thy infant; love thy wood-chopper: be good-natured and modest: have that grace; and never varnish your hard, uncharitable ambition with this incredible tenderness for black folk a thousand miles off. Thy love afar is spite at home.' Rough and graceless would be such greeting, but truth is handsomer than the affectation of love. Your goodness must have some edge to it, —else it is none. The doctrine of hatred must be preached as the counteraction of the doctrine of love when that pules and whines. I shun father and mother and wife and brother, when my genius calls me. I would write on the lintels of the doorpost, Whim. I hope it is somewhat better than whim at last, but we cannot spend the day in explanation. Expect me not to show cause why I seek or why I exclude company. Then, again, do not tell me, as a good man did today, of my obligation to put all poor men in good situations. Are they my poor? I tell thee, thou foolish philanthropist, that I grudge the dollar, the dime, the cent, I give to such men as do not belong to me and to whom I do not belong. There is a class of persons to whom by all spiritual affinity I am bought and sold; for them I will go to prison, if need be; but your miscellaneous popular charities; the education at college of fools; the building of meeting-houses to the vain end to which many now stand; and the thousandfold Relief Societies;—though I confess with shame I sometimes succumb and give the dollar, it is a wicked dollar which by and by I shall have the manhood to withhold.

(8) Virtues are, in the popular estimate, rather the exception than the rule. There is the man and his virtues. Men do what is called a good action, as some piece of

⁵ holding a formal position without any real authority

⁶ lasting a very short time, fleeting

courage or charity, much as they would pay a fine in expiation of daily non-appearance on parade. Their works are done as an apology or extenuation of their living in the world,—as invalids and the insane pay a high board. Their virtues are penances. I do not wish to expiate, but to live. My life is for itself and not for a spectacle. I much prefer that it should be of a lower strain, so it be genuine and equal, than that it should be glittering and unsteady. I wish it to be sound and sweet, and not to need diet and bleeding. I ask primary evidence that you are a man, and refuse this appeal from the man to his actions. I know that for myself it makes no difference whether I do or forbear those actions which are reckoned excellent. I cannot consent to pay for a privilege where I have intrinsic right. Few and mean as my gifts may be, I actually am, and do not need for my own assurance or the assurance of my fellows any secondary testimony.

(9) What I must do is all that concerns me, not what the people think. This rule, equally arduous in actual and in intellectual life, may serve for the whole distinction between greatness and meanness. It is the harder, because you will always find those who think they know what is your duty better than you know it. It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude.

This text is in the public domain.

Cornell Notes: Self-Reliance

Key Points/Questions	Notes
<p>1. What is important about the verses written by the painter in the first sentence?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>2. How does Emerson define <i>genius</i>?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>3. Why, according to Emerson, do we value Moses, Plato, and Milton?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>4. Based on your reading of paragraph 1, how does Emerson define <i>individualism</i>? Support your answer with references to specific sentences.</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Summary</p>	
<p></p>	

