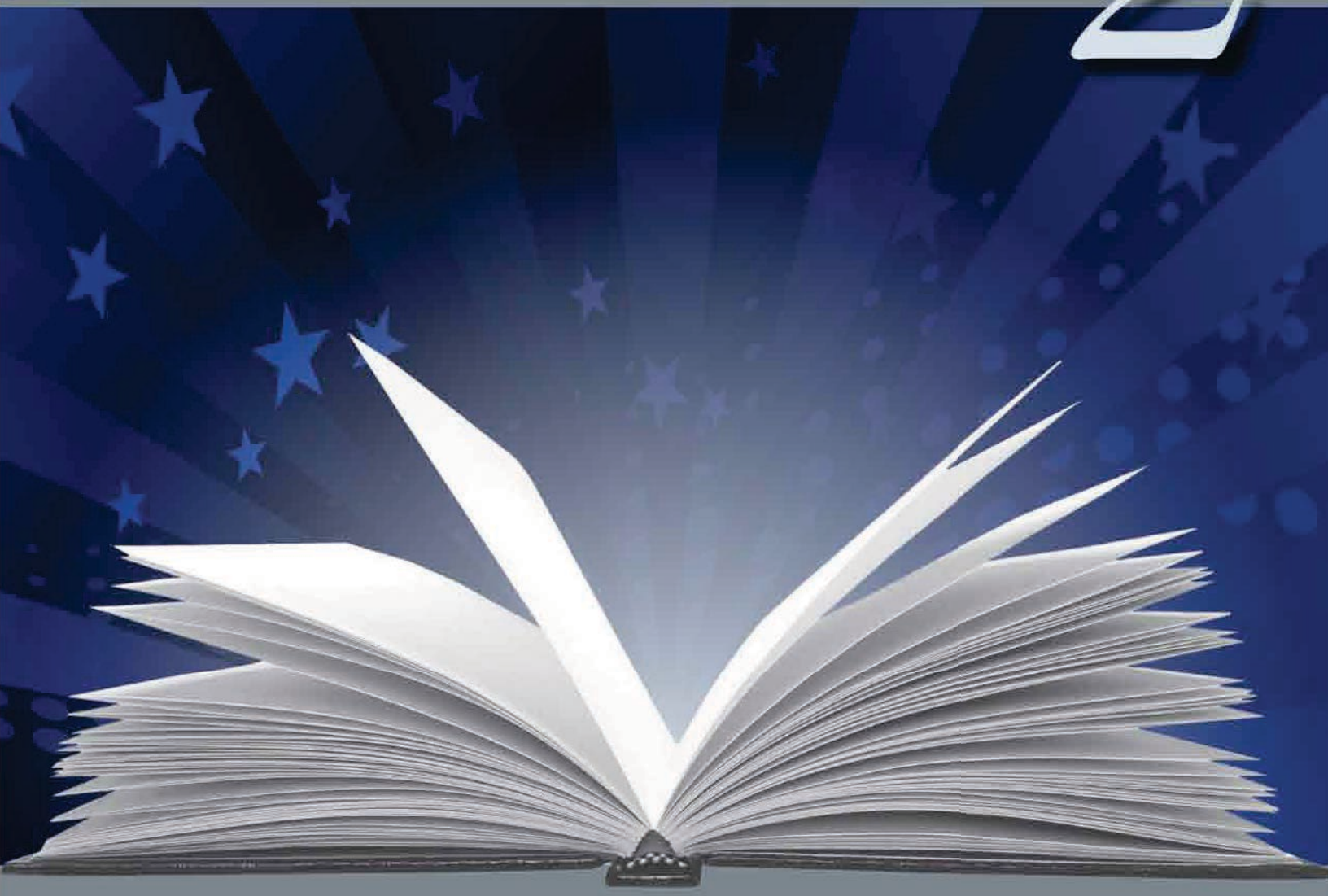
American Literature 2



From Romanticism to Realism

The Center for Learning

American Literature 2

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Kimberly J. Brown
Mary Anne Kovacs
John Manear

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Curriculum Unit Authors

Kimberly J. Brown earned her B.A. at James Madison University in Harrisburg, Virginia. A secondary-level English teacher, she has taught advanced placement English classes and has extensive experience in the International Baccalaureate program.

Mary Anne Kovacs, who earned her M.A. at the Bread Loaf School of English at Middlebury College, Vermont, is an experienced secondary English teacher. She is also an author and coauthor of numerous curriculum units in The Center for Learning's language arts and novel/drama series, including *Participating in the Poem*, *Wide Sargasso Sea*, and *The Crucible*.

John Manear earned his M.A. at the University of Pittsburgh. An English department chairperson, he has taught all levels of high school English, including advanced placement, and he has conducted workshops for other English teachers. He is the author of The Center for Learning unit *Advanced Placement Poetry*, and he cowrote the unit *Advanced Placement Writing 1*.

Contributors

Eileen M. Mattingly, B.S.F.S.
Nathan O. Singleton, M.Ed.

Editor

Tammy Sanderell, B.A.

Cover Design

Amy Giannell, B.S.
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Introduction

American Literature 2 focuses on the nineteenth century, which was divided nearly in half by the greatest crisis the nation has ever faced. The antebellum period in American history was marked by idealism and movements toward reform based on the founding principle that all men are created equal. Transcendentalists in New England celebrated individuality and a close bond with nature. The movement in the North toward abolition of slavery steadily gained momentum, and there were voices for women's suffrage, educational improvements, and prison reform. As the decades neared the War between the States, North and South were increasingly polarized. After the grim experience that was the Civil War, realism and even cynicism became more prevalent.

The nineteenth century saw some of America's greatest and most influential voices, from the idealistic eloquence of Ralph Waldo Emerson to the plaintive spirituals of plantation slaves and the staunch realism of Herman Melville. Two great poets with very different lifestyles and approaches to poetry continue to amaze readers today. Emily Dickinson—a quiet recluse in Amherst, Massachusetts—wrote many hundreds of poems, some whimsical, others intense, and never sought publication. Walt Whitman, on the other hand, was flamboyant in both lifestyle and verse.

Abraham Lincoln's Gettysburg Address is still today considered one of the greatest speeches ever delivered, and his Second Inaugural Address demonstrates a desire to heal a nation badly wounded by war. Also in the nonfiction field, slave narratives told the stories of people hungering for freedom and equality.

The challenge for teachers is not to cover as many pieces of literature as possible, but rather to share selected works that engage students' minds and imaginations, catalyze insight, and strengthen skills in reading, writing, and research. That is the goal of the lessons in this unit.

Teacher Notes

The twenty lessons in this unit begin with characteristics of antebellum America and end with the realism of Stephen Crane. The unit does not attempt a comprehensive study of the literature of the 1800s, but rather focuses on selected works of poetry, fiction, and nonfiction. Lessons incorporate research, analysis, and writing skills and aim at genuine appreciation of writings created many years ago.

Some writers are accorded more than one lesson. Ralph Waldo Emerson's essays on self-reliance and nature deserve more than a hasty skim, and Henry David Thoreau's voice in *Walden* differs from what we hear in his essay about civil disobedience. Two lessons are also given to Nathaniel Hawthorne, one for "The Minister's Black Veil," the other for "Young Goodman Brown." Multiple lessons also examine the poems of Emily Dickinson and Walt Whitman.

A major concern in this American literature series is the validity and importance of a diversity in American voices and the importance of not suppressing any of them. With the advent of the Civil War, reform movements centered their attention on abolition; other topics, including women's rights, tended to move to second or even third place. Lessons in this section invite students to reflect on spirituals and on the uniquely American genre that is the slave narrative.

The Internet is a valuable tool to enhance your lessons with a rich variety of images, audio materials, and documents. Students can see Civil War photographs; they can hear a variety of military bugle calls; they can read William Lloyd Garrison's editorial in the first edition of *The Liberator*.

The lessons in this unit align with language arts standards and place particular emphasis on use of textual evidence, identification of themes, and analysis of choices regarding setting, point of view, and structure. Visit The Center for Learning's Web site (http://www.centerforlearning.org) to download a summary of the standards addressed in each lesson.

You may want to fill out this portion of the course with one or more major works. *The Adventures of Huckleberry Finn*, despite controversy, can be an effective choice, as can *Narrative of the Life of Frederick Douglass* or *The Red Badge of Courage*.

The lesson extensions sometimes aim to forge connections between literature and history, which students often tend to see as disparate topics. Many of the extensions are intended for honors and advanced placement students and aim to widen reading experiences, hone analytical skills, and foster effective writing.

Answers to handouts will vary unless otherwise indicated. Students may need additional paper to complete some handouts.

Lesson 1

Antebellum America

Objective

- To recognize the dynamic climate in American thinking and institutions in the years prior to the Civil War

Notes to the Teacher

The cataclysmic event that was the American Civil War resulted from a particularly dynamic time in U.S. history. Change was on the horizon in many areas, and a certain amount of idealism and optimism permeated the attitudes of changemakers. A central issue, of course, was slavery. Groups such as the Society of Friends (Quakers) had always opposed slavery, but by the 1830s, people in the North increasingly saw forced servitude as evil. William Lloyd Garrison's antislavery newspaper, *The Liberator*, was a powerful voice for freedom and justice.

There were many other areas of reform too. Women were beginning to awaken to the injustice that the generalization that "all men are created equal" seemed to be gender specific. Among New England's intellectual elite, there was a deep and contagious hunger for a less materialistic life that could center on thought and insight.

Institutions came into public scrutiny for failures to recognize the dignity and value of the individual human being. This led to reforms in prisons and in schools, where the norm had been rigid control.

The idealism evident in the North during the period reflected a desire to make America a better place, a country where all people were indeed equal. This was an optimistic and energetic time that stopped with the suffering and disillusionment of the Civil War.

In this lesson, students examine five documents pertaining to the antebellum period in the North. They then discuss the growing spirit of reform. They discuss attitudes elsewhere in the country and complete an imaginative writing based on the readings and discussion.

Procedure

1. Acquaint students with the prefix *ante*. Point out that in some card games one has to pay an *ante* before participating. When we *anticipate* something, we think about it ahead of time. An *antechamber* is an entryway. In a time line, the 1890s *antedate* the 1920s. The term *antebellum* in American history refers to the period before the Civil War, which began in 1861.

2. Remind students of the bold assertion near the beginning of The Declaration of Independence: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness."
3. Distribute **Handout 1**, and ask students to read the documents and answer the questions.

Suggested Responses

1. William Lloyd Garrison committed himself to champion the cause of the immediate abolition of slavery. He took the responsibility of striving to fan public sentiment against it.
2. Garrison saw that slavery was and is a violation of the conviction that "all men are created equal." He believed that it was necessary to take immediate and strong action against an abomination.
3. Elizabeth Cady Stanton was pursuing equal rights for women, who were also disenfranchised.
4. The issue in both excerpts is justice and the rights of every individual human being.
5. All three excerpts reflect idealism and a belief that people can accomplish things. The authors wanted to help create a better life.
6. Dorothea Dix extended belief in human dignity to the treatment of people in prisons and other institutions.
7. In both schools and prisons, some people are in charge, and others are not. Both often emphasize control and rules.
8. Horace Mann's metaphor stresses the importance of the student's attitude in being educated. Here again, the focus is the dignity and potential of the individual human being.

4. Point out that the documents reflect the atmosphere in the North, especially in New England, during the decades just before the Civil War. Ask students to what extent Americans in other parts of the country would have shared the same concerns. (America was still largely an agricultural nation; farmers always and everywhere are preoccupied by the demands of weather and work. In other parts of the nation, New England may have seemed like ivory tower academia. Many men were probably uneasy about or scornful toward the press for women's suffrage. In the South, slavery was at the heart of the plantation system, and the movement toward abolition would most likely have stimulated unrest, resentment, and anger among white slave owners. To slaves who became aware of it, abolition may have seemed like a hopeless dream.)

5. Distribute **Handout 2**, and review the directions. If necessary, point out that the writings could go in many different directions. (For example, the woman in Kentucky could experience a tinge of hope for an escape from household drudgery; she could think Stanton's ideas were plain foolish; she could decide to start her own movement for women's rights; she could decide to escape from home that very night; she could feel full of gratitude for her life in the gorgeous mountain area.) Then have students work individually or with partners on the writings.
6. When they have finished drafts, ask students to meet in small groups and share results as well as suggestions for expansion or improvement. Direct students to revise the writings, and set a deadline for submission of both the original drafts and the final products.

Interdisciplinary Connection

Assign students to locate and examine articles and images from *The Liberator* and to work in small groups to prepare multimedia presentations on William Lloyd Garrison's participation and leadership in the movement to abolish slavery.

The Spirit of Antebellum America in the North

Directions: The decades before the Civil War brought a great impetus to change in America, especially in the North. Read the following documents, and answer the questions.

Document 1

William Lloyd Garrison, a prominent New England journalist, started an antislavery newspaper named *The Liberator* and wrote the following paragraphs in his editorial in the first edition.

> Assenting to the "self-evident truth" maintained in the American Declaration of Independence, "that all men are created equal, and endowed by their Creator with certain inalienable rights—among which are life, liberty, and the pursuit of happiness," I shall strenuously contend for the immediate enfranchisement of our slave population. In Park-Street Church, on the Fourth of July, 1829, in an address on slavery, I unreflectingly assented to the popular but pernicious doctrine of gradual abolition. I seize this moment to make a full and unequivocal recantation, and thus publicly to ask pardon of my God, of my country, and of my brethren the poor slaves, for having uttered a sentiment so full of timidity, injustice, and absurdity. A similar recantation, from my pen, was published in the Genius of Universal Emancipation at Baltimore, in September, 1829. My conscience is now satisfied.
>
> I am aware that many object to the severity of my language; but is there not cause for severity? I *will* be as harsh as truth, and as uncompromising as justice. On this subject, I do not wish to think, or to speak, or write, with moderation. No! no! Tell a man whose house is on fire to give a moderate alarm; tell him to moderately rescue his wife from the hands of the ravisher; tell the mother to gradually extricate her babe from the fire into which it has fallen;—but urge me not to use moderation in a cause like the present. I am in earnest—I will not equivocate—I will not excuse—I will not retreat a single inch—AND I WILL BE HEARD. The apathy of the people is enough to make every statue leap from its pedestal, and to hasten the resurrection of the dead.

1. What was William Lloyd Garrison determined to do?

2. Why was Garrison focused on this mission?

Document 2

Elizabeth Cady Stanton, a leader in the battle for equal rights for women, had this to say in a speech in the summer of 1848.

> But we are assembled to protest against a form of government existing without the consent of the governed, to declare our right to be free as man is free—to be represented in the government which we are taxed to support—to have such disgraceful laws as give to man the power to chastise and imprison his wife—to take the wages which she earns—the property which she inherits and in case of separation the children of her love—laws which make her the mere dependent on his bounty—It was to protest against such unjust laws as these and to have them if possible forever erased from our statute books, deeming them a shame and disgrace to a professedly republican, Christian people in the nineteenth century.

3. What was Elizabeth Cady Stanton determined to pursue?

4. How is Stanton's reasoning similar to Garrison's?

Document 3

In 1841, George Ripley started Brook Farm, an effort to found a Utopian society. This is how he described its purpose.

> Our objects, as you know, are to insure a more natural union between intellectual and manual labor than now exists; to combine the thinker and the worker, as far as possible, in the same individual; to guarantee the highest mental freedom, by providing all with labor, adapted to their tastes and talents, and securing to them the fruits of their industry; to do away [with] the necessity of menial services, by opening the benefits of education and the profits of labor to all; and thus to prepare a society of liberal, intelligent, and cultivated person, whose relations with each other would permit a more simple and wholesome life, than can now be led amidst the pressure of our competitive institutions.

5. To what extent do George Ripley's ideals mirror those expressed by Garrison and Stanton? What does Ripley seem to have wanted?

Document 4

In 1841, Dorothea Dix, a teacher, visited a women's prison in Massachusetts and was shocked at what she saw. This led to her campaign for reform. In a letter, she wrote this about her beliefs.

> I come to present the strong claims of suffering humanity. . . . I come as the advocate of helpless, forgotten, insane . . . men and women [held] . . . in cages, closets, cellars, stalls, pens! Chained, naked, beaten with rods, and lashed into obedience!

6. How do Dorothea Dix's ideas echo those of Garrison and Stanton?

Document 5

These were also years of educational reforms, not all of which were successful. Horace Mann became an education leader. The following quotation reflects his beliefs about students, teachers, and learning.

> A teacher who is attempting to teach without inspiring the pupil with a desire to learn is hammering on cold iron.

7. In what ways are schools and prisons similar places?

8. What did Horace Mann believe about education?

Imagine Yourself . . .

Directions: Imagine yourself in one of the following circumstances during the decades just before the Civil War. Then record your thoughts and reactions.

1. A young house slave in Baltimore, hard at work cleaning the family's silver, hears a man reading aloud William Lloyd Garrison's editorial in *The Liberator*.
2. A woman washing clothes in rural Kentucky listens while her daughter reads aloud a letter from up North. The letter quotes Elizabeth Cady Stanton's speech.
3. A student staring at Horace Mann's quote, posted in large letters on the wall, listens to the teacher's lengthy lecture about the Revolutionary War.
4. The son or daughter of a wealthy Georgia plantation owner happens upon a reference to Garrison's editorial.
5. A young nurse in Ohio reads about Dorothea Dix's crusade for prison reform.
6. A young idealist in New York's Hudson Valley reads about the Utopian community planned for Brook Farm.
7. A slave being sent south to a Louisiana sugar plantation hears two men talking about Garrison's editorial.
8. A girl in Indiana whose father thinks her idea of going to college is ridiculous reads Stanton's speech.

Lesson 2

Negro Spirituals: An American Treasure

Objectives

- To understand the power of oral traditions
- To listen to, read, analyze, and respond to several Negro spirituals

Notes to the Teacher

Negro spirituals constitute the first uniquely American form of music and laid the basis for the blues, jazz, and gospel music. Spirituals were born out of the interaction of the African past, the institution of slavery, and slaves' attendance at Christian church services. Originating from southern rice, cotton, sugar, and tobacco plantations, the songs echo biblical stories and combine African rhythms with harmonies characteristic of Baptist and Methodist services. They speak of salvation, not just after death, but also in the form of freedom from slavery.

These spirituals are part of the oral tradition, passed on by word of mouth, modified, and added to by individuals and communities. Frequently, the songs feature a leader who sings the verses, while the congregation responds with a harmonized chorus. Songs also evolved among the field workers, with one person leading and the rest singing a refrain. In time, some of the songs came to include coded information, including ways to escape on the Underground Railroad.

In his autobiography, Frederick Douglass describes what he calls "the almost constant singing" of slaves in the Southern states and the deep meanings and emotions conveyed in the songs. After the Civil War and the abolishment of slavery, some people wanted to forget the music associated with the indignities of the past. Doubtless many of the songs were lost forever, but others survived. During the civil rights movement, spirituals soared once again in popularity.

In this lesson, students encounter several Negro spirituals. If possible, obtain recordings so that the class can hear the sounds as well as see the words. Students then read and analyze Douglass's comments on the music.

Procedure

1. Ask students for a show of hands about how many feel that music is an important part of their lives. Then conduct a brief open-ended discussion of the kinds of music they prefer. Point out that some people

have eclectic musical tastes, while others are primarily fans of one particular style.

2. Explain that the first truly American form of music was the songs created and sung by slaves; this music is the root of important genres such as gospel, jazz, and blues music. Provide background information as needed. (In time, the slaves were no longer imported from Africa. The people spoke English and were Christianized, and singing was an important part of their lives. They sang church music, often improvised, and they sang as they worked. As the impetus for freedom grew, the songs expressed their longings and sometimes even provided clues about ways to escape.)
3. If possible, have students listen to a recording of "Swing Low, Sweet Chariot." You may want to invite the class to sing along. Then distribute **Handout 3**, and ask small groups to complete the activity. (Note: You may want to play the song softly as background music during the group work.)

Suggested Responses

1. A chariot is a fancy carriage, in this case one from heaven that serves as a vehicle to complete peace.
2. The Jordan is a river that the biblical Israelites crossed into the Promised Land. The song reflects learning about Bible stories. The Israelites themselves escaped from slavery in Egypt and were led by Moses to freedom and a land of their own. Many slaves wished to escape from slavery in the South to freedom in the North.
3. The song expresses longings for peace, joy, freedom, and fellowship.

4. Ask students why the song has endured as one practically everyone in America knows and likes. (It is simple, peaceful, hopeful, and easy to sing, but talented singers can incorporate all kinds of inventive rhythm and harmony.)
5. If possible, have students listen to a recording of "Go Down, Moses." Then distribute **Handout 4**, and ask students to complete the exercise.

Suggested Responses

1. The refrain draws in all listeners and expresses the singers' deep desire for freedom, but in a way that would not alarm slave owners who happened to hear it, since it ostensibly deals with a familiar Bible story.
2. The song is based on the Book of Exodus and Moses as he led the people away from Egypt and the tyranny of the Pharaoh, across the Red Sea, toward the Promised Land.

3. The song expresses a longing for a leader to take the people out of bondage into freedom and prosperity.

6. Explain that the song refers at least in part to Harriet Tubman (c. 1820–1913), a former slave who made at least twenty trips into the South to lead slaves to freedom via the Underground Railroad. The slaves considered her to be another Moses able to perform miracles to save the people. In the South, she was wanted dead or alive, and there was a large reward offered for her apprehension. Tubman was a major figure in the growth of the spirit of abolition.
7. Distribute **Handout 5**, and ask a volunteer to read the passage aloud or read it aloud yourself to demonstrate the strong feelings and insights behind it. Then ask students to complete the exercise.

Suggested Responses

1. The singing was in part a response to the white overseers' insistence on knowing exactly where the slaves were. The songs also gave the slaves means of communication and sharing with one another.
2. Both slaves in the South and the people in Ireland dealt with terrible adversity and sufferings.
3. The final paragraph is a powerful indictment of slavery. Frederick Douglass uses vivid language, e.g., "souls boiling over with the bitterest anguish."
4. Douglass was passionate on the topic. He mentions tears as he was writing, and the last paragraph expresses both sorrow and rage.

Interdisciplinary Connection

Have students read the lyrics of additional Negro spirituals, select one, and prepare multimedia presentations, including performance and analysis of both literal and symbolic elements.

Swing Low, Sweet Chariot

Directions: Read the lyrics of the spiritual, and answer the questions.

Swing Low, Sweet Chariot

Chorus:
Swing low, sweet chariot,
Comin' for to carry me home;
Swing low, sweet chariot,
Comin' for to carry me home.

I looked over Jordan,
And what did I see,
Comin' for to carry me home?
A band of angels comin' after me,
Comin' for to carry me home.

(Repeat chorus.)

If you get there before I do,
Comin' for to carry me home,
Tell all my friends I'm comin' too,
Comin' for to carry me home.

(Repeat chorus.)

1. What is the chariot in the song?

2. What is the significance of the reference to the Jordan?

3. What longings does the song express?

Go Down, Moses

Directions: Read the song lyrics, and answer the questions.

Go Down, Moses

When Israel was in Egypt's land,
Let my people go;
Oppressed so hard they could not stand,
Let my people go.

Chorus:

Go down, Moses, way down in Egypt's land;
Tell old Pharaoh, to let my people go.

"Thus saith the Lord," bold Moses said,
Let my people go;
If not I'll smite your first born dead,
Let my people go.

(Repeat chorus.)

No more shall they in bondage toil,
Let my people go;
Let them come out with Egypt's spoil,
Let my people go.

(Repeat chorus.)

The Lord told Moses what to do,
Let my people go;
To lead his people right on through,
Let my people go.

(Repeat chorus.)

'Twas on a dark and dismal night,
Let my people go;
When Moses led the Israelites,
Let my people go.

(Repeat chorus.)

Oh, Moses, clouds will cleave the way,
Let my people go;
A fire by night, a shade by day,
Let my people go.

(Repeat chorus.)

When Israel reached the water side,
Let my people go;
Commanded God, "It shall divide,"
Let my people go.

(Repeat chorus.)

Come, Moses, you will not get lost,
Let my people go;
Stretch out your rod and come across.
Let my people go.

(Repeat chorus.)

When they had reached the other shore,
Let my people go;
They sang a song of triumph o'er,
Let my people go.

(Repeat chorus.)

Now Pharoah said he'd go across,
Let my people go;
But Pharoah and his host were lost,
Let my people go.

(Repeat chorus.)

Oh, take your shoes from off your feet,
Let my people go;
And walk into the golden street,
Let my people go.

(Repeat chorus.)

1. How important is the song's refrain?

2. What story does the song tell?

3. What other meanings does the song convey?

Songs among the Slaves

Directions: Frederick Douglass wrote and rewrote his autobiography several times. In the version entitled *My Bondage, My Freedom*, he included the following passage about music and the slaves. Read the excerpt, and answer the questions that follow.

> . . . "*Make a noise*," "*make a noise*," and "*bear a hand*" are the words usually addressed to the slaves when there is silence amongst them. This may account for the almost constant singing heard in the southern states. There was, generally, more or less singing among the teamsters, as it was one means of letting the overseer know where they were, and that they were moving on with the work. But, on allowance day, those who visited the great house farm were peculiarly excited and noisy. While on their way, they would make the dense old woods, for miles around, reverberate with their wild notes. These were not always merry because they were wild. On the contrary, they were mostly of a plaintive cast, and told a tale of grief and sorrow. In the most boisterous outbursts of rapturous sentiment, there was ever a tinge of deep melancholy. I have never heard any songs like those anywhere since I left slavery, except when in Ireland. There I heard the same *wailing notes*, and was much affected by them. It was during the famine of 1845–6. In all the songs of the slaves, there was ever some expression in praise of the great house farm; something which would flatter the pride of the owner, and, possibly, draw a favorable glance from him.
>
> "I am going away to the great house farm,
> O yea! O yea! O yea!
> My old master is a good old master,
> O yea! O yea! O yea!"
>
> This they would sing, with other words of their own improvising—jargon to others, but full of meaning to themselves. I have sometimes thought, that the mere hearing of these songs would do more to impress truly spiritual-minded men and women with the soul-crushing and death-dealing character of slavery, than the reading of whole volumes of its mere physical cruelties. They speak to the heart and to the soul of the thoughtful. I cannot better express my sense of them now, than ten years ago, when, in sketching my life, I thus spoke of this feature of my plantation experience:
>
> > I did not, when a slave, understand the deep meanings of those rude and apparently incoherent songs. I was myself within the circle, so that I neither saw nor heard as those without might see and hear. They told a tale which was then altogether beyond my feeble comprehension; they were tones, loud, long and deep, breathing the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains. The hearing of those wild notes always depressed my spirits, and filled my heart with ineffable sadness. The mere recurrence, even now, afflicts my spirit, and while I am writing these lines, my tears are falling. To those songs I trace my first glimmering conceptions of the dehumanizing character of slavery. I can never get rid of that conception. Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in bonds. If any one wishes to be impressed with a sense of the soul-killing power of slavery, let him go to Colonel Lloyd's plantation, and, on allowance day, place himself in the deep, pine woods, and there let him, in silence, thoughtfully analyze the sounds that shall pass through the chambers of his soul, and if he is not thus impressed, it will only be because "there is no flesh in his obdurate heart."

1. How does Douglass describe singing in the South?

2. What do slave songs have to do with famine in Ireland?

3. What is the main emphasis of the last paragraph?

4. How strong were Douglass's feelings on the topic of slavery?

Lesson 3

Ralph Waldo Emerson: Individualism and "Self-Reliance"

Objectives

- To understand Ralph Waldo Emerson's point of view in a text
- To determine and clarify the meaning of unknown and multiple-meaning words and phrases
- To identify transcendentalist themes of a text and analyze their development

Notes to the Teacher

During the three decades prior to the Civil War, America experienced a rebirth of self. Writers like Ralph Waldo Emerson and Henry David Thoreau believed that people should not seek material greatness but spiritual fulfillment. To do this, they believed people had to transcend the material world and achieve oneness with God by looking to nature as the source of divine revelation. With this belief, transcendentalism became a philosophy used to teach and explain human connections to divinity, to nature, and to one another. Trusting one's abilities and intuition was a new way of thinking branded by some as eccentric. Transcendentalism found popularity with people looking for an identity as Americans and fighting to end discrimination of all kinds.

Emerson's essay entitled "Self-Reliance" can be understood by high school students. Excerpts are included in most high school American literature anthologies. Published in *Essays* (1841), this is Emerson's strongest statement of individualism. Here, he challenges readers to approach the world in a new way and to trust themselves. Emerson's philosophy can be summarized in this statement: "Hope is a fundamental condition of being alive."

In this lesson, students are asked to articulate their understanding of self-reliance and to assess its importance in their lives. They learn about Emerson's views. They are also asked to relate Emerson's philosophy to modern life by reading and responding to current events.

Procedure

1. Divide students into groups of five. Distribute **Handout 6**. Assign each group member to read one of the quotes from the handout and to write what he or she thinks it means.

2. Have students pass the handout to the next person, who will then read the previous person's quote and write what he or she thinks about it. Have students continue passing the handouts in the same fashion until all members have written a thought or response to each quote and the original owner gets his or her handout back. (Note: You may want to time each exchange to one or two minutes.)
3. Regroup students in order to form expert groups. The new groups should consist of everyone with the same original assigned quote.
4. Give the new groups five to ten minutes to compare and contrast the many responses written about their quote.

Suggested Responses

1. We realize at some point in our lives that we must be ourselves; to be jealous of others is ignorant.
2. Influential people have always allowed themselves to experiment and to try to solve the problems of their time.
3. Society is like Wall Street where shareholders exchange money, sometimes even lose their rights, and sacrifice their individuality.
4. What we think is significant, almost holy.
5. Doing or thinking the same over and over does not allow us to grow; those who think small will never grow or advance.

5. Distribute **Handout 7**. Have students, individually or in small groups, define the terms and use them in sentences. Then conduct a class discussion of the definitions and usages of the terms.

Suggested Responses:

1. *aversion*—strong dislike (By the end of winter, I feel a definite aversion toward snow.)
2. *consistency*—doing the same thing over and over (Too much consistency can become boring.)
3. *conviction*—strong will or belief (The colonists had a conviction that they should seek independence from England.)
4. *divine providence*—concern of God, divinity, a higher being (The Puritans trusted divine providence to get them across the Atlantic Ocean.)
5. *hobgoblin*—a frightening creature or annoying devil (In the darkness, I could imagine a hobgoblin under every piece of furniture in the old house.)
6. *immortal*—able to live forever (Many religions hold that people have immortal souls.)

7. *nonconformist*—someone who does not follow rules or popular trends (I am too much of a nonconformist to be happy wearing a uniform.)
8. *palm*—symbol of victory (In ancient times, athletic champions won prizes such as palms and laurel wreaths.)
9. *predominating*—controlling (The media exert a predominating influence on our society.)

6. Ask students to read "Self-Reliance" in small groups and stop after each paragraph for discussion and to check their understanding. Visit each group to facilitate, to answer questions, to check for understanding, and to ask clarifying or extension questions.
7. Bring the class together, distribute **Handout 8**, and explain the concluding assignment. Allow class time for students to share their work.

Advanced Placement Extension

Assign students to write essays in which they analyze Ralph Waldo Emerson's uses of metaphors in "Self-Reliance."

Ralph Waldo Emerson: "Trust Thyself"

Directions: Read the quotations carefully, and explain what you think they mean.

1. "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."

2. "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."

3. "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."

4. "Nothing is at last sacred but the integrity of your own mind."

5. "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do."

Words to Know in "Self-Reliance"

Directions: Before reading "Self-Reliance," define the following terms, and use each one in an original sentence.

1. aversion

2. consistency

3. conviction

4. divine providence

5. hobgoblin

6. immortal

7. nonconformist

8. palm

9. predominating

"Self- Reliance" Then and Now

Directions: Choose one of the passages from the list below. Find an article from a recent print or electronic newspaper or magazine which either reflects or disputes Ralph Waldo Emerson's statement. Write a response to the article discussing how it reflects or disputes the quotation. Attach the article, and include a formal MLA citation.

1. "We but half express ourselves, and are ashamed of that divine idea which each of us represents. . . . God will not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best. . . ."

2. "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 . . . and the thousand-fold Relief Societies; —though I confess with shame I sometimes succumb and give the dollar, it is a wicked dollar. . . ."

3. ". . . conforming to usages that have become dead to you is that it scatters your force. It loses your time and blurs the impression of your character. If you maintain a dead church, contribute to a dead Bible society, vote with a great party either for the government or against it . . . —under all these screens I have difficulty to detect the precise man you are."

4. "But why should you keep your head over your shoulder? Why drag about this corpse of your memory, lest you contradict somewhat you have stated in this or that public place? Suppose you should contradict yourself; what then? It seems to be a rule of wisdom never to rely on your memory alone, scarcely even in acts of pure memory, but to bring the past for judgment into the thousand-eyed present, and live ever in a new day."

Lesson 4

Emerson: "Nature"

Objectives

- To determine Ralph Waldo Emerson's point of view in a text
- To determine transcendentalist themes and analyze their development
- To analyze how Emerson used figurative language and literary techniques to shape meaning

Notes to the Teacher

Some students of transcendentalism consider Ralph Waldo Emerson a philosopher. He believed we could know God directly through intuition and become part of the Divine Soul or Oversoul. Though Emerson was trained as a Unitarian minister, he wanted to experience God personally and to explore his faith without the constraints of religious institutionalism. He embarked on his journey into transcendentalism upon his departure from the church and began writing and lecturing rather than preaching from a pulpit.

Emerson published "Nature" in 1836 as his testament to the significance of living a better life. He believed that there is a direct connection between humankind and nature. By writing with a poetic sensibility, Emerson conveyed his wonder at the discovery of an all-pervading spirit, the Oversoul. Emerson believed that people can transcend to a spiritual world and, as a result, treat themselves and one another with respect and love.

In reading and discussing this excerpt, students are asked to read with an open mind and to explore the depths of Emerson's philosophy. "Nature" is not a lengthy essay. It can be found in most high school American literature anthologies, and it is readily available online. After grasping the themes of "Nature," students discuss how Emerson's philosophy is evident in the life of a fictional teenager as she is faced with a decision. Students then analyze Emerson's literary techniques and uses of figurative language. For the opening procedure, you will need a selection of spectacular nature scenes—e.g., Niagara Falls, the Dells in Wisconsin, the Painted Desert.

Procedure

1. Show a series of diverse nature scenes, and allow students a few minutes to imagine themselves present in each one.
2. Distribute **Handout 9**, and have students complete it individually. Discuss students' responses as a class.
3. Assign students to read "Nature."

4. Distribute **Handout 10**. Have students answer the questions individually or in groups. Follow with discussion.

Suggested Responses

1. Emerson's essay displays an attitude of spirituality and reverence toward the world and nature. He used those terms as proof that he saw nature on a higher, spiritual plane; he believed that we should treat nature as a holy entity.
2. The woodcutter takes advantage of nature and uses its resources, while the poet sees the world in a larger way, integrating all the parts of it. The poet does not take advantage of what nature offers but respects and treasures it.
3. People who love and revere nature are balanced in their views. They do not allow the world of adulthood, with its responsibilities and trifles, to destroy their childlike love for and curiosity about nature.
4. Emerson found the use of labels and titles to be a "trifle and a disturbance." Labels and titles do not explain who we are as human beings. Labels and titles are used by people who want to limit human potential.
5. The word *occult* here does not carry the dark nuances we often associate with it. The mysterious relationship between humanity and nature is a spiritual one.

5. Distribute **Handout 11**, and review the definitions of the terms. Then ask students to complete the chart.

Suggested Responses

- Metaphors include references to "heavenly worlds" (stars) and "plantations of God" (woods).
- One personification is "her secret"; another is "they nod to me."
- "The stars awaken a certain reverence because though always present, they are inaccessible." There is a paradox in the stars being simultaneously present and inaccessible.

6. Distribute **Handout 12**, and have students read the short story in part A. Then ask them to respond individually to the questions in part B.
7. Divide the class into groups, and give each group a sheet of newsprint or art paper and markers. Ask the groups to find a passage in "Nature" which relates in some way to the experiences of the teenager and mother in the story, to write the quotes, and to post them around the classroom.

8. Make markers available, and have students conduct a gallery walk and record insights into, reflections on, and questions about the quotations displayed around the room.

Advanced Placement Extension

Distribute **Handout 13**, and use it to explain an assignment involving research, formal writing, and documentation. Point out that Ralph Waldo Emerson's essays are available online and that many Web sites help to clarify his ideas. Many other Web sites discuss events and issues in America before the Civil War.

"Nature"—Decisions, Decisions

Directions: Read each statement, and indicate whether you agree (A) or disagree (D).

_____ 1. Sometimes I need to be alone, away from everyone and everything.

_____ 2. I like my own company.

_____ 3. The goal of science should be to discover all of nature's mysteries for humankind's use and advancement.

_____ 4. Age is a matter of how a person feels rather than how long that person has lived.

_____ 5. I am in a better mood when the weather is sunny and warm.

_____ 6. There is a room in my home which I see as my sanctuary.

_____ 7. Science and religion can coexist and even cooperate.

_____ 8. All people have equal chances to advance economically.

_____ 9. I maintain a positive attitude no matter what the situation.

_____ 10. We are all part of one faith, no matter the particular religion we practice.

Understanding "Nature"

Directions: Answer the following questions after you have read Ralph Waldo Emerson's "Nature."

1. Carefully examine the first paragraph. How would you describe Emerson's attitude toward the world? Why does he use the following figures of speech: "heavenly worlds," "heavenly bodies," "city of God," and "envoys of beauty"?

2. What two types of people is Emerson talking about when he says, "It is this which distinguishes the stick of timber of the woodcutter, from the tree of the poet"? How are the two types of people different?

3. Explain the following quote: "The lover of Nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood."

4. Did Emerson find the use of labels and titles necessary? Explain.

5. Read the last two paragraphs. Comment on Emerson's thoughts about the "occult relation between man and the vegetable" and the "harmony of both."

 Name:

Figuratively Speaking

Directions: Find examples of figures of speech in "Nature," and explain their significance.

Figure of Speech	Example	Meaning
1. A metaphor		
2. Another metaphor		
3. Personification		
4. Another personification		
5. A paradox		

Faced with a Choice

Part A.

Directions: Read this short description of a teenager faced with a choice.

I can't believe it's summer already. The sun's warmth beats against my face, and the long winter is far from my memory, but one day remains burned in my thoughts. On that cold, snowy Saturday morning, my mom and I had a fight. She told me to finish all my chores before I could go out with my friends. We had planned a day of sledding down the neighborhood hills and watching television together, away from every adult who seemed to torture us throughout the week. Not wanting to waste a Saturday inside, I protested. I claimed my right to fun as a teenager and asked, "Why do you want to ruin my Saturday?"

After my manifesto, she said, "Because I am the mom and you live in my house."

With that declaration of authority, I reluctantly cleaned my room (which was a mess). I could see my friends slipping, sliding, gliding over the snow banks as I watched them from my window. I could hear their laughter cutting though the sound of the vacuum as "the mom" pushed it through the piles of clothes on my bedroom floor.

An hour passed, and I was free to meet my friends. I felt as though I had broken out of prison. By the time I got home later that day, my body was frozen solid, and I rushed to the comfort and solitude of my bedroom. The piles of clothes were neatly folded and in their places. The trophies I won at soccer tournaments were dusted and gleaming when I switched on the light. The smells of a clean carpet and air freshener overwhelmed my nostrils which still stung from the cold air. "The mom" walked in.

"Did you have fun?" she asked as she moved in front of me.

"Yeah. Um, did you finish cleaning my room?"

"I did."

"Oh. Thanks. Why?"

After I realized how rude I was to her earlier, I readied myself for a sarcastic retort. Instead, she put her arm around my shoulder and said, "Because I am the mom and you live in my house."