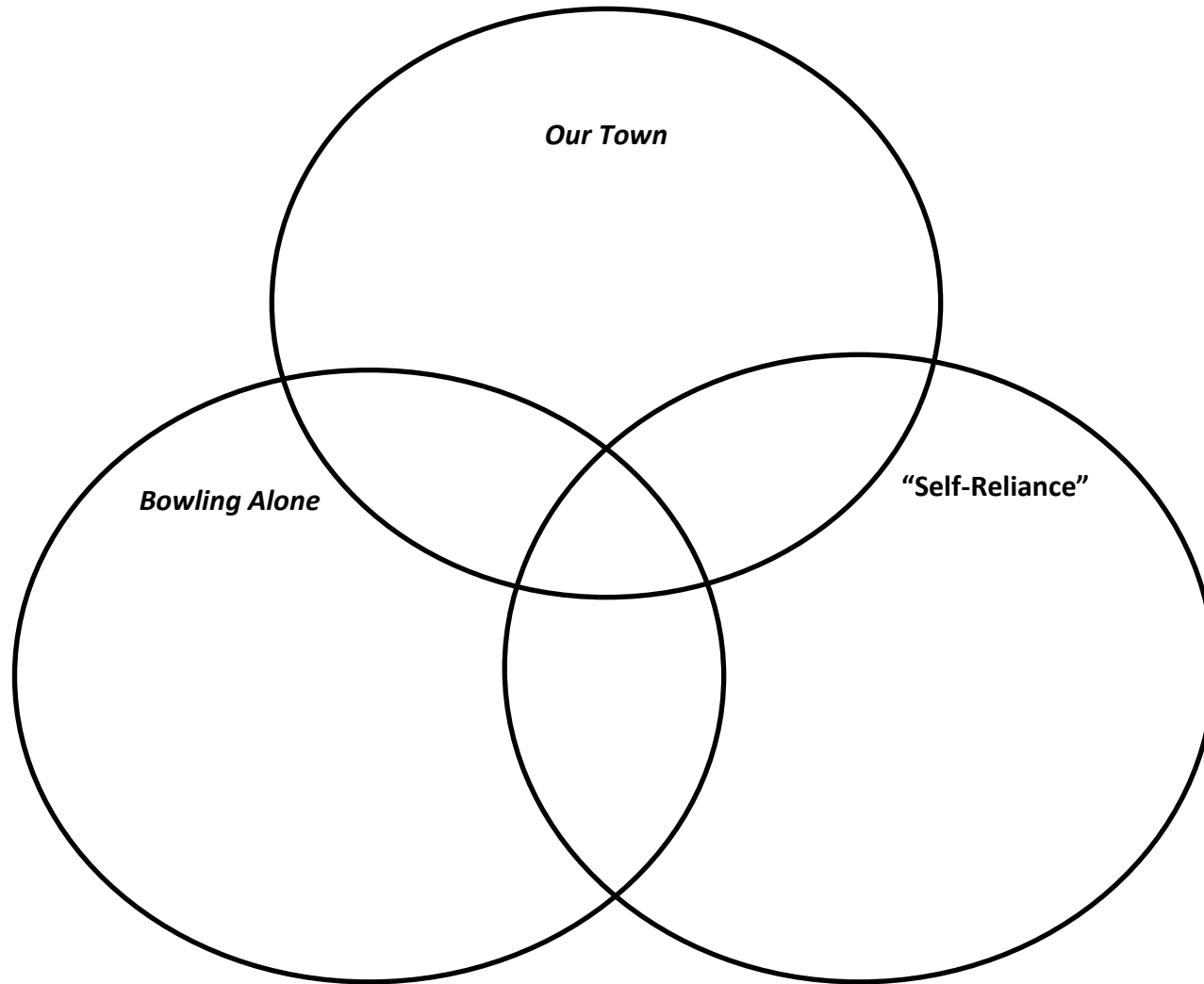
Cornell Notes: Self-Reliance

Key Points/Questions	Notes
<p>5. What does Emerson mean by stating, “that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till”? What is the effect of this analogy in the text?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>6. What, according to Emerson, makes a man content?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>7. The author describes the heart as “vibrating on an iron string.” How do the figurative and connotative meanings of <i>iron</i> contribute to the author’s idea of individualism?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Summary</p>	
<p> </p>	

Cornell Notes: Self-Reliance

Key Points/Questions	Notes
<p>10. What is Emerson’s call to action in the beginning of paragraph 7?</p>	<hr/> <hr/> <hr/> <hr/>
<p>11. What does the conversation with Emerson’s trusted advisor show about Emerson’s conviction in living one’s truth?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>12. What does Emerson mean by “Your goodness must have some edge to it, — else it is none.” How does he support this claim?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Summary</p>	
<p> </p>	

Compare and Contrast: The Role of Community vs. The Role of Self



Varying Syntax for Effect

Simple sentence: Sentence consisting of one independent clause and no conjunctions.

Compound sentence: Sentence consisting of more than one independent clause typically joined by a coordinating conjunction such as *but, and, so, yet, or*, etc. The two clauses can also be joined by a conjunctive adverb, such as *however* or *therefore*, a semicolon, or a colon.

Complex sentence: Sentence consisting of an independent clause as well as a dependent clause joined by a subordinating conjunction such as *after, although, as, because, before, even though, if, since, though, until, unless, when, while*, etc. Dependent clauses are dependent on an independent clause to make it a complete sentence.

Compound/complex sentence: Sentence consisting of two independent clauses joined to one or more dependent clauses by a subordinating conjunction.

Conjunctions used in sentences help to clarify relationships between the different parts of a sentence. For example, *but* indicates the clause that follows is the opposite or exception from the first clause and *before* indicates when the content of the clause happened in relation to the other connected clause.

Sentence Type	Example
Simple	
Compound	
Complex	
Compound/complex	

Excerpts from “Self-Reliance”

(3) Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done so, and confided themselves childlike to the genius of their age, betraying their perception that the absolutely trustworthy was seated at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny; and not minors and invalids in a protected corner, not cowards fleeing before a revolution, but guides, redeemers, and benefactors, obeying the Almighty effort, and advancing on Chaos and the Dark.

(6) These are the voices which we hear in solitude, but they grow faint and inaudible as we enter into the world. Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company, in which the members agree, for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater. The virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.

(9) What I must do is all that concerns me, not what the people think. This rule, equally arduous in actual and in intellectual life, may serve for the whole distinction between greatness and meanness. It is the harder, because you will always find those who think they know what is your duty better than you know it. It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude.

Review the syntactical variety in Emerson’s writing. How does varying the syntax affect the coherence, style, and impact of the text?

Effect	Description
Pacing	
Emphasis	

Our Town: Extension Task Directions

Consider the idea of society versus the individual. How does the role you play in society support or contradict the role you play as an individual?

1. Develop a question for research that explores the interaction between society and the individual based on the various roles people play. Consider stereotypes (i.e., gender, race, etc.), social affiliations (i.e., church membership, clubs/organizations), cliques, social media/virtual identities, “masks” people wear, etc.
2. Then create a brief written proposal for how you will investigate and present your research. For example, you might choose to research the effects of bullying via social media and create an anti-bullying campaign based on developing awareness and tolerance for individuals, or you might research racism and write a personal essay about your racial identity and how you wear “masks” and play roles to fit into society.
3. Review your proposal with the teacher to ensure the plan is viable.
4. Then research the question, locating multiple credible print and digital resources and narrowing or broadening the inquiry as necessary.
5. Create a product that illustrates your findings and illustrates or communicates your argument related to the interaction of society and the individual.
6. Finally, create and present a multimedia presentation that logically presents your research findings and how your product effectively illustrates or communicates your argument related to the interaction of society and the individual.

Mending Wall

Robert Frost

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun,
And makes gaps even two can pass abreast.
The work of hunters is another thing: 5
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made, 10
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go. 15
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
'Stay where you are until our backs are turned!'
We wear our fingers rough with handling them. 20
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across 25
And eat the cones under his pines, I tell him.
He only says, 'Good fences make good neighbors.'
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
'Why do they make good neighbors? Isn't it 30
Where there are cows? But here there are no cows.

Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.
Something there is that doesn't love a wall, 35
That wants it down.' I could say 'Elves' to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed. 40
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, 'Good fences make good neighbors.' 45

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TP-CASTT Poetry Analysis: "Mending Wall" by Robert Frost

Use the poem "Mending Wall" to complete the chart below.

T	<p>Title: Before reading the poem, make a prediction about what the poem is about based on the title.</p>
P	<p>Paraphrase: Translate the poem line by line into your own words. Look for complete thoughts and look up unfamiliar words.</p>
C	<p>Connotation: What words or phrases stick out to you? Look for patterns and figurative language, imagery, and sound elements.</p>
A	<p>Attitude/Tone: Notice the speaker's attitude toward the subject of the poem. This is the author's tone.</p>
S	<p>Shifts: As you look for patterns, also look for contrasts or shifts/changes in poem. Look for changes in language, attitude, setting/imagery, mood, punctuation, other literary devices.</p>
T	<p>Title: Examine the title again. What does it mean now that you've read the poem? Did the meaning of the title change?</p>
T	<p>Theme: State what the poem is about (subject) and what the poet is trying to say about subject (theme)</p>

The Interlopers

Saki

(1) In a forest of mixed growth somewhere on the eastern spurs of the Karpathians, a man stood one winter night watching and listening, as though he waited for some beast of the woods to come within the range of his vision, and, later, of his rifle. But the game for whose presence he kept so keen an outlook was none that figured in the sportsman's calendar as lawful and proper for the chase; Ulrich von Gradwitz patrolled the dark forest in quest of a human enemy.

(2) The forest lands of Gradwitz were of wide extent and well stocked with game; the narrow strip of precipitous woodland that lay on its outskirts was not remarkable for the game it harbored or the shooting it afforded, but it was the most jealously guarded of all its owner's territorial possessions. A famous law suit, in the days of his grandfather, had wrested it from the illegal possession of a neighboring family of petty landowners; the dispossessed party had never acquiesced in the judgment of the Courts, and a long series of poaching affrays and similar scandals had embittered the relationships between the families for three generations. The neighbor feud had grown into a personal one since Ulrich had come to be head of his family; if there was a man in the world whom he detested and wished ill to it was Georg Znaeym, the inheritor of the quarrel and the tireless game-snatcher and raider of the disputed border-forest. The feud might, perhaps, have died down or been compromised if the personal ill-will of the two men had not stood in the way; as boys they had thirsted for one another's blood, as men each prayed that misfortune might fall on the other, and this wind-scourged winter night Ulrich had banded together his foresters to watch the dark forest, not in quest of four-footed quarry, but to keep a look-out for the prowling thieves whom he suspected of being afoot from across the land boundary. The roebuck, which usually kept in the sheltered hollows during a storm-wind, were running like driven things to-night, and there was movement and unrest among the creatures that were wont to sleep through the dark hours. Assuredly there was a disturbing element in the forest, and Ulrich could guess the quarter from whence it came.

(3) He strayed away by himself from the watchers whom he had placed in ambush on the crest of the hill, and wandered far down the steep slopes amid the wild tangle of undergrowth, peering through the tree trunks and listening through the whistling and skirling of the wind and the restless beating of the branches for sight and sound of the marauders. If only on this wild night, in this dark, lone spot, he might come across Georg

Znaeym, man to man, with none to witness--that was the wish that was uppermost in his thoughts. And as he stepped round the trunk of a huge beech he came face to face with the man he sought.

(4) The two enemies stood glaring at one another for a long silent moment. Each had a rifle in his hand, each had hate in his heart and murder uppermost in his mind. The chance had come to give full play to the passions of a lifetime. But a man who has been brought up under the code of a restraining civilization cannot easily nerve himself to shoot down his neighbor in cold blood and without word spoken, except for an offense against his hearth and honor. And before the moment of hesitation had given way to action a deed of Nature's own violence overwhelmed them both. A fierce shriek of the storm had been answered by a splitting crash over their heads, and ere they could leap aside a mass of falling beech tree had thundered down on them. Ulrich von Gradwitz found himself stretched on the ground, one arm numb beneath him and the other held almost as helplessly in a tight tangle of forked branches, while both legs were pinned beneath the fallen mass. His heavy shooting boots had saved his feet from being crushed to pieces, but if his fractures were not as serious as they might have been, at least it was evident that he could not move from his present position till someone came to release him. The descending twig had slashed the skin of his face, and he had to wink away some drops of blood from his eyelashes before he could take in a general view of the disaster. At his side, so near that under ordinary circumstances he could almost have touched him, lay Georg Znaeym, alive and struggling, but obviously as helplessly pinned down as himself. All round them lay a thick-strewn wreckage of splintered branches and broken twigs.

(5) Relief at being alive and exasperation at his captive plight brought a strange medley of pious thank-offerings and sharp curses to Ulrich's lips. Georg, who was nearly blinded with the blood which trickled across his eyes, stopped his struggling for a moment to listen, and then gave a short, snarling laugh.