Part B.

Directions: Answer the following questions about yourself and the characters in the story.

1. Have you ever wanted to get away from certain people or places? Why did you have that feeling?

2. What does it mean to be truly alone? Have you ever been without people around you?

3. How would you characterize the teenager's actions toward her mother?

4. How would you characterize the mother?

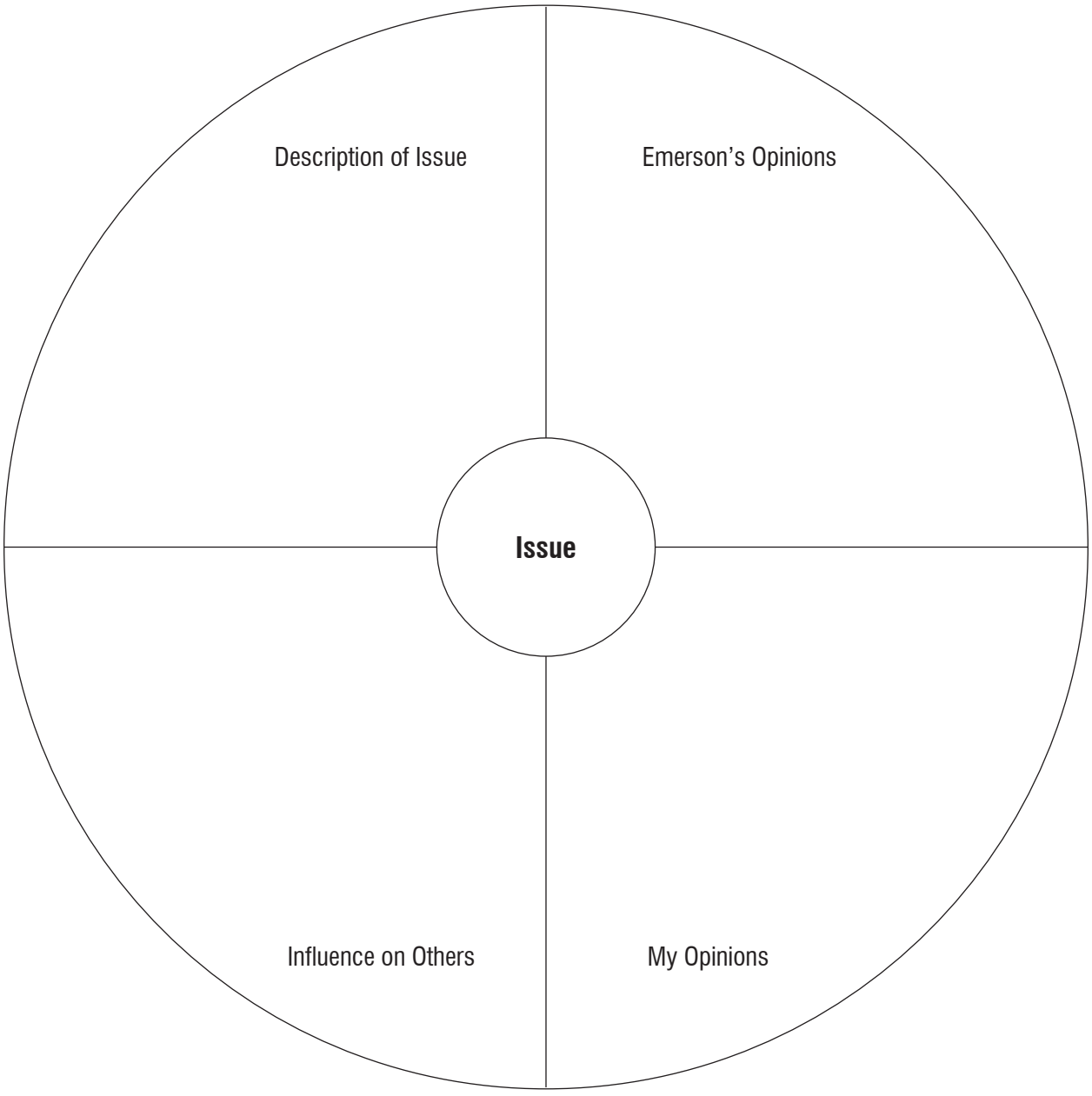
5. Does the teenager's attitude change? How do you know?

6. What parallels can you see between the teenager's thoughts in the story and Ralph Waldo Emerson's philosophies in "Nature"?

Name:

Interesting Issues in Emerson's Time

Directions: In his essays, Ralph Waldo Emerson focused his attention on societal and moral issues of the time. His commentaries on religion, slavery, racism, sexism, and even environmentalism stem from the events that defined the decades preceding the Civil War. Research the time period, and choose one issue that interests you. Find an essay by Emerson which expounds on that issue. Write a formal analysis of Emerson's opinions on the issue and how they may have influenced the outcomes of subsequent historical events or movements. Complete the graphic organizer to organize your thoughts and notes.



Lesson 5

Henry David Thoreau's *Walden*

Objectives

- To summarize Henry David Thoreau's philosophies and experiences while at Walden Pond
- To analyze how Thoreau used figurative language and literary techniques to shape meaning

Notes to the Teacher

Henry David Thoreau once wrote, "The end of life is education." He believed that real knowledge and truth come only through experience. Thoreau, a teacher for a brief period, demonstrated the precept that good teachers practice. The way to full understanding is by self-education, experimentation, failure, and success. A teacher who provides hands-on lessons follows Thoreau's observation.

Thoreau was twenty-seven when he departed on July 4, 1845, to set up residence by Walden Pond in Concord, Massachusetts. His goal was to learn more about himself, nature, and society and then to communicate his revelations. He did not live as a recluse but occasionally received visitors, sauntered into the village, talked with fishermen, and from time to time continued to do odd jobs in homes in the Concord vicinity. Thoreau's Walden adventure ended on September 6, 1847, when he felt the urge to leave and share his observations. He sold his cabin to Ralph Waldo Emerson's Irish gardener. Upon returning to town, Thoreau found correspondence from the secretary of his Harvard class of 1837 who was preparing for the class's tenth reunion. Thoreau wrote, "For the last two or three years, I have lived in Concord woods alone, something more than a mile from any neighbor, in a house built entirely by myself. . . . I beg that the class will not consider me an object of charity, and if any of them are in want of pecuniary assistance, and will make known their case to me, I will engage them some advice of more worth than money."

Thoreau's advice was *Walden*. He spent about six years writing and revising this work before its publication in Boston in 1854. Although the experiment lasted two years, two months, and two days, Thoreau condensed his account into a year, using the seasons as the framework, opening and ending with spring. The entire work contains eighteen chapters. Most high school students find the entire text of *Walden* challenging to read, but anthologies usually contain excerpts from "Where I Lived, and What I Lived For" and "Conclusion." On the manuscript of *Walden*,

Thoreau sketched a rooster and wrote under it that he hoped his book would wake up his neighbors. It sold for $1 a copy and did, eventually, arouse the Concord neighbors and America. It startled many of Thoreau's contemporaries—among them, Ralph Waldo Emerson, Nathaniel Hawthorne, Henry Wadsworth Longfellow, John Greenleaf Whittier, and Oliver Wendell Holmes—who had seen little ambition in him. *Walden* did not sell well. Consequently, Thoreau was still relatively unknown when he died at the age of forty-four from a tubercular condition.

Procedure

1. Ask students to identify causes of frustration, unhappiness, and confusion in people's lives (e.g., broken relationships, poverty, overwork). Explain that before the Civil War Henry David Thoreau, a man in Massachusetts, observed that many people seemed dissatisfied with their lives. Thoreau decided to conduct an experiment, and he published the results in a book entitled *Walden*.
2. Allow students to choose or sign up for the excerpt from *Walden* they would like to read. Try to have an equal number of students work with each. Distribute **Handout 14** for note-taking purposes.
3. Conduct a discussion based on the following questions.
   - What was Thoreau trying to do when he went to live at Walden Pond? (He wanted to discover a way to live a meaningful life, not one frittered away by unnecessary or silly things. He saw that so many people's lives were actually desperate, and he wanted to avoid that.)
   - Why was Walden Pond a good choice of location? (It offered solitude, natural resources, a beautiful site, and a place to build a little house, but it was not far from neighbors and the conveniences of town.)
   - What was Thoreau's main conclusion about the causes of desperation in people's lives? (He concluded that people let things get too complicated; he advised people to simplify.)
4. Ask each student to present and explain one of the quotes from *Walden*. Point out examples of literary devices and striking word choices. Choices can vary widely depending on the excerpts students use and their personal preferences. The following are some possibilities.
   - "Still, we live meanly, like ants." (Like ants, we trudge along bearing burdens and fail to look at and appreciate everything around us.)
   - "Time is but the stream I go a-fishing in." (Time often seems to exert a kind of tyrannical control over people. For Thoreau, time was at his disposal.)
   - "Only that day dawns to which we are fully awake." (If our perceptions are dull, we will miss all of the wonders that could be part of our lives.)

5. Distribute **Handout 15**, and have small groups complete the exercise. (Thoreau's view would be that many of the things we want and think we need are actually quite dispensable. Instead of seeing things as problems, we can see them as opportunities. If we do not have to report for a job in the morning, we can spend the day in more enjoyable and rewarding ways. We can refuse to let terrorism terrify us. We can see failure as an invitation to try again. Rejection can be a gift in disguise. With a change of plans, what seemed like bad weather can actually be ideal. Riches tend to get in the way and preoccupy people. Of course, these are romantic ideas coming from a transcendentalist environment.)

Advanced Placement Extension

Assign students to read an additional section of *Walden* and to write an essay in which they summarize the content and include striking quotations that demonstrate Henry David Thoreau's uses of imagery and figures of speech.

Interdisciplinary Connection

Have students select a passage from *Walden* and present it in a multimedia presentation, including both audio and visual elements. Ask students to relate the excerpt to both Thoreau's time and place and our own lives today.

 Name:

Exploring *Walden*

Directions: As you read a section of *Walden,* record the following information and ideas.

1. Write a summary of the excerpt.

2. To what extent are the ideas in the section relevant today?

3. Find and record examples of significant literary techniques. Consider Henry David Thoreau's use of imagery, figurative language, allusions, irony, and symbolism. Explain the meaning of each example.

4. Express Thoreau's philosophy or purpose.

5. Write five quotations from that passage which effectively convey Thoreau's beliefs.

 Name:

What Would Thoreau Say?

Directions: The following chart contains some of the topics that cause people desperation today. In the second column, explain the problem. Then, in the third column, write what you think Henry David Thoreau would say about it.

Topic	Explanation	Thoreau's Advice
1. Unemployment		
2. Terrorism		
3. Failure		

 Name:

Topic	Explanation	Thoreau's Advice
4. Rejection		
5. Bad weather		
6. Poverty		

Lesson 6

Thoreau on Civil Disobedience

Objectives

- To identify and analyze historical and modern controversial topics that have spawned protests
- To demonstrate comprehension of "Civil Disobedience" by responding to questions
- To analyze Henry David Thoreau's use of logical, emotional, and ethical appeals to persuade the audience
- To compose a persuasive letter to address an audience about a specific issue of concern

Notes to the Teacher

Having no interest in politics, Henry David Thoreau once declared that he would ignore the state if the state would ignore him; however, since the state recognized every taxpayer, he, like the other citizens of Massachusetts, was required to pay a poll tax. When Thoreau refused to pay taxes to a government that supported slavery, the tax collector jailed him overnight. Thoreau believed the Mexican War of 1846–48 was a pathway to the expansion of slavery, and he did not want his tax money to support such an endeavor by the government.

The arrest resulted in Thoreau's essay "Resistance to Civil Government," more commonly known as "Civil Disobedience," which was delivered as a lecture to his fellow Concord townspeople before being printed in a magazine, *Aesthetic Papers*, in 1849.

Thoreau's widespread influence is indicated by the publication of his works in every major modern language. One of the most notable examples of his influence on the modern world was Mahatma Gandhi's practice of civil disobedience. In fighting for the rights of Indians in South Africa in 1906–07, Gandhi recommended the reading of "Civil Disobedience." He considered "civil disobedience" the English translation for "Satyagraha," his doctrine of passive resistance. A noteworthy American example of Thoreau's influence was Martin Luther King Jr.'s advocacy of civil disobedience and nonviolence in the civil rights movement.

Procedure

1. Ask students to think about the term *civil disobedience*. Have them brainstorm about words and ideas that come to mind when they consider each word separately (civilian, polite, calm, consensus, government; protest, refusal to cooperate, disagreement, punishment).

2. Ask students to write definitions of *civil disobedience* (people's refusal to comply with demands from the government or some other authority and usually the use of nonviolent strategies such as protests and boycotts).
3. Have small groups brainstorm a list of controversial topics, past and present, which have incited protests (slavery, women's suffrage, war, equal rights, excessive taxation, human rights, employees' rights, political corruption, ineffective or repressive leadership).
4. Explain that the two names most people associate with civil disobedience are Mahatma Gandhi and Martin Luther King Jr. Both men were leaders in vast popular movements for civil rights, and both advocated nonviolent resistance.
5. Provide background for Thoreau's essay: Henry David Thoreau was born in 1817 and died in 1862. From 1845 to 1847, he conducted his remarkable experiment in simple living at Walden Pond, where he lived in a cabin which he built with his own hands. During that time, he was arrested for refusing to pay taxes, for which he spent a night in jail. His refusal was based on opposition to both the Mexican War and slavery. After the Walden experiment, in 1848, he gave a series of lectures on the relationships between citizens and the government. Then, in 1849, he wrote and published an essay entitled "Resistance to Civil Government."
6. Assign students to read "Civil Disobedience."
7. Distribute **Handout 16**, and have students answer the questions about "Civil Disobedience."

Suggested Responses

1. Government can be used and perverted by some; government can be a weapon used to split the country; government can get in the way of the will of the people.
2. Majority rule is based on size and physical strength, not on morality. Thoreau believed that individuals have the right to exercise their conscience.
3. Some possibilities include the following:
   - "This American government"—Thoreau repeated this phrase to emphasize the current government as an entity with definite powers used against the individual and not for or by the individual.
   - "Insurrections of the slaves"—Thoreau used this action as an example to characterize the hypocrisy of his neighbors; they would not help put down a slave insurrection, but they sent a substitute (their money) to support the Mexican War.

4. According to Thoreau, the tax collector chose to be an agent of the government. The tax collector had to choose whether to treat Thoreau as a neighbor or as a disturber of the peace. Thoreau did not want to pay taxes even if the collector tried to force him, which, in Thoreau's mind, was ethically wrong.
5. The night in jail taught him that no one can imprison his mind. He thought of his jailers as "persons who are underbred" because they did not realize that they jailed only his body. He lost all respect for the state.
6. Thoreau considered the current state of government to be imperfect but believed it could become better. He saw the progress from an absolute monarchy to a democracy to be "progress toward a true respect for the individual." He believed that the democracy was not perfect. He said that a better government would be one that recognized "the individual as a higher and independent power" even if some wanted to live "aloof from it . . . who fulfilled all the duties of neighbors and fellow men."

8. Distribute **Handout 17**. Use part A to discuss the meanings of the types of appeals: logical, emotional, and ethical. You may have students think of examples of how advertisements and commercials use these appeals to attract consumers.
9. Have small groups complete the chart in part B. (Students will note a wide variety of all three types of appeals.)
10. Review an assignment in part C. Clarify that the e-mail or letter can be sent to a government official, a newspaper editor, a school official, a parent, an employer, a friend, or any other person students choose. The topic can range from deployment of troops to a foreign country or the nomination of a Supreme Court justice to the school dress code or a local curfew.

Advanced Placement Extension

Ask each student to find a current opinion piece in a newspaper or magazine and to analyze its uses of a combination of logical, emotional, and ethical appeals to sway readers' opinions.

Interdisciplinary Connection

Have students research the impact of Henry David Thoreau on Mahatma Gandhi and report their findings in a formal paper or a multimedia project. Direct them to use MLA format to cite sources.

 Name:

Investigating Thoreau's "Civil Disobedience"

Directions: After reading "Civil Disobedience," answer the following questions.

1. List at least three problems of government as Henry David Thoreau saw them.

2. Explain Thoreau's idea about majority rule. Did he agree or disagree with it? Why?

3. Choose five words or phrases that reflect Thoreau's use of language to persuade. What is the purpose or effect of each one?

4. What was Thoreau's problem with the tax collector?

5. What did Thoreau's night in jail teach him about his town and humankind?

6. Explain Thoreau's idea of a better government.

Making the Case: The Art of Persuasion

Part A.

Directions: Read the following information.

In today's society, persuasion is just as much an art as it is a skill. When you listen to an argument, what catches your attention? What makes you agree or disagree? Orators and writers use specific techniques when crafting an argument or a speech to call an audience to action. Below are three typical methods, or appeals, we use to convince others to agree with our position on a topic.

Logical appeals—persuasion using facts, statistics, and reasonable arguments
Emotional appeals—persuasion using words, phrases, and examples that evoke strong feelings
Ethical appeals—persuasion using arguments based on a sense of right and wrong and universal values

Part B.

Directions: Complete the following chart by listing Thoreau's arguments under the appropriate columns. Some of his arguments and ideas can be classified under more than one column.

Logical	Emotional	Ethical

Part C.

Directions: Write a letter or an e-mail in which you use logical, emotional, and ethical appeals to convince someone of your opinion on a topic or issue. Think about your purpose in sending the communication and the result you want to see happen.

Lesson 7

William Cullen Bryant's "Thanatopsis"

Objectives

- To react to William Cullen Bryant's point of view and philosophy of death from a personal perspective
- To analyze Bryant's implicit and explicit philosophical assumptions and beliefs about death
- To compare and contrast Bryant's philosophy of death to those of other literary periods

Notes to the Teacher

William Cullen Bryant (1794–1878) is today best known for "Thanatopsis," a reflection on death, but one that is far from morbid. His work reflects the idealism and love of nature characteristic of the romantic movement. Bryant scholars point out that over the years there has been a lot of confusion about facts in the poet's life, with contradictory information printed by various sources. The story that Bryant wrote the first version of "Thanatopsis" when he was seventeen years old is now seen as dubious. We do know that it was first published in the *North American Review* in 1817, submitted by his father. Bryant began his career as a lawyer and ended it as the long-term editor of the *New York Evening Post*.

The opening stanza echoes ideas and feelings in Ralph Waldo Emerson's essay "Nature." The second section asserts the inevitability of death, the transitory nature of life. In the third section, we find that death unites us with a vast community. Finally, the poem switches focus to the choice of how to live the journey toward death.

Despite its universality, death is a sensitive subject. You will want to approach the poem with a keen awareness of the circumstances of the young people in your class. Some have probably already lost loved ones; some may have experienced suicidal thoughts; for some, death may be something that has not yet touched their lives.

Procedure

1. Ask students to write a paragraph or two relating an experience they have had with death. (Note: If any class members balk at this or seem really uncomfortable with the topic, allow them to excuse themselves

from the activity.) Then discuss how society or different cultures approach or think about death and the idea of life after death. Topics might include the common practice of having a wake during which people view the dead person's body and visit with family and friends. Some cultures believe that it is important to bury the body as quickly as possible. It is common for people to bring flowers to cemeteries in remembrance of the dead. Spanish students may be aware of Day of the Dead celebrations in Latin America.

2. Point out that many people enjoy taking quiet walks through cemeteries. If you wish, show several images of worn tombstones or serene-looking burial locations. The people usually find these strolls to be reflective but not depressing experiences. Tourists often make extended stops at Arlington National Cemetery, for example, as well as old cemeteries in New England.
3. Have students read "Thanatopsis," or read each stanza aloud and allow for discussion.
4. Distribute **Handout 18**, and have small groups answer the questions.

Suggested Responses

1. The narrator expresses a conversational, respectful, reverential tone toward nature. There seems to be a spiritual relationship between human beings and the natural world around them. Students may note similarities toward attitudes expressed by Ralph Waldo Emerson.
2. The narrator advises us to go out into nature "under the open sky" and listen to her teachings. We should take this advice because nature has a "voice of gladness and healing sympathy" that can assist us in our darkest times.
3. The narrator characterizes nature as a comforting entity that welcomes us home in death. The earth has fed us and been an intimate part of our lives so nature reclaims us in death "to be a brother to the insensible rock" and to continue to live as a part of it.
4. When we die, we will be equal in death with those who were great and important in life. In nature, death does not recognize titles and earthly importance.
5. The landscape is a very picturesque one with wild vistas of woods, rivers, and brooks. The images are reminiscent of a popular way of painting in the nineteenth century. Readers of the poem would most likely be familiar with this type of landscape, either by artwork or by experience, and would feel comforted and safe.

6. The narrator explains that all people will die and that death is like sleep. All people will leave such things like "their mirth and their employments" and join those who have died. The narrator assures the reader that the dead are not alone, so death is not something to be feared.
7. In the last stanza, the narrator's final piece of advice is to live so that when death comes, we can approach it with calm deliberation.
8. The narrator describes one approach to death in a simile in which a quarry-slave is trapped and punished by his "dungeon," his life or his employment. This approach to death is ill-advised because the quarry-slave has not lived a fulfilling life. Rather, the narrator urges us to rely on an "unfaltering trust" and to approach death like a person who "lies down to pleasant dreams." This last simile incorporates images of safety and comfort that we feel when peacefully napping under a familiar, warm blanket.

Advanced Placement Extensions

1. Distribute **Handout 19**, and review the directions. Have students use the graphic organizer to develop ideas. Set a deadline for submission of the assignment.
2. Explain that many poets have written about death. Have students read John Donne's "Death Be Not Proud" or Dylan Thomas's "Do Not Go Gentle into that Good Night" and write essays in which they compare and contrast the poem with "Thanatopsis."

 Name:

Exploring "Thanatopsis"

Directions: Answer the following questions about William Cullen Bryant's "Thanatopsis."

1. How does the first stanza of "Thanatopsis" view nature?

2. What does the narrator suggest we do when bad things happen? Why should we take the narrator's advice?

3. In the second stanza, is nature characterized as a comforting or evil entity? Support your answer with textual evidence.

4. Why does the narrator mention the "patriarchs of the infant world"?

5. The narrator paints a landscape in the third stanza. Describe the landscape. What is the effect of the images on the reader?

6. How does the narrator attempt to instill in the reader a logical, practical view of death?

7. In the last stanza, what is the narrator's final piece of advice to the living?

8. Contrast the two approaches to death in the poem's last five lines. Comment on the narrator's use of figurative language, diction, and imagery.

A Response to "Thanatopsis"

Part A.

Directions: Review the beliefs associated with each of the following schools of thought.

Belief	Description
1. Puritanism	
2. Deism	
3. Romanticism	
4. Transcendentalism	
5. Calvinism	

Part B.

Directions: Assume the persona of an adherent to one of the sets of beliefs noted in part A. As that person, react to the ideas presented in "Thanatopsis." Include both similarities and differences in views.

Lesson 8

Nathaniel Hawthorne: "The Minister's Black Veil"

Objectives

- To see biographical connections between a text and its author
- To understand the symbolism and themes in the story

Notes to the Teacher

Nathaniel Hawthorne (1804–1864) is an iconic American writer whose classic works include *The Scarlet Letter*, *The Blithedale Romance*, and *The House of the Seven Gables*. He also wrote short stories, one of which, "The Minister's Black Veil," is frequently included in high school American literature texts. It is also readily available on the Internet. Like many of Hawthorne's works, it reflects his interest in America's Puritan roots in New England. When the Salem witch trials occurred in 1692, Hawthorne's great-great-grandfather, John Hathorne, was one of the officials responsible for sending twenty-four people to death for witchcraft. Hawthorne wrestled with the reality of his family's history, and it is believed that he changed the spelling of his name in an attempt to disassociate himself from his familial past.

Hawthorne's writings are often dark, though different in style from works by his contemporary, Edgar Allan Poe. Where Poe often wields the macabre, Hawthorne focuses more on the notions of hypocrisy and guilt within the individual and society. "The Minister's Black Veil" is subtitled "A Parable," and, like all parables, it focuses on a theme. When Parson Hooper enters the Milford church with his face swathed in a black veil, he alarms the congregation and changes the future course of his own life. The black veil itself is a complex symbol, one that Hawthorne does not precisely define. It seems to represent a universal guilt, as well as a desire to hide that guilt from others.

In this lesson, students first conduct research about Hawthorne. They then read and discuss the story.

Procedure

1. Distribute **Handout 20**, and ask small groups to use the Internet to find information and to respond to the questions. Follow with discussion.

Suggested Responses

1. Nathaniel Hawthorne (1804–1864) is today most famous for his novel *The Scarlet Letter*. He was born in Salem, Massachusetts, and spent much of his life in Massachusetts, although for a time he was an American representative to England and traveled extensively in Europe. Among his friends were Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, and Bronson Alcott and his family.
2. Hawthorne grew up in the same town where his great-great-grandfather, John Hathorne, presided at the 1692 witch trials, which resulted from mass hysteria and led to the persecution and execution of people accused of witchcraft.
3. The Puritans had a deep and pervasive fear of the presence of Satan in the world around them, and they were determined to root it out. Suspicion was deeply ingrained in the culture.
4. Hawthorne often set his stories in Puritan Massachusetts, and typical concerns included the Puritan influence, guilt, and atonement.
5. Many traditional values have deep Puritan roots. Among them are a disparaging attitude toward idleness and approval of the idea of hard work. Puritans had a very stern morality when it came to sexual conduct, and traces of that are still evident today when scandals hit the headlines.

2. Have students read aloud the first few paragraphs of "The Minister's Black Veil," and ask them to connect the story with the information they researched about Hawthorne. (The story takes place in a New England town, apparently during Puritan times. The setting is very religious.)
3. Ask students to continue reading the story. When they have finished, ask them what they think of Parson Hooper's choice to wear the black veil over his face. Was he a brave man or a fool? (Hooper certainly had the courage of his convictions, and he braved public disapproval. He seems to have believed that he had to perform the role of a prophet and bearer of a symbol. Whether this is bravery or foolishness can be a topic for discussion.)
4. Distribute **Handout 21**, and ask students to answer the questions.

Suggested Responses

1. At first, the people in the congregation are surprised and curious, but not alarmed; no doubt they assumed the veil was temporary, maybe part of a message of a sermon. Then they seem to find it troubling and ominous, even threatening. In time, as with many things, people seem to accept it. The narrator says that over the years the veil increased Hooper's effectiveness as a minister.

2. The story covers decades, from Hooper as a young minister to his old age and death. This emphasizes that the black veil was not just a temporary idiosyncrasy.
3. The tone throughout the story is somber and serious, as if Hawthorne is delivering a warning to his readers.
4. Of course, the other people are not wearing literal black veils. Hooper means that everyone is busy hiding guilt of some sort, quite desperate for no one else to see it.
5. Perhaps the message is that no one is innocent; we all carry and try to hide the guilt from secret sins. If students have read *The Scarlet Letter*, they may see connections to Hester Prynne's perceptions about the people in her town. The hope lies not in avoiding guilt, but in atonement.
6. Use students' choices of passages as a way to review the story as a whole.

5. Ask three students to do a dramatic reading of the powerful scene in which Hooper and Elizabeth discuss the veil. One will play Hooper, one Elizabeth, and the third the narrator. Follow with open-ended discussion about the following questions.
   - Should the parson have allowed Elizabeth to see his face beneath the veil?
   - Was Elizabeth right in terminating their engagement to be married?

Advanced Placement Extension

Assign students to read "Rappaccini's Daughter," another story by Nathaniel Hawthorne, and to write essays in which they connect its issues and themes to those in "The Minister's Black Veil." Encourage students to use Venn diagrams to generate similarities that may not at first be apparent.

Hawthorne and New England Puritanism

Directions: Research information about Nathaniel Hawthorne's life and works, and answer the following questions.

1. Where and when did Hawthorne live? Who were some of his friends?

2. What is the connection between Hawthorne and John Hathorne, who presided at the Salem Witch Trials?

3. What do the trials reveal about the New England Puritans?

4. What topics and themes are characteristic of Hawthorne's work?

5. By the time Hawthorne was writing, New England Puritanism was largely fading away, although ministers often tried to revive it. We are reading his work many decades later. Do any vestiges of Puritanism still characterize American culture?

Analyzing "The Minster's Black Veil"

Directions: After you read the story, answer the following questions.

1. Describe the reactions of the congregation to the black veil. What do people's attitudes show about them and about their parson?

2. How much time does the story cover? Why?

3. Describe Nathaniel Hawthorne's tone in this piece. Provide evidence to support your answer.

4. Parson Hooper says the following: "I look around me, and, lo! on every visage a Black Veil!" What does he mean by this metaphor?

5. The story is subtitled "A Parable." What is the message? Does Hawthorne offer any hope at all?

6. Find and record three passages in the story that you find particularly interesting or important. Briefly explain your choices.

Lesson 9

Hawthorne: "Young Goodman Brown"

Objectives

- To see biographical connections between a text and its author
- To read and analyze Nathaniel Hawthorne's story and see its connection to life today

Notes to the Teacher

If your students have previously read and discussed "The Minister's Black Veil" and/or *The Scarlet Letter*, they are already acquainted with Nathaniel Hawthorne's interest in Puritan New England and in themes related to guilt and atonement. If this is their first acquaintance with his work, you will want to begin this lesson with some basic information, as outlined in the first procedure.

At first, "Young Goodman Brown" can seem reminiscent of Washington Irving's "The Devil and Tom Walker," but Hawthorne's story is much darker. For today's readers, the most sinister thing about most forests is the potential for insect bites and poison ivy. In contrast, the early Puritans viewed the forest as a place of great danger: on a practical level, from irritated Native Americans; on a spiritual level, from Satan and his cohorts. Perhaps it is curiosity more than anything else that lures Goodman Brown away from Faith and into the forest overnight, and perhaps everything he thinks he experiences there is just a dream. Nonetheless, his life changes forever, and not for the better.

You will need to provide copies of "Young Goodman Brown," which is readily available on the Internet. In this lesson, students examine the story and its themes; they also come to recognize connections with our life today. The advanced placement extension focuses on syntax.

Procedure

1. If Nathaniel Hawthorne is new to students, review the following information.
   - Hawthorne was born in Salem, Massachusetts, in 1804, and he died toward the end of the Civil War. He was a writer as well as a political appointee in various roles.
   - He is most famous for his novel *The Scarlet Letter*, in which a young woman has a baby out of wedlock and is punished by the Puritan townspeople.

- Hawthorne's great-great-grandfather, John Hathorne, was one of the officials who sentenced people to death during the Salem witch trials in 1692.
- For much of his life, Hawthorne was troubled by the impact of Puritan attitudes and beliefs on America.

2. Acquaint students with the Puritan titles "goodman" and "goody" (short for "goodwoman"). Explain that while we might refer to a couple as Mr. and Mrs. Smith, the Puritans would speak of Goodman and Goody Smith. This doubtless reflected their obsessive desire for goodness and chronic fear of spirits of evil.
3. Ask students to suppose that at the end of the school day there might be an announcement warning that right now one nearby area is extremely dangerous, so students should be careful to avoid it on their way home. What reactions would occur? (Some students would indeed carefully avoid the dangerous location; others, motivated by curiosity or bravado, would head straight for the area of danger. The story is as old as Genesis; Eve and Adam could not leave the fruit of that tree alone.)
4. Ask students to read "Young Goodman Brown."
5. Distribute **Handout 22**, and ask students to discuss the questions in small groups. Follow with whole-class discussion

Suggested Responses

1. Hawthorne's interest in Puritan New England is on center stage in "Young Goodman Brown." We see the Puritans' view of the forest as the domain of evil Satanic rites and the combination of fear and fascination evoked by the forbidden.
2. Faith the person and faith the religion would both tend to keep Goodman Brown in town until sunrise, and faith in both senses delays his arrival for his date in the forest. When he says that he lost faith, he means that he lost his faith in his wife's innocence as well as his comfortable place in the church community.
3. Brown expects this night's experience in the forest to be a one-time-only event. His main motivations seem to be curiosity and a desire for excitement. He mistakenly thinks that he has control of the situation.
4. The pink ribbons certainly reflect a Puritan culture that has gone well past the strict plainness of the early colonial days. Faith seems to be perfectly comfortable adorning herself in pink ribbons. Some sources see the ribbons as symbols of femininity and innocence, although white ribbons might be more effective in that role. It is evident from the kiss at the beginning of the story that this marriage is about both love and

passion, so the ribbons might symbolize a kind of womanly fulfillment. To Brown, they represent Faith herself.

5. Goodman Brown is no longer able to see goodness in the people around him; his own foray into evil makes him see guilt in everyone else, including Faith. Poor Brown becomes a bitterly unhappy man.
6. One theme might be that dallying with the enemy can result in disaster, another that people cannot fully control the consequences of their choices. Both connect with life in any time and place. "Just this once" often does not work and can lead to death or lifelong problems.

Advanced Placement Extension

Point out that Nathaniel Hawthorne's somber tone throughout the story is reinforced by his syntax. Distribute **Handout 23**, and work through the exercise with the students.

Suggested Responses

1. The sentence begins with two prepositional phrases, goes on to the simple statement that "Goodman Brown felt himself justified," and ends with two more prepositional phrases. The sentence begins with good and ends with evil, emphasizing that the man is making a very bad and probably dangerous decision. The structure of the sentence also slows the reader down to reflective reading.
2. This sentence begins with a modifying clause and goes on to a main clause with a compound predicate, interrupted by a participial phrase. The sentence ends with phrases that describe the man Brown meets in the forest. Again, the phrasing slows the reader, focusing attention on the description of the stranger.
3. This comparatively short sentence begins with a simple clause with a linking verb and then goes on to describe the deeper darkness that is ahead of the two men, as well as ahead of those reading the sentence. We, like the travelers, head toward gloom.
4. A prepositional phrase opens the sentence, which goes on to a simple statement of action; a comma gives the reader pause, as the figure disappears into a dependent clause and prepositional phrase.
5. This short and simple sentence provides the reader with the consequence of Brown's experience. He is full of fright, and he would inspire fear in anyone who could look at him.

6. An adverb phrase leads to the subject, an action word, an adverb, two prepositional phrases, a participle, and two descriptive phrases. We wander slowly through the sentence as Brown wanders into town.

Analyzing "Young Goodman Brown"

Directions: Use the following questions as springboards to discuss the story.

1. How does this story connect with Nathaniel Hawthorne's family history in Salem, Massachusetts?

2. How does Goodman Brown's wife's name function in the story?

3. What lures Brown into the forest? Does he plan to make a habit of this excursion?

4. What might Faith's pink ribbons represent?

5. How does Brown's night in the forest affect him?

6. What is a central theme of this story? How does it connect with life today?

A Look at Syntax in "Young Goodman Brown"

Directions: Below are six sentences from the story. Analyze the structure of each, and explain how the structures affect readers' responses.

1. "With this excellent resolve for the future, Goodman Brown felt himself justified in making more haste on his present evil purpose."

2. "His head being turned back, he passed a crook of the road, and looking forward again, beheld the figure of a man, in grave and decent attire, seated at the foot of an old tree."

3. "It was now deep dusk in the forest, and deepest in that part of it where these two were journeying."

4. "Without more words, he threw his companion the maple stick, and was as speedily out of sight as if he had vanished into the deepening gloom."

5. "In truth, all through the haunted forest, there could be nothing more frightful than the figure of Goodman Brown."

6. "The next morning, young Goodman Brown came slowly into the street of Salem village, staring around him like a bewildered man."

Lesson 10

Frederick Douglass and the Importance of Literacy

Objectives

- To understand how Frederick Douglass learned to read and write
- To recognize the importance of literacy issues and programs today

Notes to the Teacher

Born into slavery in 1818 in Talbot County, Maryland, Frederick Douglass was separated from his mother and then from his grandmother at an early age. He became a house servant in the family of Mr. Hugh Auld of Baltimore, where he was taught the alphabet by Mrs. Auld. When her husband forbade her to teach Douglass any more, he learned from boys in the neighborhood. He learned to write while hired out to work in a shipyard in Baltimore. All this was done at considerable risk; after Nat Turner's rebellion and the publication of the first issues of the abolitionist newspaper *The Liberator* in 1831, Southern states outlawed teaching slaves to read. Douglass made his escape to the North after several unsuccessful tries and became a newspaper publisher and fiery speaker in the cause of abolition. He published his autobiography, *Narrative of the Life of Frederick Douglass*, in 1845, and it was so popular that supporters purchased his legal freedom from his master. During and after the Civil War, Douglass served in several positions in Washington, D.C., and as a diplomat representing the United States in Haiti.

One issue which may be of concern in this lesson is that in the first selection from his autobiography, Douglass quotes his owner's use of the infamous "n-word." It is important to discuss his use of this word with the class before beginning the reading so that students will understand the historical context and connotations. (If your school has banned *The Adventures of Huckleberry Finn* because of this word, you might even want to obliterate it before photocopying.)

The day before the lesson, assign students to keep a reading journal in which they create a bulleted list of all the things the students read in a twenty-four-hour period. Ask them to make three columns: Time, What Was Read, and Purpose for Reading. Stress that you would like them to include all reading, no matter how brief; for example, a newspaper headline, a recipe, a homework assignment, an advertisement, a text message, a label, a television guide.

The lesson begins with a discussion of the reading journals to help students understand the importance of literacy even in a very media-oriented society. It then asks students to consider the importance of reading in the mid-nineteenth century and introduces Douglass. Students read a series of excerpts from his *Narrative* and explain how and why he learned to read. The lesson concludes with students drawing inferences about Douglass from the style and content of his writing.

Procedure

1. On the day of the lesson, ask students to share their journals. Use the following questions to discuss the journals.
   - How many different kinds of reading did you do?
   - How much time did you spend reading?
   - Were you surprised by how often you read something?
   - What was your most frequent purpose for reading?
   - Did you read each thing with the same level of attention?
2. Ask students how their lives would be different if they could not read. (For example, they would not be able to have a driver's license; they would not be able to find their way by reading signs; they would not be able to text their friends; they would not know if a substance was poisonous.) Record the answers. Then ask students how their lives would be different if they could not write, and list the answers in a second column.
3. Tell students that many people in the United States are functionally illiterate. Discuss how illiteracy would affect adults, in addition to the answers already given.
4. Ask students to think back to the middle of the nineteenth century. How important were reading and writing to the people of that time? (Reading and writing were their main methods of communication with friends and family at a distance, as well as the chief means of business correspondence, since there were no telephones, radios, televisions, or videos.)
5. Explain to the class that they are going to read some passages written by a man who had a burning desire to read and write and who went to great trouble to learn. Ask students what they know about Frederick Douglass from their history classes, and fill in gaps as necessary using the information in Notes to the Teacher.
6. Distribute **Handout 24**, and read the first excerpt aloud. Ask students if Douglass sounds like an educated or uneducated man and to give reasons for their answer. (The voice is educated; while the vocabulary is not difficult, the sentence structure is complex and elegant.)

7. Use the following questions to continue discussing the excerpt.
   - How did Douglass first learn the alphabet? (He was taught by his mistress. Clarify that the term *mistress* simply designates the woman in charge of the house.)
   - Why did Mrs. Auld stop teaching him? (Her husband forbade her to teach him, and wives at that time were most often subservient to their husbands.)
   - What was Mr. Auld afraid of? (A slave who could read might be discontented and troublesome.)
   - Do you think Mr. Auld was correct in his assumption that reading would make a slave more difficult to control? Why?
8. Ask students to read the next four passages and to answer the questions at the end of the handout.

Suggested Responses

1. Southerners were worried that abolitionist newspapers like *The Liberator* would stir up rebellion.
2. Douglass made friends with white boys who taught him, sometimes out of sympathy, sometimes in exchange for food.
3. While working in a shipyard, Douglass observed the shipbuilders marking pieces of lumber and identifying them with letters. With that first knowledge, he tricked other boys into showing him more letters, and he practiced using old copybooks belonging to his master's son.
4. Douglass became more and more dissatisfied after reading *The Columbian Orator* and vowed to escape from slavery.