(6) "So you're not killed, as you ought to be, but you're caught, anyway," he cried; "caught fast. Ho, what a jest, Ulrich von Gradwitz snared in his stolen forest. There's real justice for you!"

(7) And he laughed again, mockingly and savagely.

(8) "I'm caught in my own forest-land," retorted Ulrich. "When my men come to release us you will wish, perhaps, that you were in a better plight than caught poaching on a neighbor's land, shame on you."

(9) Georg was silent for a moment; then he answered quietly:

(10) "Are you sure that your men will find much to release? I have men, too, in the forest to-night, close behind me, and THEY will be here first and do the releasing. When they drag me out from under these damned branches it won't need much clumsiness on their part to roll this mass of trunk right over on the top of you. Your men will find you dead under a fallen beech tree. For form's sake I shall send my condolences to your family."

(11) "It is a useful hint," said Ulrich fiercely. "My men had orders to follow in ten minutes time, seven of which must have gone by already, and when they get me out - I will remember the hint. Only as you will have met your death poaching on my lands I don't think I can decently send any message of condolence to your family."

(12) "Good," snarled Georg, "good. We fight this quarrel out to the death, you and I and our foresters, with no cursed interlopers to come between us. Death and damnation to you, Ulrich von Gradwitz."

(13) "The same to you, Georg Znaeym, forest-thief, game-snatcher."

(14) Both men spoke with the bitterness of possible defeat before them, for each knew that it might be long before his men would seek him out or find him; it was a bare matter of chance which party would arrive first on the scene.

(15) Both had now given up the useless struggle to free themselves from the mass of wood that held them down; Ulrich limited his endeavors to an effort to bring his one partially free arm near enough to his outer coat-pocket to draw out his wine-flask. Even when he had accomplished that operation it was long before he could manage the unscrewing of the stopper or get any of the liquid down his throat. But what a Heaven-sent draught it seemed! It was an open winter, and little snow had fallen as yet, hence the captives suffered less from the cold than might have been the case at that season of the year; nevertheless, the wine was warming and reviving to the wounded man, and he looked across with something like a throb of pity to where his enemy lay, just keeping the groans of pain and weariness from crossing his lips.

(16) "Could you reach this flask if I threw it over to you?" asked Ulrich suddenly; "there is good wine in it, and one may as well be as comfortable as one can. Let us drink, even if to-night one of us dies."

(17) "No, I can scarcely see anything; there is so much blood caked round my eyes," said Georg, "and in any case I don't drink wine with an enemy."

(18) Ulrich was silent for a few minutes, and lay listening to the weary screeching of the wind. An idea was slowly forming and growing in his brain, an idea that gained strength every time that he looked across at the man who was fighting so grimly against pain and exhaustion. In the pain and languor that Ulrich himself was feeling the old fierce hatred seemed to be dying down.

(19) "Neighbor," he said presently, "do as you please if your men come first. It was a fair compact. But as for me, I've changed my mind. If my men are the first to come you shall be the first to be helped, as though you were my guest. We have quarrelled like devils all our lives over this stupid strip of forest, where the trees can't even stand upright in a breath of wind. Lying here tonight thinking I've come to think we've been rather fools; there are better things in life than getting the better of a boundary dispute. Neighbor, if you will help me to bury the old quarrel I - I will ask you to be my friend."

(20) Georg Znaeym was silent for so long that Ulrich thought, perhaps, he had fainted with the pain of his injuries. Then he spoke slowly and in jerks.

(21) "How the whole region would stare and gabble if we rode into the market-square together. No one living can remember seeing a Znaeym and a von Gradwitz talking to one another in friendship. And what peace there would be among the forester folk if we ended our feud tonight. And if we choose to make peace among our people there is none other to interfere, no interlopers from outside... You would come and keep the Sylvester night beneath my roof, and I would come and feast on some high day at your castle... I would never fire a shot on your land, save when you invited me as a guest; and you should come and shoot with me down in the marshes where the wildfowl are. In all the countryside there are none that could hinder if we willed to make peace. I never thought to have wanted to do other than hate you all my life, but I think I have changed my mind about things too, this last half-hour. And you offered me your wine flask... Ulrich von Gradwitz, I will be your friend."

(22) For a space both men were silent, turning over in their minds the wonderful changes that this dramatic reconciliation would bring about. In the cold, gloomy forest, with the wind tearing in fitful gusts through the naked branches and whistling round the tree-trunks, they lay and waited for the help that would now bring release and succour to both parties. And each prayed a private prayer that his men might be the first to arrive, so that he might be the first to show honorable attention to the enemy that had become a friend.

(23) Presently, as the wind dropped for a moment, Ulrich broke silence.

(24) "Let's shout for help," he said; he said; "in this lull our voices may carry a little way."

(25) "They won't carry far through the trees and undergrowth," said Georg, "but we can try. Together, then."

(26) The two raised their voices in a prolonged hunting call.

(27) "Together again," said Ulrich a few minutes later, after listening in vain for an answering halloo.

(28) "I heard nothing but the pestilential wind," said Georg hoarsely.

(29) There was silence again for some minutes, and then Ulrich gave a joyful cry.

(30) "I can see figures coming through the wood. They are following in the way I came down the hillside."

(31) Both men raised their voices in as loud a shout as they could muster.