9. Ask students this final question: Judging by his writing, what kind of person do you think Douglass was? Be sure that students give reasons for their answers. (Douglass was highly intelligent, judging from his accomplishments and the elegance of his prose. His determination is evident in that he never gave up his goal of reading and writing, even though learning was so difficult; he was resourceful in finding so many ways to learn, even though it was forbidden.)

Interdisciplinary Connections

1. Have student groups read other slave narratives, such as those by Olaudah Equiano, Harriet Jacobs, and Solomon Northup, and compare the lives of these writers with that of Frederick Douglass. There is an excellent film, *Solomon Northup's Odyssey*, which recreates his kidnapping, enslavement, and rescue.

2. Another form of slave writing was the composition of slave spirituals, usually based on the Old Testament but reflecting African work-song traditions as well. Play some of these songs for your students, and compare the themes of the spirituals with Douglass's main ideas.
3. Have students research literacy as an issue in the developing world. What was accomplished by the United Nations Literacy Decade (2003–2012)? What issues still prevent the spread of literacy in certain countries and regions? Consider especially the discouragement of literacy for women (and the banning of schools for girls) in certain regions of the world. Are there parallels to events in *Narrative of the Life of Frederick Douglass*?
4. Have students research and report on the state of literacy in the United States. Some studies estimate that more than 10 percent of American adults are functionally illiterate. You might want to invite a speaker from a local literacy council in your area to address your class. Ask students to research literacy statistics in their city or county and to investigate literacy organizations as community service opportunities.

Frederick Douglass and Literacy

Directions: Read the following excerpts from *Narrative of the Life of Frederick Douglass*, and answer the questions at the end. Be sure you identify evidence from the excerpts to support your answers.

Excerpt 1

From Chapter 6

Very soon after I went to live with Mr. and Mrs. Auld, she very kindly commenced to teach me the A, B, C. After I had learned this, she assisted me in learning to spell words of three or four letters. Just at this point of my progress, Mr. Auld found out what was going on, and at once forbade Mrs. Auld to instruct me further, telling her, among other things, that it was unlawful, as well as unsafe, to teach a slave to read. To use his own words, further, he said, "If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master—to do as he is told to do. Learning would *spoil* the best nigger in the world. Now," said he, "if you teach that nigger (speaking of myself) how to read, there would be no keeping him. It would forever unfit him to be a slave. He would at once become unmanageable, and of no value to his master. As to himself, it could do him no good, but a great deal of harm. It would make him discontented and unhappy." These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought. It was a new and special revelation, explaining dark and mysterious things, with which my youthful understanding had struggled, but struggled in vain. I now understood what had been to me a most perplexing difficulty—to wit, the white man's power to enslave the black man. It was a grand achievement, and I prized it highly. From that moment, I understood the pathway from slavery to freedom. It was just what I wanted, and I got it at a time when I least expected it. Whilst I was saddened by the thought of losing the aid of my kind mistress, I was gladdened by the invaluable instruction which, by the merest accident, I had gained from my master. Though conscious of the difficulty of learning without a teacher, I set out with high hope, and a fixed purpose, at whatever cost of trouble, to learn how to read. The very decided manner with which he spoke, and strove to impress his wife with the evil consequences of giving me instruction, served to convince me that he was deeply sensible of the truths he was uttering. It gave me the best assurance that I might rely with the utmost confidence on the results which, he said, would flow from teaching me to read. What he most dreaded, that I most desired. What he most loved, that I most hated. That which to him was a great evil, to be carefully shunned, was to me a great good, to be diligently sought; and the argument which he so warmly urged, against my learning to read, only served to inspire me with a desire and determination to learn. In learning to read, I owe almost as much to the bitter opposition of my master, as to the kindly aid of my mistress. I acknowledge the benefit of both.

Excerpt 2

From Chapter 7

I lived in Master Hugh's family about seven years. During this time, I succeeded in learning to read and write. In accomplishing this, I was compelled to resort to various stratagems. I had no regular teacher. My mistress, who had kindly commenced to instruct me, had, in compliance with the advice and direction of her husband, not only ceased to instruct, but had set her face against my being instructed by anyone else. . . .

. . . Nothing seemed to make her more angry than to see me with a newspaper. She seemed to think that here lay the danger. I have had her rush at me with a face made all up of fury, and snatch from me a newspaper, in a manner that fully revealed her apprehension. She was an apt woman; and a little experience soon demonstrated, to her satisfaction, that education and slavery were incompatible with each other.

From this time I was most narrowly watched. If I was in a separate room any considerable length of time, I was sure to be suspected of having a book, and was at once called to give an account of myself. All this, however, was too late. The first step had been taken. Mistress, in teaching me the alphabet, had given me the *inch*, and no precaution could prevent me from taking the *ell*.

Excerpt 3

From Chapter 7

The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street. As many of these as I could, I converted into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent of errands, I always took my book with me, and by going one part of my errand quickly, I found time to get a lesson before my return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome; for I was much better off in this regard than many of the poor white children in our neighborhood. This bread I used to bestow upon the hungry little urchins, who, in return would give me that more valuable bread of knowledge. I am strongly tempted to give the names of two or three of those little boys, as a testimonial of the gratitude and affection I bear them; but prudence forbids: not that it would injure me, but it might embarrass them; for it is almost an unpardonable offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey's ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men. "You will be free as soon as you are twenty-one, *but I am a slave for life!* Have not I as good a right to be free as you have?" These words used to trouble them; they would express for me the liveliest sympathy, and console me with the hope that something would occur by which I might be free.

Excerpt 4

From Chapter 7

I was now about twelve years old, and the thought of being *a slave for life* began to bear heavily upon my heart. Just about this time, I got hold of a book entitled "The Columbian Orator." Every opportunity I got, I used to read this book. Among much of other interesting matter, I found in it a dialogue between a master and his slave. The slave was represented as having run away from his master three times. The dialogue represented the conversation which took place between them, when the slave was retaken the third time. In this dialogue, the whole argument in behalf of slavery was brought forward by the master, all of which was disposed of by the slave. The slave was made to say some very smart as well as impressive things in reply to his master—things which had the desired though unexpected effect; for the conversation resulted in the voluntary emancipation of the slave on the part of the master.

The . . . more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I loathed them as being the meanest as well as the most wicked of men. As I read and contemplated the subject, behold, that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. . . .

Excerpt 5

From Chapter 7

The idea as to how I might learn to write was suggested to me by being in Durgin and Bailey's ship-yard, and frequently seeing the ship carpenters, after hewing, and getting a piece of timber ready for use, write on the timber the name of that part of the ship for which it was intended. When a piece of timber was intended for the larboard side, it would be marked thus—"L." When a piece was for the starboard side, it would be marked thus—"S." A piece for the larboard side forward, would be marked thus—"L. F." When a piece was for starboard side forward it would be marked thus—"S. F." For larboard aft, it would be marked thus—"L. A." For starboard aft, it would be marked thus—"S. A." I soon learned the names of these letters, and for what they were intended when placed upon a piece of timber in the ship-yard. I immediately commenced copying them, and in a short time was able to make the four letters named. After that, when I met with any boy who I knew could write, I would tell him I could write as well as he. The next word would be, "I don't believe you. Let me see you try it." I would then make the letters which I had been so fortunate as to learn, and ask him to beat that. In this way I got a good many lessons in writing, which it is quite possible I should never have gotten in any other way. During this time, my copy-book was the board fence, brick wall, and pavement; my pen and ink was a lump of chalk. With these, I learned mainly how to write. I then commenced and continued copying the italics in Webster's Spelling Book, until I could make them all without looking on the book. By this time, my little Master Thomas had gone to school, and learned how to write, and had written over a number of copy-books. These had been brought home, and shown to some of our near neighbors, and then laid aside. My mistress used to go to class-meeting at the Wilk Street meetinghouse every Monday afternoon, and leave me to take care of the house. When left thus, I used to spend the time in writing in the spaces left in Master Thomas's copy-book, copying what he had written. I continued to do this until I could write a hand very similar to that of Master Thomas. Thus, after a long, tedious effort for years, I finally succeeded in learning how to write.

1. Why was Mrs. Auld particularly enraged by seeing Douglass with a newspaper?

2. How did Douglass learn to read after his mistress stopped teaching him?

3. How did Douglass learn to write?

4. How did reading and writing influence Douglass's attitude toward slavery?

Lesson 11

Slave Narratives

Objectives

- To read and respond to a variety of slave narratives
- To understand general characteristics of the narratives

Notes to the Teacher

Frederick Douglass's story is the most famous slave narrative, but certainly not the only one. Slaves who escaped to the North told their stories and sometimes wrote them down, providing essential voices in the growing movement toward abolition. Another famous one by Harriet Jacobs tells the story of the life of a slave woman who managed to escape. In 1856, Benjamin Drew published a collection of narratives he obtained from former slaves who managed to escape to freedom in Canada. Decades later, from 1936 to 1938, interviewers in a Works Progress Administration (WPA) project talked with former slaves who were still alive and recorded their stories.

The slave narrative is regarded as a uniquely American genre and a critical one to understand an institution that prevailed for the first centuries of American history. Many slaves were not taught to read or write; in some states, that kind of instruction was illegal. On the other hand, some were educated by their owners, and some even had rudimentary formal schooling.

Slave narratives give us access to voices that would otherwise have been suppressed and are an important part of America's literary heritage. They share themes of the injustices of slavery, longing for freedom, sorrow over fractured families, and fear about an uncertain future.

In this lesson, students read and discuss excerpts from a sampling of slave narratives.

Procedure

1. Point out that in some of the Southern states it was illegal to teach slaves to read and write. Some managed to learn anyway, escaped to the North, and wrote their autobiographies. Abolitionists interviewed others and put the interviews into written form. Slaves sometimes wrote letters and sometimes hired others to do the writing for them. Decades later, during the 1930s, people who had experienced slavery were very old. Participants in the Federal Writers' Project interviewed them in a final effort to record slavery from the viewpoints of people who experienced it. Together, all of these documents constitute what we refer to as slave narratives.

2. Distribute **Handout 25**, and ask students to read the documents carefully and to make marginal notes.
3. Distribute **Handout 26**, and have small groups discuss the questions. Follow with whole-class discussion.

Suggested Responses

1. Venture Smith was a six-year-old child who was kidnapped, who was taken across the ocean by strangers, who witnessed a smallpox epidemic, who saw most of his shipmates sold at auction in Barbados, and who arrived with his owner in Rhode Island. This combination of experiences must have been both shocking and terrifying.
2. Smith seems to have been determined to be a very trustworthy and dutiful slave to his master.
3. As he got older, Smith was expected to work harder and harder. The whole purpose of slavery was labor.
4. Harriet Jacobs stressed the cruelty and violence involved in the treatment of slaves.
5. Jacobs hints at white masters' proclivity to have sexual relationships with female servants and at the damage this could inflict on black families.
6. Mrs. Ellis mentioned physical abuses she suffered, but she does not sound at all shocked about them. It is clear that her escape to Canada left her with substantial burdens, but no regrets.
7. Mrs. Ellis articulated a simple conclusion that slavery was "a wicked institution."
8. Henry Banks seems to have keenly resented the slave owners' refusal to show any personal interest in the slaves' welfare. He also seems to have exhibited dismay that honest efforts to do a good job were never recognized or rewarded.
9. More than sixty years had elapsed since the end of slavery. The interviewees had experienced a lot of life since their experiences of being slaves. Looking back, Charity Anderson seems almost nostalgic about a vanished way of life. She seems to have accepted her situation in life.

4. Point out that slave narratives make it clear to us that the victims of slavery were ordinary people who wanted decent lives without constant fear and subordination. We can see from the stories that slavery did great harm to black people brought here from Africa and to their descendants born on American soil. We can also glimpse that slavery did great damage to slave owners and their agents and caused wanton violence, disregard for relationships, and sexual abuses.

5. Ask students to write in response to the following prompt: A close look at slave narratives has made me think and feel . . . Collect responses as tickets out of class.

Advanced Placement Extension

Have students research and report on letters written by both slaves and free black people during the antebellum period. Ask students to focus on topics, themes, and evidence of dialects and/or slang.

A Look at Slave Narratives

Directions: Read the following information and documents carefully.

Excerpt 1

Venture Smith was kidnapped and brought from Africa to America during the 1730s, when he was still a young child. Many years later, in 1798, he dictated his life story, which was then published. Here is an excerpt from *A Narrative of the Life and Adventures of Venture, a Native of Africa: But Resident above Sixty Years in the United States of America, Related by Himself*.

After all the business was ended on the coast of Africa, the ship sailed from thence to Barbadoes. After an ordinary passage, except great mortality by the small pox, which broke out on board, we arrived at the island of Barbadoes; but when we reached it, there were found, out of the two hundred and sixty that sailed from Africa, not more than two hundred alive. These were all sold, except myself and three more, to the planters there.

The vessel then sailed for Rhode Island, and arrived there after a comfortable passage. Here my master sent me to live with one of his sisters, until he could carry me to Fisher's Island, the place of his residence. I had then completed my eighth year. After staying with his sister some time, I was taken to my master's place to live.

When we arrived at Narraganset, my master went ashore in order to return a part of the way by land, and gave me the charge of the keys of his trunks on board of the vessel, and charged me not to deliver them up to any body, not even to his father, without his orders. To his directions I promised faithfully to conform. When I arrived with my master's articles at his house, my master's father asked me for his son's keys, as he wanted to see what his trunks contained. I told him that my master intrusted me with the care of them until he should return, and that I had given him my word to be faithful to the trust, and could not therefore give him or any other person the keys without my master's directions. He insisted that I should deliver to him the keys, threatening to punish me if I did not. But I let him know that he should not have them, let him say what he would. He then laid aside trying to get them. But notwithstanding he appeared to give up trying to obtain them from me, yet I mistrusted that he would take some time when I was off my guard, either in the day time or at night to get them, therefore I slung them round my neck, and in the day time concealed them in my bosom, and at night I always slept with them under me, that no person might take them from me without my being apprized of it. Thus I kept the keys from every body until my master came home. When he returned he asked where VENTURE was. As I was within hearing, I came, and said, "Here, sir, at your service." He asked me for his keys, and I immediately took them off my neck and reached them out to him. He took them, stroked my hair, and commended me, saying in presence of his father that his young VENTURE was so faithful that he never would have been able to have taken the keys from him but by violence; that he should not fear to trust him with his whole fortune, for that he had been in his native place so habituated to keeping his word, that he would sacrifice even his life to maintain it.

The first of the time of living at my master's own place, I was pretty much employed in the house, carding wool and other household business. In this situation I continued for some years, after which my master put me to work out of doors. After many proofs of my faithfulness and honesty, my master began to put great confidence in me. My behavior to him had as yet been submissive and obedient. I then began to have hard tasks imposed on me. Some of these were to pound four bushels of ears of corn every night in a barrel for the poultry, or be rigorously punished. At other seasons of the year, I had to card wool until a very late hour. These tasks I had to perform when I was about nine years old.

Excerpt 2

Harriet Jacobs was born into slavery in North Carolina in 1813. In 1842, she escaped north to New York; in 1861, her autobiography, *Incidents in the Life of a Slave Girl,* was published. Here is an excerpt.

> When I had been in the family a few weeks, one of the plantation slaves was brought to town, by order of his master. It was near night when he arrived, and Dr. Flint ordered him to be taken to the work house, and tied up to the joist, so that his feet would just escape the ground. In that situation he was to wait till the doctor had taken his tea. I shall never forget that night. Never before, in my life, had I heard hundreds of blows fall, in succession, on a human being. His piteous groans, and his "O, pray don't, massa," rang in my ear for months afterwards. There were many conjectures as to the cause of this terrible punishment. Some said master accused him of stealing corn; others said the slave had quarrelled with his wife, in presence of the overseer, and had accused his master of being the father of her child. They were both black, and the child was very fair.
>
> I went into the work house next morning, and saw the cowhide still wet with blood, and the boards all covered with gore. The poor man lived, and continued to quarrel with his wife. A few months afterwards Dr. Flint handed them both over to a slave-trader. The guilty man put their value into his pocket, and had the satisfaction of knowing that they were out of sight and hearing. When the mother was delivered into the trader's hands, she said. "You *promised* to treat me well." To which he replied, "You have let your tongue run too far; damn you!" She had forgotten that it was a crime for a slave to tell who was the father of her child.

Excerpt 3

Benjamin Drew, an abolitionist from Boston, traveled through Canada to interview escaped slaves and record their narratives. In 1856, he published *A North Side View of Slavery*, a compilation of those interviews. Here is the entry from a woman identified only as Mrs. Ellis.

> It is more than a year ago, that I left slavery in Delaware, having been thirty-two years a slave. I was treated tolerably well, compared with others. I was brought up in ignorance. I felt put down—oppressed in spirit. I did a great deal of heavy out-door work,—such as driving team, hauling manure, etc. I have been whipped with a wagon whip and with hickories,—have been kicked and hit with fists. I have a bunch on my head from a blow my master gave me, and I shall carry it to my grave. I have had four children—two died there, and two I brought with me.
>
> I thought I had paid my master for raising me, and I wanted some time of my own: and when he threatened to sell me, and keep my children, I left him. I got off without much trouble. I suffered a great deal from wet and cold, on the first part of the way—afterwards, I was helped on by kind white men.
>
> Rents and provisions are dear here, and it takes all I can earn to support myself and children. I could have one of my children well brought up and taken care of, by some friends in Massachusetts, which would much relieve me,—but I cannot have my child go there on account of the laws, which would not protect her. This is a hardship: but had I to struggle much harder than at present, I would prefer it to being a slave. Now, I can lie down at night in peace,—there I had no peace even at night, on account of my master's conduct.
>
> Slavery is a wicked institution. I think if the whites were to free the slaves, they would incur no danger. I think the colored people would go to work without any trouble.

Excerpt 4

Here is a section of Benjamin Drew's interview with Henry Banks.

I was born in Stafford Co., in 1835. I was brought up on a farm. I did not go to school. I learned to read of my brother-in-law, but I cannot write. There was a Sunday school, but not for colored children.

One of the earliest things I remember is my being sold to Mr. N—, a farmer in the neighborhood. My mother and brothers and sisters were sold at the same time to N—. I lived with N— until about fifteen years old. When I was eight years old, I was put to work regularly on the farm, ploughing, hoeing corn, and doing farm work generally. I have belonged to several owners, but I have no recollection of any one of them ever coming to my cabin to inquire into my wants, nor to ask whether any thing was necessary for my comfort or convenience,—nor whether I was well used by the overseer or foreman. If I were sick, the overseer attended to me,—if he thought it needful, he would give me medicine,—if he thought it a hard case, he would send for a doctor. I had the doctor once, but the owner did not come to see me. This was nothing strange,—it was so with all, so far as I have heard. N—'s overseer whipped me often—stripped me, and tied me up when he did it, and generally drew blood,—sometimes he would not be so severe as at others, but I have frequently had to pull my shirt from my back with a good deal of misery, on account of its sticking in the blood where I had been lashed. Let daybreak catch me in the house, instead of currying the horses, that was as good for a flogging as any thing else,—if caught standing at the plough, instead of moving, that was good for fifty lashes more or less,—the least of any thing would provoke it. I was whipped once because the overseer said I looked mad: "Come here, you d—d selfish son of a b—h, I'll please you by the time I've done with you." Then he whipped me, so that I couldn't hollow. I always tried to do the work faithfully that was assigned me,—not because I felt it a duty, but because I was afraid not to do it: I did not feel it right, however, to be compelled to work for other folks.

Excerpt 5

From 1936 to 1938, participants in the Federal Writers' Project located surviving ex-slaves and interviewed them about their experiences. The interviewers recorded people's words exactly and tried to replicate dialects. Charity Anderson in Mobile, Alabama, said this in her interview in 1937.