(32) "They hear us! They've stopped. Now they see us. They're running down the hill towards us," cried Ulrich.

(33) "How many of them are there?" asked Georg.

(34) "I can't see distinctly," said Ulrich; "nine or ten,"

(35) "Then they are yours," said Georg; "I had only seven out with me."

(36) "They are making all the speed they can, brave lads," said Ulrich gladly.

(37) "Are they your men?" asked Georg. "Are they your men?" he repeated impatiently as Ulrich did not answer.

(38) "No," said Ulrich with a laugh, the idiotic chattering laugh of a man unstrung with hideous fear.

(39) "Who are they?" asked Georg quickly, straining his eyes to see what the other would gladly not have seen.

(40) "Wolves."

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The End of Solitude

By William Deresiewicz

What does the contemporary self want? The camera has created a culture of celebrity; the computer is creating a culture of connectivity. As the two technologies converge — broadband tipping the Web from text to image, social-networking sites spreading the mesh of interconnection ever wider — the two cultures betray a common impulse. Celebrity and connectivity are both ways of becoming known. This is what the contemporary self wants. It wants to be recognized, wants to be connected: It wants to be visible. If not to the millions, on *Survivor* or *Oprah*, then to the hundreds, on *Twitter* or *Facebook*. This is the quality that validates us; this is how we become real to ourselves — by being seen by others. The great contemporary terror is anonymity. If *Lionel Trilling* was right, if the property that grounded the self, in Romanticism was sincerity, and in modernism it was authenticity, then in postmodernism it is visibility.

So we live exclusively in relation to others, and what disappears from our lives is solitude. Technology is taking away our privacy and our concentration, but it is also taking away our ability to be alone. Though I shouldn't say taking away. We are doing this to ourselves; we are discarding these riches as fast as we can. I was told by one of her older relatives that a teenager I know had sent 3,000 text messages one recent month. That's 100 a day, or about one every 10 waking minutes, morning, noon, and night, weekdays and weekends, class time, lunch time, homework time, and toothbrushing time. So on average, she's never alone for more than 10 minutes at once. Which means, she's never alone?

I once asked my students about the place that solitude has in their lives. One of them admitted that she finds the prospect of being alone so unsettling that she'll sit with a friend even when she has a paper to write. Another said, why would anyone want to be alone?

To that remarkable question, history offers a number of answers. Man may be a social animal, but solitude has traditionally been a societal value. In particular, the act of being alone has been understood as an essential dimension of religious experience, albeit one restricted to a self-selected few. Through the solitude of rare spirits, the collective renews its relationship with divinity. The prophet and the hermit, the sadhu and the yogi, pursue their vision quests, invite their trances, in desert or forest or cave. For the still, small voice speaks only in silence. Social life is a bustle of petty concerns, a jostle of quotidian interests, and religious institutions are no exception. You cannot hear God when people are chattering at you, and the divine word, their pretensions notwithstanding, demurs at descending on the monarch and the priest. Communal experience is the human norm, but the solitary encounter with God is the egregious act that refreshes that norm. (Egregious, for no man is a prophet in his own land. Tiresias was reviled before he was vindicated, Teresa interrogated before she was canonized.) Religious solitude is a kind of self-correcting social mechanism, a way of burning out the underbrush of moral habit and spiritual custom. The seer returns with new tablets or new dances, his face bright with the old truth.

Like other religious values, solitude was democratized by the Reformation and secularized by Romanticism. In Marilynne Robinson's interpretation, Calvinism created the modern self by focusing the soul inward, leaving it to encounter God, like a prophet of old, in "profound isolation." To her enumeration of Calvin, Marguerite de Navarre, and Milton as pioneering early-modern selves we can add Montaigne, Hamlet, and even Don Quixote. The last figure alerts us to reading's essential role in this transformation, the

printing press serving an analogous function in the 16th and subsequent centuries to that of television and the Internet in our own. Reading, as Robinson puts it, "is an act of great inwardness and subjectivity." "The soul encountered itself in response to a text, first Genesis or Matthew and then Paradise Lost or Leaves of Grass." With Protestantism and printing, the quest for the divine voice became available to, even incumbent upon, everyone.

But it is with Romanticism that solitude achieved its greatest cultural salience, becoming both literal and literary. Protestant solitude is still only figurative. Rousseau and Wordsworth made it physical. The self was now encountered not in God but in Nature, and to encounter Nature one had to go to it. And go to it with a special sensibility: The poet displaced the saint as social seer and cultural model. But because Romanticism also inherited the 18th-century idea of social sympathy, Romantic solitude existed in a dialectical relationship with sociability — if less for Rousseau and still less for Thoreau, the most famous solitary of all, then certainly for Wordsworth, Melville, Whitman, and many others. For Emerson, "the soul environs itself with friends, that it may enter into a grander self-acquaintance or solitude; and it goes alone, for a season, that it may exalt its conversation or society." The Romantic practice of solitude is neatly captured by Trilling's "sincerity": the belief that the self is validated by a congruity of public appearance and private essence, one that stabilizes its relationship with both itself and others. Especially, as Emerson suggests, one beloved other. Hence the famous Romantic friendship pairs: Goethe and Schiller, Wordsworth and Coleridge, Hawthorne and Melville.

Modernism decoupled this dialectic. Its notion of solitude was harsher, more adversarial, more isolating. As a model of the self and its interactions, Hume's social sympathy gave way to Pater's thick wall of personality and Freud's narcissism — the sense that the soul, self-enclosed and inaccessible to others, can't choose but be alone. With exceptions, like Woolf, the modernists fought shy of friendship.

Joyce and Proust disparaged it; D.H. Lawrence was wary of it; the modernist friendship pairs — Conrad and Ford, Eliot and Pound, Hemingway and Fitzgerald — were altogether cooler than their Romantic counterparts. The world was now understood as an assault on the self, and with good reason.

The Romantic ideal of solitude developed in part as a reaction to the emergence of the modern city. In modernism, the city is not only more menacing than ever, it has become inescapable, a labyrinth: Eliot's London, Joyce's Dublin. The mob, the human mass, presses in. Hell is other people. The soul is forced back into itself — hence the development of a more austere, more embattled form of self-validation, Trilling's "authenticity," where the essential relationship is only with oneself. (Just as there are few good friendships in modernism, so are there few good marriages.) Solitude becomes, more than ever, the arena of heroic self-discovery, a voyage through interior realms made vast and terrifying by Nietzschean and Freudian insights. To achieve authenticity is to look upon these visions without flinching; Trilling's exemplar here is Kurtz. Protestant self-examination becomes Freudian analysis, and the culture hero, once a prophet of God and then a poet of Nature, is now a novelist of self — a Dostoyevsky, a Joyce, a Proust.

But we no longer live in the modernist city, and our great fear is not submersion by the mass but isolation from the herd. Urbanization gave way to suburbanization, and with it the universal threat of loneliness. What technologies of transportation exacerbated — we could live farther and farther apart — technologies of communication redressed — we could bring ourselves closer and closer together. Or at least, so we have imagined. The first of these technologies, the first simulacrum of proximity, was the telephone. "Reach out and touch someone." But through the 70s and 80s, our isolation grew. Suburbs, sprawling ever farther, became exurbs. Families grew smaller or splintered apart, mothers left the home to work. The electronic hearth became the television in every room.

Even in childhood, certainly in adolescence, we were each trapped inside our own cocoon. Soaring crime rates and even more sharply escalating rates of moral panic, pulled children off the streets. The idea that you could go outside and run around the neighborhood with your friends, once unquestionable, has now become unthinkable. The child who grew up between the world wars as part of an extended family within a tight-knit urban community became the grandparent of a kid who sat alone in front of a big television, in a big house, on a big lot. We were lost in space.

Under those circumstances, the Internet arrived as an incalculable blessing. We should never forget that. It has allowed isolated people to communicate with one another and marginalized people to find one another. The busy parent can stay in touch with far-flung friends. The gay teenager no longer has to feel like a freak. But as the Internet's dimensionality has grown, it has quickly become too much of a good thing. Ten years ago we were writing e-mail messages on desktop computers and transmitting them over dial-up connections. Now we are sending text messages on our cellphones, posting pictures on our Facebook pages, and following complete strangers on Twitter. A constant stream of mediated contact, virtual, notional, or simulated, keeps us wired in to the electronic hive — though contact, or at least two-way contact, seems increasingly beside the point. The goal now, it seems, is simply to become known, to turn oneself into a sort of miniature celebrity. How many friends do I have on Facebook? How many people are reading my blog? How many Google hits does my name generate? Visibility secures our self-esteem, becoming a substitute, twice removed, for genuine connection. Not long ago, it was easy to feel lonely. Now, it is impossible to be alone.

As a result, we are losing both sides of the Romantic dialectic. What does friendship mean when you have 532 "friends"? How does it enhance my sense of closeness when my Facebook News Feed tells me that Sally Smith (whom I haven't seen since high school, and

wasn't all that friendly with even then) "is making coffee and staring off into space"? My students told me they have little time for intimacy. And of course, they have no time at all for solitude.

But at least friendship, if not intimacy, is still something they want. As jarring as the new dispensation may be for people in their 30s and 40s, the real problem is that it has become completely natural for people in their teens and 20s. Young people today seem to have no desire for solitude, have never heard of it, can't imagine why it would be worth having. In fact, their use of technology — or to be fair, our use of technology — seems to involve a constant effort to stave off the possibility of solitude, a continuous attempt, as we sit alone at our computers, to maintain the imaginative presence of others. As long ago as 1952, Trilling wrote about "the modern fear of being cut off from the social group even for a moment." Now we have equipped ourselves with the means to prevent that fear from ever being realized. Which does not mean that we have put it to rest. Quite the contrary. Remember my student, who couldn't even write a paper by herself. The more we keep aloneness at bay, the less are we able to deal with it and the more terrifying it gets.

There is an analogy, it seems to me, with the previous generation's experience of boredom. The two emotions, loneliness and boredom, are closely allied. They are also both characteristically modern. The Oxford English Dictionary's earliest citations of either word, at least in the contemporary sense, date from the 19th century. Suburbanization, by eliminating the stimulation as well as the sociability of urban or traditional village life, exacerbated the tendency to both. But the great age of boredom, I believe, came in with television, precisely because television was designed to palliate that feeling. Boredom is not a necessary consequence of having nothing to do, it is only the negative experience of that state. Television, by obviating the need to learn how to make use of one's lack of occupation, precludes one from ever discovering how to enjoy it. In fact, it renders that condition fearsome, its prospect

intolerable. You are terrified of being bored — so you turn on the television.