I kin remember de days when I was one of de house servants. Dere was six of us in de ol' marster's house, me, Sarai, Lou, Hester, Jerry and Joe. Us didn't know nothin' but good times den. My job was lookin' a'ter de corner table whar nothin' but de desserts sat. Jo and Jerry were de table boys, and dey ne'ber touched nothin' wid dere hans', dey used de waiter to pass things wid. My! dem was good ol' days.

My old Marster was a good man, he treated all his slaves kind, and took care of dem, he wanted to leave dem hisn chillun. It sho' was hard for us older uns to keep de little cullered chillun out ob de dinin' room whar ol marster ate, cause when dey would slip in and stan' by his cheer, when he finished eatin' he would fix a plate and gib dem and dey would set on de hearth and eat. But honey chile, all white folks warn't good to dere slaves, cause I'se seen pore niggers almos' tore up by dogs, and whipped unmercifully, when dey did'nt do lack de white folks say . But thank God I had good white folks, dey sho' did trus' me to, I had charge of all de keys in the house and I waited on de Missy and de chillun. I laid out all dey clos' on Sat 'dy night on de cheers, and den Sund'y mawnings I'd pick up all de dirty clos', they did'nt have to do a thing. And as for working in the field, my marster neber planted no cotton, I neber seed no cotton planted til' a'ter I was free.

But listen, honey, I sho' could wash, iron, knit and weave, bless yuh, I could finish my days' work aroun' de house, and den weave six or seven yards o'cloth. I'se washed, ironed and waited on de fourth generation ob dis family. I l'arned de chillun how to wash, iron, weave, and knit. I jes wish I could tell dese young chillun how to do, if dey would only suffer me to talk to dem, I'd tell dem to be more 'spectful to dere mammas, and to dere white folks and say 'yes mam' an 'no mam', instid of 'yes' and 'no' lack dey do now.

I ain't neber been in no tr'uble in mah life, I ain't been in no lawsuits, I ain't neber been no witness. I neber had seen a show in my life 'til jes dis pas' year, when a show, wid swings, lights, and all de doings dey have stop' in front ob our house har.

I'se allus tried to treat eberybody as good as I kin, and I uses my manners as good as I knows how, and de Lord sho' has taken keer ob me. Why, when my house burnt up, de white folks helped me so dat in no time you could'nt tell I had ebber los' a thing.

Discussion: Slave Narratives

Directions: Use the following questions as springboards to discussion.

1. Venture Smith presents no graphic details about the sea voyage from Africa to Rhode Island. How do you envision his experiences?

2. As a very young child in slavery, Smith seems to have had one main goal. What was it?

3. How did Smith's life change as he got older?

4. What does the autobiography of Harriet Jacobs stress about the beating of the plantation slave?

5. What abuse involved in slavery does Jacobs's narrative hint at without being explicit?

6. What abuses did Mrs. Ellis describe?

7. What was Mrs. Ellis's conclusion about slavery?

8. What did Henry Banks stress in his comments about slavery?

9. How is the fifth document different from the other four? How important is that difference?

Lesson 12

Rhetoric from Abraham Lincoln

Objectives

- To analyze two of Abraham Lincoln's most famous speeches
- To recognize and appreciate his rhetorical skills

Notes to the Teacher

When scholars attempt to rank U.S. presidents from most to least effective, Abraham Lincoln is always somewhere near the top of the list. Less capable leadership during the crisis that was the Civil War would certainly have resulted in an even more damaged country. Among his many gifts were his verbal skills. The Lincoln-Douglas debates (1858) are now seen as models of debate procedures.

Lincoln delivered many speeches; probably the most famous is the Gettysburg Address. The battle at Gettysburg was one of the most disastrous in the war. For the first few years, it seemed as if the South was likely to be victorious. Confederate General Robert E. Lee took a great risk with the decision to invade Pennsylvania and storm Gettysburg. When it became evident that victory was impossible, the Southern troops withdrew, leaving behind more than twenty-five hundred dead; more than three thousand Union soldiers were killed. Many others on both sides were wounded.

The National Soldiers' Cemetery at Gettysburg was created for the Union dead. The Southern forces were seen as traitors and criminals, and the dead soldiers were accorded no burial honors. At the dedication ceremony in November 1863, Lincoln was one of the speakers, and the words he offered are now referred to as the Gettysburg Address.

Another speech that demonstrates his rhetorical ability is his Second Inaugural Address, delivered in March 1865. The war was nearly over, and Lincoln knew that there was much work to be done. His assassination the next month meant that he was not able to accomplish his goals.

In this lesson, students examine both documents. You may want to show the class photographs of Gettysburg, which are available at many Web sites.

Procedure

1. Ask students if any of them have ever been to Gettysburg, Pennsylvania. If possible, show pictures of the site. Lead the class to see that the cemetery there today honors the Union soldiers who died in one of the major battles of the Civil War.

2. Describe the context of the Gettysburg Address. If possible, project images of Gettysburg, and slowly read the Address aloud. Point out that this is a formal speech, and Abraham Lincoln had several weeks to write it. He was a gifted writer and speaker, and he made use of effective rhetorical skills.
3. Distribute **Handout 27**, and have students complete the exercise.

Suggested Responses

1. The speech has a past-present-future organization. Lincoln referred to the Declaration of Independence in 1776, to the current Civil War, and to the future need to restore health to the country.
2. The first paragraph reminds listeners of the founding ideals of the United States. It seems to hint at the divisive issue of slavery.
3. Parallel structures demonstrate emotional control and often generate a steady, reflective pace. "We are engaged . . . We are met . . . We have come." The speech demonstrates emotional restraint. Lincoln probably felt a combination of sorrow and determination.
4. The ground was already consecrated by the blood of the soldiers who died at Gettysburg.
5. Lincoln believed that a Union victory was necessary so that the soldiers' deaths would not be in vain.
6. The idea of "a new birth of freedom" refers back to the topic in the opening paragraph.

4. State that long ago, in 1913, the chancellor at the university of Oxford in England stated that the Gettysburg Address was one of the "supreme masterpieces" of English eloquence. Ask students why he would have made that judgment. (The Address is concise, precise, carefully worded, balanced, direct, and sincere.)
5. Remind students that when U.S. presidents are inaugurated, they deliver speeches. Ask students what the people listening to Lincoln's second inaugural address would have wanted to hear. (The people who elected Lincoln would have wanted victory over the South and an end to the war, as well as a return to some kind of normalcy. Some Northerners wanted to punish the Confederate states, but Lincoln was more interested in healing than in retribution.)

6. Distribute **Handout 28**, and ask small groups to complete the analysis.

Suggested Responses

1. Over the past four years, Lincoln had given many, many speeches. He felt that the people already knew what he wanted to do and why he wanted to do it.
2. Lincoln was cautiously optimistic regarding the end of the war.
3. Lincoln said that his goal at the beginning of his first term of office was to avoid war with the South.
4. Lincoln seems to have seen slavery as a scourge to the nation and one that God wanted to end.
5. The third paragraph relies heavily on biblical allusions and suggests a divine mandate to change.
6. The last paragraph consists of one lengthy sentence with many parallel structures. The language is calm and balanced; Lincoln wanted not vengeance, but healing.

7. Point out that a month later Lincoln was assassinated. His successor, Andrew Johnson, is regularly ranked as one of the least effective presidents of the United States, and the healing of the nation was long delayed.
8. Ask students to imagine themselves as people present for Lincoln's eulogy at Gettysburg or as attendees at his second inauguration. Each student should adopt a specific persona—e.g., a young man or woman whose brother perished at Gettysburg, a soldier who lost a leg but did not die in the battle, a reporter at the inauguration—and write a reflective response.

Advanced Placement Extension

Ask students to research a list of rhetorical devices and to analyze Abraham Lincoln's use of them in one of his speeches.

Interdisciplinary Connection

Have students memorize all or part of one of Abraham Lincoln's speeches and deliver it as they believe he would have spoken and gestured during the 1860s.

Lincoln's Gettysburg Address

Directions: Read the short speech that President Abraham Lincoln delivered at Gettysburg in 1863. Then answer the questions

> Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.
>
> Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.
>
> But in a larger sense we can not dedicate, we can not consecrate, we can not hallow, this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did. It is for us, the living, rather, to be dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people shall not perish from the earth.

1. Formal speeches like the address at Gettysburg are carefully organized. Examine the three paragraphs, and describe Lincoln's basic pattern of organization.

2. What does the first paragraph accomplish?

3. Find examples of parallel structure in the second paragraph. What emotions do you think Lincoln was feeling as he spoke these lines?

4. According to Lincoln, why was it impossible for the people at the ceremony to consecrate the ground?

5. What determination does the third paragraph express?

6. Formal orations are usually somewhat circular, as the conclusion refers back to the beginning. How does Lincoln accomplish this?

Lincoln's Second Inaugural Address

Directions: Read the speech that President Abraham Lincoln delivered when he was inaugurated for his second term of office.

Fellow-Countrymen:

At this second appearing to take the oath of the presidential office there is less occasion for an extended address than there was at the first. Then, a statement somewhat in detail, of a course to be pursued seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself; and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured.

On the occasion corresponding to this four years ago, all thoughts were anxiously directed to an impending civil war. All dreaded it—all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union, and divide effects, by negotiation. Both parties deprecated war; but one of them would make war rather than let the nation survive; and the other would accept war rather than let it perish. And the war came.

One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was, somehow, the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union, even by war; while the Government claimed no right to do more than to restrict the territorial enlargement of it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with, or even before the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible, and pray to the same God; and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces; but let us judge not, that we be not judged. The prayers of both could not be answered—that of neither has been answered fully. The Almighty has His own purposes. "Woe unto the world because of offenses! for it must needs be that offenses come; but woe to that man by whom the offense cometh." If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war, as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him? Fondly do we hope—fervently do we pray—that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, "The judgments of the Lord are true and righteous altogether."

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations.

1. Why did Lincoln feel that it was not necessary for him to deliver a lengthy inaugural address?

2. What does the last sentence of the first paragraph mean?

3. What was Lincoln's goal at his first inaugural address, four years earlier?

4. How does the third paragraph portray slavery?

5. What sorts of allusions does Lincoln use to support his ideas?

6. Closely examine the closing paragraph. Why is it so effective?

Lesson 13

Walt Whitman Celebrates Himself

Objectives

- To become acquainted with the worldview and unique style of one of America's most influential poets
- To explore the way in which the persona of the poet is revealed in the voice, diction, and tone of his poems

Notes to the Teacher

By the time of his death in 1892, Walt Whitman had earned the title "the Good Gray Poet," but only in select circles. It was the more traditional, mainstream New England poets such as Henry Wadsworth Longfellow, John Greenleaf Whittier, and Oliver Wendell Holmes that students for the next half century would find most frequently represented in their readers and anthologies. Whitman did not become mainstream until well into the twentieth century. Even though his message and style were modern, few critics and academics were ready to appreciate the complexity of his work and its significance in shaping the future directions of poetry. Ralph Waldo Emerson's response to *Leaves of Grass* was enthusiastic, but Whittier reputedly threw his copy into the fireplace.

The traditional approach to poetic expression prior to Whitman was in the fictive mode. No major poet had sustained an autobiographical voice or assumed a repeated persona that suggested the poet was posing as the speaker. We do not suspect that it is Edgar Allan Poe who "ponders weak and weary/over many a quaint and curious volume of forgotten lore" as he mourns the lost Lenore or that Samuel Taylor Coleridge is either the wedding guest or the ancient mariner. Even though William Wordsworth broke free from the neoclassical philosophical direction that poetry took in the eighteenth century, his voice and emotions still maintain a reserve and distance that Whitman ignored with unprecedented intensity.

Whitman immediately alerts the reader that it is he, pictured in the frontispiece of *Leaves of Grass* with his hat at a rakish angle, his shirt open at the collar, and his informal pose, who is speaking. If this is not enough to emphasize his identity, and the repetition of the personal pronoun is not enough, he leaves no option for misinterpretation when he states, "I, Walt Whitman, now thirty-seven years old. . . ." The unrestrained ego of the speaker could make readers impatient, but Whitman very quickly offers a rationale for his assumption: "For every atom belonging to me as good belongs to you." We become somewhat transfixed and curious to see where

this journey takes us if we accept what is offered: an invitation. As the exposition unfolds, we learn that we are part of a much larger audience that transcends and encompasses time and place. The symbolism of the entire *Leaves of Grass* begins to become cohesive, and the artistry of Whitman comes into focus.

Ezra Pound, who later appealed to all writers to "make it new," echoed the guiding principle which Whitman had discovered in Emerson's essay "The Poet" and put into practice when he published *Leaves of Grass* for the first time in 1855. Whitman's newness was in both the body and soul of his poetry. In the multiple revisions of *Leaves of Grass* (six in all over thirty-five years), he repeatedly incorporates the symbolism of himself as both speaker and observer for all of America and all that pertains to its life (and death) in the song he sings of himself.

In this lesson, students give a close reading to excerpts from "Song of Myself" and focus on the personality of the speaker, Walt Whitman.

Procedure

1. Pose the following questions for open-ended discussion.
   - Are you familiar with any poem or song lyrics that you suspect are autobiographical? What led you to that conclusion? Are details such as a first-person speaker sufficient to prove that your idea is valid?
   - Why would a writer want to be autobiographical? What is the difference between a writer being autobiographical and creating a persona?
2. Distribute **Handout 29**, and either allow group work or lead students though a reading of the passages and the questions. (Note: One characteristic of most of Walt Whitman's poetry is its all-inclusive nature. Most of the segments of *Leaves of Grass* are elaborations on others; only a few of his individual poems stand alone in their unity of tone, image patterns, subjects, and themes. This handout, with fragmented passages from "Song of Myself," provides an expansive treatment of Whitman's understanding of the self.) Then ask small groups to respond to the questions, and follow with whole-class discussion.

Suggested Responses

1. The strong, controlling verbs establish the tone of the narrator—uplifting, self-confident, and assertive. *Good* may mean "well" as well as "good" in the moral sense. Perhaps the narrator means that he is willing to share everything good he has with the reader.
2. The speaker is not busying himself with all kinds of activity. He insists that he is just loafing. The very ordinariness of a blade of grass is a setup for what follows. Note the title of the entire collection.

3. All relate to life. Whitman stresses a fundamental unity of all things.
4. Whitman does not abolish systems of belief, but he puts them on hold. A harbor provides shelter, but the word *hazard* suggests danger. Whitman is opting for nature in its wild, untamed state.
5. Whitman presents his true self as transcending the ordinary concerns of daily life, even the "fratricidal war" (which was yet to come).
6. "The other" is the body. Neither aspect of the self—body or soul—is lower in status, and neither should look down on the other.
7. Whitman suggests that all poems can be found in him and readers can find the meaning of poems within themselves. The raw material of all poetry is to be found in the world around us, not just in what others have experienced.
8. A child represents the beginning of the cycle of life. The speaker is, in a sense, midway at age thirty-seven. The grass seems to symbolize new life shared without discrimination.
9. Whitman chooses to be the poet who encompasses all aspects of reality, able to balance opposites without strain and to tolerate contradictions.
10. Whitman implies that equality is the "pass-word" that has always been a key to human participation in life even though it has been ignored repeatedly. This equality is at the center of democracy.
11. Whitman addresses those who cannot see beyond appearances and therefore fail to understand the big picture; a paradox is only an apparent contradiction. He would agree with Emerson about "foolish consistency."
12. There is a mystical tone to the closing lines. The poet awaits us in his poem, where he can be found as we follow the roads that no one else can take for us.

3. Have students write short essays in which they describe the self Whitman presents in "Song of Myself." Encourage the inclusion of carefully selected quotes as textual evidence.

Advanced Placement Extension

Assign students to read Ezra Pound's essay "What I Feel about Walt Whitman" and to write analytical essays in which they relate Pound's generalizations to the excerpts from "Song of Myself." (Note: The essay is available on the Internet.)

Interdisciplinary Connection

Assign small groups to research and report on the following topics.

- Growing up, as Walt Whitman did, the son of a working-class family in New York City during the 1820s and 1830s
- Whitman's role during America's Civil War
- Whitman's attitudes toward Abraham Lincoln and responses to the assassination by John Wilkes Booth
- Whitman's life after the Civil War
- Contrasts between Whitman's work and poems by writers such as Henry Wadsworth Longfellow and John Greenleaf Whittier

Talking Back to Walt Whitman

Directions: As the following passages from "Song of Myself" (published in the 1855 edition of *Leaves of Grass*) reveal, the speaker, who eventually identifies himself as the poet, engages in an extended dramatic monologue in which he assume that you (the listener/reader) are a willing accomplice. As you read the following excerpts, underline the words that seem key to an understanding of the narrator's personality. Answer the questions, and add your own in an attempt to understand what the speaker is saying about himself and you.

1. I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

How are the verbs important? Is there a possible pun in the use of "good"?

2. I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass.

What is the speaker doing? Is there something special about looking at a blade of grass?

3. My tongue, every atom of my blood, form'd from this soil, this air,
Born here of parents born here from parents the same, and their parents the same,
I, now thirty-seven years old in perfect health begin,
Hoping to cease not till death.

How are the grass, soil, air, generational reference, and identity of the speaker connected?

4. Creeds and schools in abeyance,
Retiring back a while sufficed at what they are, but never forgotten,
I harbor for good or bad, I permit to speak at every hazard,
Nature without check with original energy.

What denotations and connotations are connected with the words *abeyance*, *harbor*, *hazard*, and *energy*?

5. Trippers and askers surround me,
People I meet, the effect upon me of my early life or the ward and city I live in . . .
The latest dates, discoveries, inventions, societies, authors old and new,
My dinner, dress, associates, looks, compliments, dues,
The real or fancied indifference of some man or woman I love,
The sickness of one of my folks or of myself, or ill-doing or loss or lack of money, or depressions or exaltations,
Battles, the horrors of fratricidal war, the fever of doubtful news, the fitful events;
These come to me days and nights and go from me again,
But they are not the Me myself.

Why are these persons, places, and events not the "Me myself"?

6. I believe in you my soul, the other I am must not abase itself to you,
And you must not be abased to the other.

Who is "the other"? What does "abase" mean?

7. Have you felt so proud to get at the meaning of poems?
Stop this day and night with me and you shall possess the origin of all poems,
You shall possess the good of the earth and sun, (there are millions of suns left,)
You shall no longer take things at second or third hand, nor look through the eyes of the dead, nor feed on the spectres in books,
You shall not look through my eyes either, nor take things from me;
You shall listen to all sides and filter them from yourself. . .

What is the connection between the poem's self and "all poems"? What is the raw material of poetry?

8. A child said *What is the grass*? fetching it to me with full hands;
How could I answer the child? I do not know what it is any more than he.
I guess it must be the flag of my disposition, out of hopeful green stuff woven.
Or I guess it is the handkerchief of the Lord,
A scented gift and remembrancer designedly dropt,
Bearing the owner's name someway in the corners, that we may see and remark, and say *Whose*?
Or I guess the grass is itself a child, the produced babe of the vegetation.
Or I guess it is a uniform hieroglyphic,
And it means, Sprouting alike in broad zones and narrow zones,
Growing among black folks as among white,
Kanuck, Tuckahoe, Congressman, Cuff, I give them the same, I
receive them the same.

How can grass be a child or a hieroglyphic? What do "give" and "receive" refer to?

9. I am the poet of the Body and I am the poet of the Soul,
The pleasures of heaven are with me and the pains of hell are with me . . .
I am the poet of the woman the same as the man,
And I say it is as great to be a woman as to be a man,
And I say there is nothing greater than the mother of men.
. . . I am not the poet of goodness only, I do not decline to be the poet of wickedness also.

What purpose is served by the multiple contrasts?

10. Whoever degrades another degrades me,
And whatever is done or said returns at last to me. . . .
I speak the pass-word primeval, I give the sign of democracy,
By God! I will accept nothing which all cannot have their counterpart of on the same terms.

What is the primeval pass-word? What is Whitman saying about a basic American ideal?

11. Do I contradict myself?
Very well then I contradict myself,
(I am large, I contain multitudes.)

What are the "multitudes"?

12. I bequeath myself to the dirt to grow from the grass I love,
If you want me again look for me under your boot-soles. . . .
Failing to fetch me at first keep encouraged,
Missing me one place search another,
I stop somewhere waiting for you.

Where and why is the speaker waiting? How do these lines affect readers?

Lesson 14

Whitman's America

Objectives

- To examine Walt Whitman as a poet of the American democracy
- To connect Whitman's work with its historical context

Notes to the Teacher

In "Song of Myself," Walt Whitman establishes himself as one ambitious enough to attempt to incorporate all that he finds true of himself and to extend that understanding to everyone who accepts his assumptions. In fact, he brashly asserts that what is true of him is true of all of us. He seems to envision himself as an American Everyman.

He states in "I Sing the Body Electric," a poem added to one of his later revisions of *Leaves of Grass*:

> I sing the body electric;
> The armies of those I love engirth me, and I engirth them;
> They will not let me off till I go with them, respond to them,
> And discorrupt them, and charge them full with the charge of the Soul.

For Whitman, both body and soul are "charged" to respond to "the armies of those I love." His choice of metaphors is especially interesting. He electrifies and energizes the body and soul decades before electricity was tamed for domestic use. He sees the energy of the body and soul as "not a bit tamed," like the "spotted hawk" that swoops down near the end of "Song of Myself."

"I Sing the Body Electric" goes on to praise the body's many attributes, a theme that was to enmesh *Leaves of Grass* in controversy and censure for the rest of Whitman's life.

One technique that Whitman consistently repeats throughout his poetry is to catalogue things and people. He uses this method of organization to great effect in "I Hear America Singing," in which he lists various occupations of democratic America. Whitman emerges as a spokesman for all, and the tone is both energetic and optimistic.

When Civil War broke out in the next decade, Whitman, who constantly revised *Leaves of Grass* (which he regarded as one poem of many parts), did not hesitate to focus on a situation which required all of America to examine its conscience and consider the implications of living in a "land of the free and home of the brave" where people were enslaved and battlefields were strewn with native sons. Whitman himself served as a volunteer nurse in army hospitals in Washington, D.C., for three years, during which he composed over fifty poems (including "Beat! Beat! Drums!"). After the

assassination of President Abraham Lincoln, he wrote and published "O Captain, My Captain" and what is often regarded as his most accomplished poem, "When Lilacs Last in the Dooryard Bloomed," his elegy for the dead president.

In this lesson, students read, analyze, and respond to "I Hear America Singing," "Beat! Beat! Drums!" and "O Captain, My Captain."

Procedure

1. Remind students that metaphors and similes are often parts of poems, and sometimes an entire work can involve an extended metaphor or simile. Provide the following example: If we were going to write a poem about this class, we might decide to use an extended comparison to an orchestra or a band. Who would be the cymbals and drums? Who would be the string section? Who would be a saxophone, a trumpet, or a tuba?
2. Explain that Walt Whitman used this device in one of his most famous poems. Distribute **Handout 30**, read aloud the poem "I Hear America Singing," and ask the class to discuss the questions.

   ### Suggested Responses

   1. This poem encapsulates the vision Whitman had for inclusiveness. It emphasizes the voices of men who work with their hands—mechanics, shoemakers, woodcutters.
   2. Women are represented only as people involved in domestic work. There are no teachers, nurses, shopkeepers, or politicians. In the mid-nineteenth century, women seldom engaged in any work outside the confines of home. For Whitman in this poem, the backbone of America consisted of its force of male manual laborers.
   3. The tone is energetic and exuberant.
3. Ask students if a poet writing on this topic today would be likely to use the same metaphor. Would he or she hear America singing—or laughing, crying, playing, praying? If you wish, have students collaborate to write poems modeled on Whitman's, but using a different central metaphor. (Note: This activity reflects students'—and probably their families'—current views of the state of the nation.)
4. Point out that during the first half of the 1860s no one—including Whitman—thought of America as a happy group of workers and singers. The Civil War traumatized the nation, and Whitman was so concerned that he went to Washington, D.C., where he worked as a nurse among wounded Union soldiers.

5. Distribute **Handout 31**, and ask students to read the poem silently and to write answers to the questions.

Suggested Responses

1. The war brought life as usual to a standstill, scattering congregations, interrupting educations, and separating spouses, for example, as well as causing numerous deaths. The tone is somber and forceful.
2. "Beat! Beat! Drums!" effectively employs alliteration and onomatopoeia to deliver the dramatic impact of the call to arms. The pounding drums and shrill bugles were part of the ritualistic aspect of military parades, but also part of the grim experience of battle.

6. Explain that the impact of the Civil War was a defining event that Whitman incorporated into his embrace of democracy. He had early on encountered difficulty as a newspaper editor when he promoted the abolition of slavery. His defense of free speech resulted in loss of employment and a sweeping rejection of all of his work by both the literary establishment and the general public. His "body language" in particular was found especially offensive in the Victorian environment in which he was entrenched. What probably saved him from total obscurity and gave him recognition as the "Good Gray Poet" during the latter part of his life were several elegiac poems in response to the assassination of President Abraham Lincoln.
7. Distribute **Handout 32**, and ask students to read the poem. Then lead a discussion based on the questions.

Suggested Responses

1. The poem expresses Whitman's admiration for and confidence in Lincoln. We hear his regret, disbelief, and deep sorrow.
2. This poem became an American favorite because of its brevity and its unrestrained emotional stance, which appealed strongly to a grieving public. It does not have the philosophical complexity of some of Whitman's other works. In the nineteenth century, it was much admired.
3. Whitman used the classic metaphor of the ship of state. The Civil War was nearly over, with victory on the Union side. Figuratively speaking, as the ship sails into harbor victorious, with cheering crowds awaiting it, the experience is ruined by the fact that the captain lies slain on deck, unable to participate in the celebration. Whitman addresses the captain as "dear father," whom he will mourn while the Union exults in victory.

8. Ask students to prepare oral interpretations of one of these three poems. You may want to allow them to work individually, with partners, or in groups, according to their own preference. Then have students perform their interpretations for the class as a whole.

Advanced Placement Extension

Assign students to read "When Lilacs Last in the Dooryard Bloom'd" (which is usually considered Walt Whitman's most accomplished poem), to consult critical perspectives on it, and to write essays in which they discuss its imagery, symbolism, and themes. Remind students to cite the sources of the critical perspectives. If necessary, review conventions of source citation.

Interdisciplinary Connection

Have the class view the 1989 movie *Dead Poets Society* and discuss the reasons for the use it makes of Walt Whitman's work.

Whitman's Singing America

Directions: Read the following poem, and respond to the questions.

I Hear America Singing

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

—Walt Whitman

1. How does this poem reflect Walt Whitman's commitment to be the poet of democracy?

2. Is this catalogue or listing of various "singing Americans" representative of everyone? Who are included, and who are excluded? What does this suggest about Whitman's democratic ideals?

3. How would you describe the tone of this poem?

Whitman and the Civil War

Directions: Read the following poem, and answer the questions.

Beat! Beat! Drums!

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying,
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,
No bargainers' bargains by day—no brokers or speculators—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

—Walt Whitman

1. What does the poem say about the war? How would you describe the tone?

2. How do the sounds of this poem help to reinforce its meaning? What ritual does the poem reflect?

Whitman and the Assassination of President Lincoln

Directions: Walt Whitman, a staunch admirer of Abraham Lincoln, was devastated when the president was assassinated in 1865. Read the following poem, which reflects some of his feelings.

O Captain! My Captain!

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
    But O heart! heart! heart!
        O the bleeding drops of red,
            Where on the deck my Captain lies,
                Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
    Here Captain! dear father!
        This arm beneath your head!
            It is some dream that on the deck,
                You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
    Exult O shores, and ring O bells!
        But I with mournful tread,
            Walk the deck my Captain lies,
                Fallen cold and dead.

—Walt Whitman

1. What attitudes does the speaker seem to feel about the death of Abraham Lincoln?

2. After the assassination of President Lincoln, a nation was in mourning. Why would the sentiments expressed in this poem have been more readily accepted by the general public than those reflected in some of Whitman's other work?

3. What is the central metaphor in the poem? How does that metaphor unify the work as a whole?

Lesson 15

Introducing the Work of Emily Dickinson

Objectives

- To become acquainted with the style and worldview of one of America's most influential poets
- To explore the way in which the persona of the poet is revealed in the voice, diction, and tone of her poems

Notes to the Teacher

Few individuals have drawn so much attention to themselves by seeming to do so little. Born on December 10, 1830, in Amherst, a small college town in western Massachusetts, Emily Dickinson spent most of her life doing little more than was expected of a nineteenth-century unmarried daughter of a rather prominent New England lawyer. With only a little more education than was expected for a woman of her time and few prospects of marriage, she settled into a domestic routine that guaranteed obscurity. While her only brother, Austin, went on to study and practice law, marry, and raise a family, Dickinson and her younger sister Lavinia (along with several domestics and hired hands, it should be noted) assumed the responsibilities of managing the household of one of Amherst's most respected families. She traveled outside Amherst only a few times, and in the last years of her life, she never stepped beyond the hedges of "The Homestead" (as the family home was called) and seldom met face-to-face with people other than her family.

During her lifetime, a number of people, including family members, were aware that Dickinson wrote poetry. She even tested the waters at one time by approaching Thomas Higginson, the editor of *The Atlantic Monthly* magazine, one of the most respected literary magazines of the period, and asking for his assessment of her poetry. "Does it live?" she asked him. No one, however, had been aware of the sustained commitment that, after her death at the age of fifty-six, left behind manuscripts of almost 1,900 poems.

Dickinson never actually attempted to publish her poems during her lifetime. Of the handful that were published, most were without her knowledge or consent (their spelling, punctuation, syntax, capitalizations and meter altered to reflect the expectations of nineteenth-century readers). After her death, the family discovered the extent of her work and made

plans for publication. The first collection was published in 1890, and several others followed intermittently. The complete poems were published in 1955, edited by Thomas Johnson. R. W. Franklin's 1998 variorum edition attempts to provide alternate versions that the original manuscripts suggest. Much recent scholarship makes use of the Franklin edition.

Dickinson did not edit her poems for publication, and she did not give them titles; they are usually referred to by their first lines. When we read her work, we are really reading her rough drafts (many of which she repeatedly revised). She was what Ralph Waldo Emerson referred to as a "portfolio poet."

The study of Dickinson's poetry on the secondary level has, in the crunch time of historical surveys of American literature, often been reduced to a day or so in which eccentric snippets of her life story have been intertwined with some of the more accessible—and, as poet Anthony Hecht pointed out, often "girlish" poems. As a result, the superficiality of this approach often trivializes the complexity of her work, doing an injustice to her accomplishment.

Dickinson's poems are readily available on the Internet and in many textbooks and anthologies. This lesson begins with a series of poems that encompass some of her most prevalent themes and temporarily ignores biographical and historical background. You will need "I'm Nobody! Who are you?" "This is my letter to the world," "I never saw a moor," "I taste a liquor never brewed," "The Soul selects her own Society," "If I can stop one heart from breaking," "My life closed twice before its close," and "Because I could not stop for Death."

Procedure

1. Tell students that you are going to read aloud a series of short poems. Ask students to consider the poems collectively as the message of one person who wants to communicate something about what he or she thinks and feels. The challenge is to come to some conclusions about the message and also about the persona's personality and character.
2. Read aloud, without interruption, "I'm Nobody! Who are you?" "This is my letter to the world," "I never saw a moor," "I taste a liquor never brewed," "The Soul selects her own Society," "If I can stop one heart from breaking," "My life closed twice before its close," and "Because I could not stop for Death." (Note: Deliver the poems as speeches, with declarations, hesitations, exclamations, and interrogatives. Dickinson's work becomes amazingly comprehensible when it is spoken aloud and listened to as speech.)
3. Ask students to complete journal-type writings on their initial impressions of the speaker in the poems.

4. Divide the class into groups, and have each group examine one or two of the poems. Ask students to pay close attention to the voice they hear and to unique characteristics such as capitalization and punctuation. They should also experiment with various ways to read the poem(s) aloud and prepare to present results of the inquiry to the class as a whole. Distribute **Handout 33**, and have students use it for note-taking purposes.
5. Ask students to brainstorm general observations about the poet and poems. (There are strange similarities such as a lot of capital letters, dashes, and four-line stanzas. The poems have a distinctly feminine touch and may be at least semi-autobiographical. The speaker seems to think a lot about life, nature, and death.)
6. Have students retrieve their writings from procedure 3. Students may use these writings and **Handout 33** to complete a journal-type writing about one of the poems.
7. Distribute **Handout 34**, and ask students to read and respond to the sample journal entries. Also ask volunteers to read aloud their own journal writings.
8. Close with a discussion of the following questions.
    - Does the speaker in these poems reflect any distinct attitudes toward life? (There is an awareness of the beauty in life, but also of sorrow and death. There also seems to be a preference for solitude and for being ordinary.)
    - Are there any issues with which the speaker seems preoccupied? (All of the poems are about universal concerns—life, love, relationships, death, immortality—but they are expressed as personal concerns, all in the first person. Every detail is like a decoration—an image, metaphor, or symbol—that helps the poem explore one of these concerns. For example, "Because I could not stop for Death" uses a metaphor, a carriage ride, to dramatize the journey or funeral procession to the grave.)

Advanced Placement Extension

Assign students to write essays describing the persona Emily Dickinson presents in her poems and to use at least three of the poems studied in this lesson for supportive evidence. You may want to review conventions regarding punctuation of quotations.

Interdisciplinary Connection

Have students research other famous American women who were contemporaries of Emily Dickinson. Ask students to report on the accomplishments of these women, and to explain how the women met or did not meet the expectations of the society around them.

 Name:

A Sampling of Emily Dickinson's Poems

Directions: For each of the poems listed in the chart, record both the subject matter and the feelings you hear.

Title	Subject	Feelings
1. "I'm Nobody! Who are you?"		
2. "This is my letter to the world"		
3. "I never saw a moor"		
4. "I taste a liquor never brewed"		

 Name:

Title	Subject	Feelings
5. "The Soul selects her own Society"		
6. "If I can stop one heart from breaking"		
7. "My life closed twice before its close"		
8. "Because I could not stop for Death"		

Journal Entries about Emily Dickinson

Directions: Compare your own journal writing with the following. Do you agree with these observations? Be prepared to comment on them and to add your own observations.

Entry 1

In "This is my letter to the world," there is a sort of sadness in the voice of the speaker—or maybe just in the situation—when she writes her "letter" to the world (poems, I presume) and it never "wrote to me." No bitterness, just asking for compassion. But what would the world write to her? I don't know. Maybe the news that Mother Nature sends to us by way of poetry is not newsworthy. Maybe she chose the wrong medium. Maybe a TV documentary would be more appropriate.

Entry 2

In "I'm Nobody, Who are you?" the speaker seems to take the listener here into her confidence as another "nobody." Unlike the other poem ("This is my letter to the world"), where the listener is detached from the immediate situation, the speaker here thinks that being a "somebody," being famous, is too "public" and "dreary," like a "Frog" telling "an admiring Bog" its name all of the time. In both poems, the speaker seems to deal with being unknown and isolated. There is even a hint of being self-defensive.

Entry 3

I like "The Soul selects her own Society" because it is so true. We pick our friends, sometimes for no specific reasons, and we close everybody else out. It's even more true about love. On the other hand, it seems sort of sad for the people closed out, the "divine majority" of people who are not in our close circle of friends and loved ones. I guess the poem admits that we are all snobs.

Lesson 16

Dickinson: An In-Depth Look

Objectives

- To connect Emily Dickinson's poetry with the constricted world that she chose as her focus
- To examine Dickinson's efforts to write poetry that incorporated universal themes but with a unique perspective

Notes to the Teacher

Emily Dickinson was from a well-established family; her father and brother were both lawyers. Her father even served for a time as a state legislator and for a single term in Congress in Washington. Although the Dickinsons were Congregationalists (the Puritans of earlier times), Emily never formally joined the church and stopped attending services after she was thirty. Nevertheless, she was well versed in both testaments of the Judeo-Christian Scriptures and continued to be preoccupied with religious issues throughout her life.

She attended Amherst Academy and then spent one year at Mount Holyoke Female Seminary where she studied Latin, German, French, mathematics, the natural sciences, and rhetoric and composition. During her time, literature (in English) was read exclusively for enjoyment and was not a part of the curriculum. She was well read and was especially familiar with British writers such as George Eliot, the Brontës, and Charles Dickens, as well as both Brownings, John Keats, and William Shakespeare. She was familiar with the works of Nathaniel Hawthorne, Henry David Thoreau, and Ralph Waldo Emerson too. She heard about Walt Whitman but was told that he was "disgraceful."

Although she lived during the time period when America was expanding westward, the Civil War and its aftermath traumatized the nation, and the social impact of the industrial revolution was becoming dramatically pronounced, there is very little in her poetry (or even her correspondence) that reflects a historical or political perspective. Her family—especially her father—was very much involved in the conservative Whig party, she read many newspapers and magazines, and she lived all of her life in a college town, yet she seemed consciously to edit all of these influences out of her aesthetic perspective.

As her poetry and letters reveal, Dickinson, like her fellow Romantics, was very responsive to the beauty (and terrors) of the natural world. She constantly attempted to parallel nature's significance in terms of the meaning of her own experience. She was always asking the eternal questions: Who are we? Why are we here? What is life all about? Where are we going? In order for her poems to make sense, students need to go beyond the superficial.

One of the most attention-getting aspects of Dickinson's life, one which often easily distracts students from gaining access to or remaining focused on her poetry, is her conscious decision to withdraw from society. Even during her lifetime, she was referred to as "the myth" in the small town of Amherst. For a long period of time, she wore only white and refused to meet face-to-face with anyone except her immediate family. Every generation in every culture has its recluses, individuals who decide that they no longer wish to communicate with others. Some are motivated for religious reasons; some are genuine misanthropes. Biographers can only conjecture about Dickinson's motivation.

"Called Back" is the inscription on Dickinson's tombstone, located in a small cemetery just a short distance behind the Amherst home where she lived most of her life. The phrase is extracted from her last letter to her cousin just a short time before her death and was also the title of a popular short novel by Hugh Conway.

It is important to stress that the biographical information is relevant only to the extent that it provides a better understanding of the poetry and the perspective of the persona that we encounter in the context of each poem. The activities in this lesson provide an opportunity to gather information relevant to Dickinson's personal life as well as the times in which she lived. A focus on just one theme that she developed in her poetry, the world of nature, gives students an understanding of how she takes an often developed theme and makes it her own. Students will need access to the Internet, or you will want to provide copies of "Frequently the woods are pink," "An altered look about the hills," "It will be Summer—eventually," "The name—of it—is 'Autumn,'" and "It sifts from Leaden Sieves."

Procedure

1. Use the Internet to show students a photograph of Emily Dickinson's burial stone in Amherst, and point out that it includes her name, birth and death dates, and the inscription "Called Back."
2. Explain that a good deal of mystery still surrounds the poet's life and work and that students will now work in groups to try to unravel parts of that mystery. Point out that hundreds of Web sites provide information about her, but they are not all equally trustworthy or helpful. Distribute **Handout 35**, and allow students ample time to conduct research and answer the questions. (See Notes to the Teacher.)

3. Ask students to list words they would use to describe the person they discovered through their research (intelligent, creative, shy, sensitive, loyal, private).
4. Distribute **Handout 36**, and have students read the poems and discuss the questions.