I speak from experience. I grew up in the 60s and 70s, the age of television. I was trained to be bored; boredom was cultivated within me like a precious crop. (It has been said that consumer society wants to condition us to feel bored, since boredom creates a market for stimulation.) It took me years to discover — and my nervous system will never fully adjust to this idea; I still have to fight against boredom, am permanently damaged in this respect — that having nothing to do doesn't have to be a bad thing. The alternative to boredom is what Whitman called idleness: a passive receptivity to the world.

So it is with the current generation's experience of being alone. That is precisely the recognition implicit in the idea of solitude, which is to loneliness what idleness is to boredom. Loneliness is not the absence of company; it is grief over that absence. The lost sheep is lonely; the shepherd is not lonely. But the Internet is as powerful a machine for the production of loneliness as television is for the manufacture of boredom. If six hours of television a day creates the aptitude for boredom, the inability to sit still, a hundred text messages a day creates the aptitude for loneliness, the inability to be by yourself. Some degree of boredom and loneliness is to be expected, especially among young people, given the way our human environment has been attenuated. But technology amplifies those tendencies. You could call your schoolmates when I was a teenager, but you couldn't call them 100 times a day. You could get together with your friends when I was in college, but you couldn't always get together with them when you wanted to, for the simple reason that you couldn't always find them. If boredom is the great emotion of the TV generation, loneliness is the great emotion of the Web generation. We lost the ability to be still, our capacity for idleness. They have lost the ability to be alone, their capacity for solitude.

And losing solitude, what have they lost? First, the propensity for introspection, that examination of the self that the Puritans, and the Romantics, and the modernists (and Socrates, for that matter) placed at the center of spiritual life — of wisdom, of conduct. Thoreau called it fishing "in the Walden Pond of [our] own natures," "bait[ing our] hooks with darkness." Lost, too, is the related propensity for sustained reading. The Internet brought text back into a televisual world, but it brought it back on terms dictated by that world — that is, by its remapping of our attention spans. Reading now means skipping and skimming; five minutes on the same Web page is considered an eternity. This is not reading as Marilynne Robinson described it: the encounter with a second self in the silence of mental solitude.

But we no longer believe in the solitary mind. If the Romantics had Hume and the modernists had Freud, the current psychological model — and this should come as no surprise — is that of the networked or social mind. Evolutionary psychology tells us that our brains developed to interpret complex social signals. According to David Brooks, that reliable index of the social- scientific zeitgeist, cognitive scientists tell us that "our decision- making is powerfully influenced by social context"; neuroscientists, that we have "permeable minds" that function in part through a process of "deep imitation"; psychologists, that "we are organized by our attachments"; sociologists, that our behavior is affected by "the power of social networks." The ultimate implication is that there is no mental space that is not social (contemporary social science dovetailing here with postmodern critical theory). One of the most striking things about the way young people relate to one another today is that they no longer seem to believe in the existence of Thoreau's "darkness."

The MySpace page, with its shrieking typography and clamorous imagery, has replaced the journal and the letter as a way of creating and communicating one's sense of self. The suggestion is not only

that such communication is to be made to the world at large rather than to oneself or one's intimates, or graphically rather than verbally, or performativity rather than narratively or analytically, but also that it can be made completely. Today's young people seem to feel that they can make themselves fully known to one another. They seem to lack a sense of their own depths, and of the value of keeping them hidden.

If they didn't, they would understand that solitude enables us to secure the integrity of the self as well as to explore it. Few have shown this more beautifully than Woolf. In the middle of Mrs. Dalloway, between her navigation of the streets and her orchestration of the party, between the urban jostle and the social bustle, Clarissa goes up, "like a nun withdrawing," to her attic room. Like a nun: She returns to a state that she herself thinks of as a kind of virginity. This does not mean she's a prude. Virginity is classically the outward sign of spiritual inviolability, of a self untouched by the world, a soul that has preserved its integrity by refusing to descend into the chaos and self-division of sexual and social relations. It is the mark of the saint and the monk, of Hippolytus and Antigone and Joan of Arc. Solitude is both the social image of that state and the means by which we can approximate it. And the supreme image in Mrs. Dalloway of the dignity of solitude itself is the old woman whom Clarissa catches sight of through her window. "Here was one room," she thinks, "there another." We are not merely social beings. We are each also separate, each solitary, each alone in our own room, each miraculously our unique selves and mysteriously enclosed in that selfhood.

To remember this, to hold oneself apart from society, is to begin to think one's way beyond it. Solitude, Emerson said, "is to genius the stern friend." "He who should inspire and lead his race must be defended from traveling with the souls of other men, from living, breathing, reading, and writing in the daily, time-worn yoke of their opinions." One must protect oneself from the momentum of

intellectual and moral consensus — especially, Emerson added, during youth. "God is alone," Thoreau said, "but the Devil, he is far from being alone; he sees a great deal of company; he is legion." The university was to be praised, Emerson believed, if only because it provided its charges with "a separate chamber and fire" — the physical space of solitude. Today, of course, universities do everything they can to keep their students from being alone, lest they perpetrate self-destructive acts, and also, perhaps, unfashionable thoughts. But no real excellence, personal or social, artistic, philosophical, scientific or moral, can arise without solitude. "The saint and poet seek privacy," Emerson said, "to ends the most public and universal." We are back to the seer, seeking signposts for the future in splendid isolation.

Solitude isn't easy, and isn't for everyone. It has undoubtedly never been the province of more than a few. "I believe," Thoreau said, "that men are generally still a little afraid of the dark." Teresa and Tiresias will always be the exceptions, or to speak in more relevant terms, the young people — and they still exist — who prefer to loaf and invite their soul, who step to the beat of a different drummer. But if solitude disappears as a social value and social idea, will even the exceptions remain possible? Still, one is powerless to reverse the drift of the culture. One can only save oneself — and whatever else happens, one can still always do that. But it takes a willingness to be unpopular.

The last thing to say about solitude is that it isn't very polite. Thoreau knew that the "doubleness" that solitude cultivates, the ability to stand back and observe life dispassionately, is apt to make us a little unpleasant to our fellows, to say nothing of the offense implicit in avoiding their company. But then, he didn't worry overmuch about being genial. He didn't even like having to talk to people three times a day, at meals; one can only imagine what he would have made of text-messaging. We, however, have made of geniality — the weak smile, the polite interest, the fake invitation —

a cardinal virtue. Friendship may be slipping from our grasp, but our friendliness is universal. Not for nothing does "gregarious" mean "part of the herd." But Thoreau understood that securing one's self-possession was worth a few wounded feelings. He may have put his neighbors off, but at least he was sure of himself. Those who would find solitude must not be afraid to stand alone.

William Deresiewicz writes essays and reviews for a variety of publications. He taught at Yale University from 1998 to 2008.

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Interpreting Meaning in “The End of Solitude”

Reread the following paragraphs from “The End of Solitude.” For each paragraph, describe how the author defines *solitude* and determine the author’s tone.

Paragraph	How does the author define <i>solitude</i> ?	What is the author’s tone? What words reveal the author’s attitude?
Paragraph 2		
Paragraph 3		
Paragraph 7		
Paragraph 11		
Paragraph 14		
Paragraph 19		
Paragraph 21		

Considering Structure in “The End of Solitude”

Paragraphs 1-3

What key ideas are developed in these paragraphs?	How do they support Deresiewicz’s argument?

Paragraphs 4-15

What key ideas are developed in these paragraphs?	How do they support Deresiewicz’s argument?

Paragraphs 16-19

What key ideas are developed in these paragraphs?	How do they support Deresiewicz’s argument?

Paragraphs 20-21

What key ideas are developed in these paragraphs?	How do they support Deresiewicz’s argument?

Evidence Chart

Claim: _____

Text Title and Page Number	Evidence (quotation or paraphrase)	How does this evidence support your claim?

Culminating Writing Task Directions

Grover's Corners is a small town where everyone knows each other. Does Wilder paint the picture of a true community?

Write an argumentative essay to support your claims in answer to the question. Be sure to use appropriate transitions and varied syntax, grade-appropriate language and a formal style, including proper grammar, conventions, and spelling. Provide strong and thorough textual evidence to support both your claims and counterclaims, pointing out the strengths and limitations of both.

Our Town: Extension Task Directions

Consider the idea of society versus the individual. How does the role you play in society support or contradict the role you play as an individual?

1. Develop a question for research that explores the interaction between society and the individual based on the various roles people play. Consider stereotypes (i.e., gender, race, etc.), social affiliations (i.e., church membership, clubs/organizations), cliques, social media/virtual identities, “masks” people wear, etc.
2. Then create a brief written proposal for how you will investigate and present your research. For example, you might choose to research the effects of bullying via social media and create an anti-bullying campaign based on developing awareness and tolerance for individuals, or you might research racism and write a personal essay about your racial identity and how you wear “masks” and play roles to fit into society.
3. Review your proposal with the teacher to ensure the plan is viable.
4. Then research the question, locating multiple credible print and digital resources and narrowing or broadening the inquiry as necessary.
5. Create a product that illustrates your findings and illustrates or communicates your argument related to the interaction of society and the individual.
6. Finally, create and present a multimedia presentation that logically presents your research findings and how your product effectively illustrates or communicates your argument related to the interaction of society and the individual.

Multimedia Presentation Rubric

	3	2	1
Demonstration of understanding	The presentation addresses all elements of the task and effectively demonstrates understanding of the topic, text(s), or findings.	The presentation partially addresses the task and generally demonstrates understanding of the topic, text(s), or findings.	The presentation does not address the task or demonstrates a lack of understanding of the topic, text(s), or findings.
Organization and development of presentation	The presentation is organized clearly and logically and alternate or opposing claims are addressed so that listeners can easily identify the central ideas or claims and follow the line of reasoning; the supporting evidence is relevant and from credible sources.	The presentation is organized and has a clear central idea or claim and supporting evidence from credible sources.	The presentation has a central idea or claim and/or supporting evidence.
Multimedia components	The presentation effectively incorporates multimedia components (e.g., videos, graphics, images, music, sound) and visual displays to clarify, support, or enhance, the central ideas or claims.	The presentation incorporates multimedia components (e.g., videos, graphics, images, music, sound) and visual displays.	The presentation either fails to incorporate multimedia components (e.g., videos, graphics, images, music, sound) and visual displays or the components are distracting and ineffective.
Delivery of presentation	Speaker maintains consistent and appropriate eye contact, adequate volume, and clear pronunciation.	Speaker makes eye contact and can be generally heard and understood.	Speaker sometimes makes eye contact and is generally difficult to understand.