Suggested Responses

1. Dickinson encountered the seasons as an annual drama performed over twelve months of the year. The poem reflects her Massachusetts perspective.
2. "An altered look about the hills" is one of her most famous nature poems; it is almost Whitmanesque in its catalogue of detailed images that evoke spring's arrival. The biblical allusion in the final two lines is to Nicodemus in the Gospel of John. The "mystery" is that humanity (and nature) can be born again, spring being the "annual reply." (For extended consideration of Dickinson's treatment of spring, refer students to one or more of the following poems: "A Lady red—amid the Hill," "New feet within my garden go," "Spring is the Period," "I cannot meet the Spring unmoved," "The Notice that is called the Spring," "A little Madness in the Spring," "A Pang is more conspicuous in Spring," and "A Light exists in Spring.")
3. As spring culminates and fulfills itself "eventually" in summer, Dickinson paints an impressionistic portrait of a village "drifted deep, in Parian" (white porcelain), but colored by the imagination. The idyllic image is caught in a time continuum where the past and the future are realized in the imaginative moment of the poem. It seems that summer takes its time arriving and departs all too soon. The rituals of a woman (Mother Nature) folding a gown (not just a dress) and a priest (of nature) concluding the sacramental oblation with symbolic bread and wine (the "harvest") are appropriate ways to conclude the solemnity of summer. Other summer poems that students may reference include the following: "The Gentian weaves her fringes," "She died at play," "A something in a summer's Day," "The Trees like Tassels—hit—and swung," "Summer laid her simple Hat," and "Summer—we all have seen."
4. If the imagery of "It will be Summer—eventually" is idyllic and genteel, "The name—of it—is 'Autumn'" is surgical and sensational, visual, and kinetic with special effects. In a rushing, sanguine swipe, the entire landscape is captured in

monochromatic movement. Dickinson referred to her lexicon, her dictionary, as her bible. She was very conscious of her violations of grammar and usage, and misspellings of even the most common words were a part of her own eccentric choices. Students can examine more subdued treatments of the fall (most often as the season that contrasts with summer) by visiting the following poems: "The morns are meeker than they were," "Besides the Autumn poets sing," "How know it from a Summer's Day?" "Summer has two Beginnings," "Apparently with no surprise," and "Summer begins to have the look."

5. This is one of Dickinson's most successful nature (and riddle) poems, a stunning series of snowbound images. The version in Thomas Johnson's 1955 *The Complete Poems of Emily Dickinson* is much more expansive than the one used by R. W. Franklin in the 1998 variorum edition. The imagery of the "Leaden Sieves" may need explanation. Students may not be familiar with a flour sieve, an everyday object for Dickinson. Likewise, the rather obscure image that alludes to the decorative trim on women's pantaloons may need explanation. Compared to the other seasons, winter appears in relatively few of Dickinson's poems. You may want to have students read and discuss "There's a certain slant of light."

Advanced Placement Extension

Assign students to write expository essays in which they discuss Emily Dickinson's attitude toward one season of the year or toward the cycle of seasons, using textual references to at least five of her poems for support.

Interdisciplinary Connection

Ask students to create visual projects including photographs of the seasons and corresponding lines from Emily Dickinson's poems.

Who Was Emily Dickinson?

Directions: There is a great deal of mystery attached to Emily Dickinson and the reasons why she chose to live the way she did. Use the following questions to conduct your own investigation into this mystery. You will want to find out all that you can about her and try to explain what a mysterious message in connection with her means: "Called Back." It is important that you keep an accurate record of all of the steps that you take to discover her identity.

Stage 1: Just the Facts

1. When and where did Emily Dickinson live?

2. What do we know about her family background?

3. What do we know about her social status?

4. What was her religious background?

5. How was she educated?

6. What do we know about her political views?

7. Was she famous during her lifetime?

8. What were her major interests?

9. What were her major accomplishments?

10. What unanswered questions about her life does your investigation reveal?

Stage 2: Interpretation of the Facts

1. How did Emily Dickinson relate to family members, friends, neighbors, townspeople, countrymen, and the world in general? How did they relate to her? Cite at least two specific examples.

2. What did she look like, wear, and do with her time?

3. What were her interests? Did she travel? Did she have any hobbies? What did she read? Did she like music, drama, or sports?

4. Why do we remember her? How are her life and poetry relevant today? Would she fit into your group of friends? Why or why not?

5. Did she have any significant relationships with any particular individuals? Who were they? Were there any groups or individuals that she made it a point to avoid?

6. How was she a product of her environment and the expectations and demands which society placed upon her? How was gender a factor in this respect?

7. How did she develop as a writer? Who were her influences? What did she read? What did she write about?

8. How does the phrase "Called Back" relate to her story?

Emily Dickinson and the Seasons of the Year

Directions: One way in which Emily Dickinson journeyed outside herself was through her many poems about nature. A cycle of her poems about the seasons represents the range of her artistry. Read the following poems, and respond to the ways in which she interprets the essence of each season. Be particularly attentive to her use of imagery, figurative language, and symbolism.

1. Begin with "Frequently the woods are pink." What is the poem's topic? Who are the twelve performers?

2. Read "An altered look about the hills." What season does the poet describe? What words and phrases indicate this? What is the significance of the allusion in the last two lines?

3. Read "It will be Summer—eventually." What seasons are described? How does the poet treat the passage of time? What attitude does she express toward summer?

4. Read "The name—of it—is 'Autumn.'" How does the figurative language function in helping to portray the season identified, autumn? Is "opon" a mistake? Does the speaker like or dislike autumn?

5. Read "It sifts from Leaden Sieves." How does the figurative language initially disguise the season and make this a riddle poem? What tone do you hear?

Lesson 17

Whitman and Dickinson: A Study in Contrasts

Objectives

- To compare and contrast the different techniques employed by Emily Dickinson and Walt Whitman in the development of their unique poetic styles
- To examine the treatment of a specific theme—science and faith—by both poets

Notes to the Teacher

It would seem unlikely that there would be much shared in common by America's two most important nineteenth-century poets—Walt Whitman and Emily Dickinson. Still, in many respects, more can be said about them together than can be said about either paired with any other contemporary such as William Cullen Bryant, Edgar Allan Poe, or Henry Wadsworth Longfellow.

Whitman and Dickinson never met one another. Of course, Whitman never heard of Dickinson (nor had anyone else with the exception of a few family members and friends with whom she corresponded). Not even her own sister was aware of the amount of poetry she wrote during their lifetime together. It was not until after her death that the treasure trove of almost eighteen hundred poems was discovered. Whitman was only known to Dickinson by reputation; someone warned her that he was a "disgrace," and there is no indication that she attempted to find out for herself. Still, in spite of living in two very different worlds (economic, social, and cultural), they share certain common contributions to the development of poetic expression, although in very different ways.

Both Whitman and Dickinson found a voice and a place in the universe through their poems. Poetry, much more than the eccentric lives that both led, is what defines them. It is only in the process of attempting to understand what Wallace Stevens in "Evening without Angels" called that "voice that is great within us" that each poet, after self-discovery, found a unique poetic voice. For Whitman, it was to invite everyone to accompany him on life's journey and to experience all that life in America especially had to offer. For Dickinson, writing from the isolation of what she called her "magic prison," it is a voice that is much more restrained and personal. Although both poets spoke a language that did not resonate quite right with most people who heard it, both devoted a lifetime to fine-tuning their poems and found ways that were uncompromising.

In this lesson, students first discuss some poems that demonstrate ways that Dickinson attempted to understand herself better through an understanding of the role of poet. Students should be able to contrast her conclusions with those which Whitman put forth. Students will need access to "We play at Paste," "To pile like Thunder to its close," "I dwell in Possibility," "The Poets light but Lamps," and "A Word is dead," all of which are readily available online and in collections of Dickinson's poems.

A subject much under consideration by many nineteenth-century thinkers was the emerging conflict between religion and science. Charles Darwin put forth his *Origin of the Species* (1859), a challenge to long venerated interpretations of creation. Matthew Arnold, in "Dover Beach" (1867), heard the "melancholy, long, withdrawing roar" of the "sea of faith." While neither Dickinson nor Whitman turned away from Judeo-Christian roots, the sentiments reflected in their poems are often an interesting mixture of realism, skepticism, and mysticism. Students conclude the lesson by discussing how each poet came to terms with the conflict. For this portion of the lesson, you will need Dickinson's "'Faith' is a fine invention" and "'Arcturus' is his other name" as well as Whitman's "When I heard the learn'd astronomer."

Procedure

1. Point out that Walt Whitman and Emily Dickinson were by no means the only poets in nineteenth-century America, but they are generally considered the two greatest. Their lives were different in every way, they never met, and their styles contrast dramatically. What they had in common was a lifelong, irresistible impulse to write poetry and to make it good.
2. Distribute **Handout 37**, and have students complete the exercise.

Suggested Responses

1. "We play at Paste" reflects the realization that art is process. The metaphor moves from the "practicing" and "play" of making artificial jewelry (with "Paste" and "Sands") to the point at which the artist qualifies for the real thing. The speaker admits that the play is part of the process. Throughout several dozen poems and letters on the nature of artistic effort and accomplishment, Dickinson repeatedly returned to the need for poetry to be breathing and alive.
2. "To pile like Thunder to its close" echoes Dickinson's famous comment to Thomas Wentworth Higginson concerning the physical impact of poetry: "If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry."

3. "I dwell in Possibility" uses an architectural metaphor to stress the superiority of poetry, its ability to admit more light. The poet can create a large world of imaginative possibility with a small and paradoxical gesture. Dickinson links the creation of poetry to an isolated, individual experience which reflects her own life.
4. "The Poets light but Lamps" insists that poems outlive the poet. Poets light the lamps, but they themselves are not the light. The symbolism suggests that the enlightenment that a poem has is disseminated through the poem.
5. In "A Word is dead," if language is alive, even immortal, then the poet's task is to make it breathe new life. In comparison, prose is lifeless, but the unuttered word is truly dead.

3. Conduct a discussion of ways Dickinson's views of poetry differ from the views of Whitman. (Whitman chose to depart from the conventional, tightly structured stanzas of his contemporaries and ignored expectations of metrical regularity and predictable rhyme. His sprawling free verse and cadenced rhythms tend to define him technically. Whitman presents himself as the poem as well as the poet. His view was more expansive and inclusive, and much of his work centers on himself. Dickinson carved tiny gems; Whitman worked on a bigger scale with broad strokes.)
4. Read aloud Dickinson's poem, "'Faith' is a fine invention." Ask students to describe the tone and the central issue. (The tone is one of wry amusement, and the central issue is the relationship between religious faith and scientific advancement.)
5. Distribute **Handout 38**, and ask small groups to read the poems and answer the questions.

Suggested Responses

1. The lecture topic was astronomy, and the speaker emphasized scientific aspects of the galaxy, with favorable responses from most of the audience.
2. The speaker, bored and restless, left the room in favor of the almost mystical experience of gazing into the night sky.
3. The poem mentions topics related to astronomy, zoology, botany, geography, and geology. The butterfly stanza reveals Dickinson's preference for the live butterfly over the lab specimen.
4. Here the two poets, so different in many ways, seem like kindred spirits who find the dry, factual approaches of science to be wholly inadequate.

Advanced Placement Extension

Assign students to write essays in which they argue for either Emily Dickinson or Walt Whitman as the greatest poet of the nineteenth century, supporting their views with textual evidence from selected poems.

Interdisciplinary Connection

Have students research and report on scientific and technological advances of the nineteenth century and ways those developments affected people's daily life.

Emily Dickinson on the Nature of Poetry

Directions: Some of Emily Dickinson's poems deal directly with the topic of poetry itself. Look up the following examples, read them carefully, and attempt to pinpoint the ways that her view of poetry differed from Walt Whitman's view.

1. Read "We play at Paste," one of the few poems Dickinson shared with people outside her immediate family. She sent it to Thomas Wentworth Higginson, *The Atlantic Monthly* editor, not to have it published, but to get his assessment. How is the metaphor of making jewelry appropriate for understanding the process of making poetry? At what point in the process does the poet consider himself or herself a "fool"? Why?

2. Focus on the figurative language in "To pile like Thunder to its close." What is the association suggested between the impact of thunder and the power of poetry?

3. Read "I dwell in Possibility." How is the architectural metaphor essential to the distinction the poem makes between poetry and prose?

4. Examine "The Poets light but Lamps." How do the imagery, metaphor, and symbolism work together to shape the nature of the poetic process?

5. Read "A Word is dead." What do life and death have to do with poetry?

Whitman and Dickinson on Science and Technology

Directions: The nineteenth century brought the scientific revolution and initiated the swing away from a primarily agricultural society. For many people, then and now, the apparent conflict between science and art causes ambivalence. Complete the following exercise.

1. Read Walt Whitman's short poem, "When I heard the learn'd astronomer." What was the subject of the lecture? How did the other audience members seem to respond?

2. What caused the speaker to leave the room? What did he do afterward?

3. Read Emily Dickinson's "'Arcturus' is his other name." What aspects of science does she mention? What is the tone?

4. How does Dickinson's response to science mirror Whitman's?

Lesson 18

The Impact of Harriet Beecher Stowe

Objectives

- To understand the significance of *Uncle Tom's Cabin* in changing Northerners' attitudes toward slavery
- To recognize the influence of the Beecher family of abolitionists

Notes to the Teacher

Many U.S. history texts and other sources mention Harriet Beecher Stowe and quote a phrase supposedly spoken by Abraham Lincoln, referring to her as "the little lady who started this great war." Certainly, the influence of her novel, *Uncle Tom's Cabin*, was a powerful force in eliciting both Northern sympathy and Southern outrage. She was born in 1811 into the large family of the Reverend Lyman Beecher. In an era when most girls were taught little more than music, painting, and manners, she received an academic education at Sarah Pierce's Litchfield Female Academy and then at the Hartford Female Seminary, where she eventually became a teacher. While living in Maine with her husband, she became infuriated at the Fugitive Slave Law which was part of the Compromise of 1850 and which required citizens to assist in apprehending runaways. Breaking the law, Stowe instead sheltered runaways and began writing *Uncle Tom's Cabin* as a way of expressing her anger over slavery. The novel was published in serial installments in an abolitionist newspaper in 1851 and came out as a book in 1852. It sold millions of copies in the United States and Great Britain. Although she is well known only for *Uncle Tom's Cabin*, she eventually became the author of over thirty books and many essays, short stories, and poems.

The novel focuses on the stories of two slaves—Tom and Eliza. Tom is sold from his kindly master in Kentucky and eventually finds himself in Louisiana under the control of an evil overseer, Simon Legree. A model of Christian patience and loyalty, Tom is finally beaten to death because he refuses to betray two women who are attempting to escape from the plantation. Eliza, whose husband has already escaped, learns that her child will be sold and determines to take him north in a desperate attempt to escape. A famous scene has her carrying her child across the frozen Ohio River. In a nearby Quaker village, she is reunited with her husband, and they follow the Underground Railroad to safety in Canada.

The book combines antislavery themes with a typical Victorian emphasis on children and family, Christianity, and sentiment, written in a way to involve readers emotionally. The middle class in the 1840s had come to recognize childhood as a separate stage of life, with a distinctive culture that included different forms of dress, an attention to education, and a variety of toys. The innocence of childhood was prized and extolled; the family, especially the mother, was idealized as crucial to protecting children in their early years. Allied to the family was religion, predominantly Protestant Christianity. It was an era when many novels, frequently written by women, drew emotionally on these themes in an excess of sentimentality; Nathaniel Hawthorne referred to these authors with contempt as "women scribblers," but their novels were very popular with a middle-class female audience.

The lesson has two parts. The first introduces students to the importance of Stowe's *Uncle Tom's Cabin* in American history and sets it in the context of Victorian middle-class attitudes. Students analyze how middle-class attitudes about family, religion, and reform shaped the novel and created much of its appeal. The second part of the lesson draws on students' research into the members of Stowe's family, many of whom were prominent in the critical social issues of the day, including temperance, abolition, and the role of women. After learning about a particular figure, students participate in a type of family reunion to share ideas. You may want to mention that, for the purposes of this conversation, you are suspending time in order to allow all three of Lyman Beecher's wives to attend. Be sure to have index cards and tape available for the second part of the lesson. Students will find reliable information about most of these figures on the Web site of the Harriet Beecher Stowe Center.

Procedure

1. Before the lesson, ask students to find out the meaning of the term *Uncle Tom* and where the term came from. (In current slang, it means a black man who is subservient to whites or too eager to win their approval. The term comes from the name of a main character in *Uncle Tom's Cabin*.) Explain that in the first part of this lesson, students will read a passage from the novel to see whether this term is justified.
2. Introduce Harriet Beecher Stowe and the novel using the information in Notes to the Teacher.
3. Introduce three terms: *sanctity of the family*, *religion*, and *abolition*. Explain what is meant by the first two, and tell students that these were valued throughout the United States during the first half of the nineteenth century. Discuss what students have learned in their history classes about abolition, and ask them to name prominent abolitionists (for example, Frederick Douglass, Charles Sumner, John Brown, Sojourner Truth, William Lloyd Garrison, the Grimké sisters, and

Harriet Tubman). Point out that in 1851 abolition sentiment was generally only found in the North and it was not universal. Reinforce that *Uncle Tom's Cabin* brought many readers over to the abolitionist point of view.

4. Distribute **Handout 39**, and ask students to read the directions. Explain that some of the dialogue is written in dialect (the deliberate use of misspellings and grammar mistakes to indicate regional and/or class characteristics of the speakers), and so it may take a little time to decipher. Arrange students in small groups, and assign each group one of the terms introduced in the previous procedure. Ask them to look for and annotate passages in the reading which address that particular topic. Allow time for students to read the excerpt and work together on the questions at the end of the handout.
5. Bring the class back together to discuss what they have found. Explain to them that in a subsequent passage Tom is found by his kindly master's son before his death, but he dies from his injuries shortly after.

Suggested Responses

1. Tom is a brave man who accepts a brutal beating because he will not betray the whereabouts of two women attempting to escape; he is a role model who inspires belief in those who are beating him. Simon Legree is the white Yankee overseer who orders the beating in order to make Tom talk and who sneers at Tom's religious belief. Quimbo is a slave who is one of the men ordered to beat Tom. Emmeline and Cassy are the two women who are trying to escape.
2. *Sanctity of the family*—The slave mother Cassy is heartbroken because of her lost children, and Emmeline vows to become a daughter to her.

   Religion—Tom's faith and ability to forgive his enemies are demonstrated continuously throughout the passage, particularly when he forgives Legree at the end; he inspires the slaves who have beaten him to become Christians; Emmeline tries to comfort Cassy by talking about her hope in God.

   Abolition—The passage includes the loss of Cassy's daughter and the brutality of a slave system that allows an overseer to beat a slave to death without legal consequences; such passages would have a strong impact on Stowe's readership.
3. Some students will argue that Tom should have fought back against Legree or tried to escape. Others will argue that he was not subservient to Legree, but rather he resisted the overseer's demands to the best of his ability.

6. Explain to the class that Stowe learned to support abolition as a child growing up in the prominent Beecher family. She also lived for a time in Cincinnati, Ohio, an important stop on the Underground Railroad. Distribute **Handout 40**, and assign each student to select a family member to research. Tell them that at the next class meeting, they will have a family reunion of the Beechers. Explain that the reunion will include Lyman Beecher, all three of his wives, his eleven children, and Harriet's husband. Make sure that students' choices for research overlap as little as possible.
7. At the next class meeting, give each student an index card to write the name of the person he or she researched; have students tape the cards on as name badges. Then ask students to discuss what they feel is the most important social issue of the nineteenth century. Encourage students to explore various topics and the different stances that one could take on abolition, women's rights, and temperance.
8. When the discussion is winding down, point out to students that the Reverend Lyman Beecher encouraged debate among his children and his views shaped most of their careers and accomplishments. It was in that atmosphere that Stowe acquired both the political beliefs and the skills that enabled her to write her novel. Ask students to reflect on how modern American families may be influencing their children.

Interdisciplinary Connections

1. Assign students to research and report on the lives and writings of other important abolitionists such as Theodore Weld, Angelina Grimké, Sarah Grimké, Wendell Phillips, Arthur Tappan, James G. Birney, William Lloyd Garrison, Charles Sumner, and Elijah Lovejoy.
2. Most students are sure that slavery ended with the Civil War, but, in fact, it continues in the world today. Slavery prosecutions are even brought in the United States from time to time. Have students research and report on contemporary issues of forced labor and human trafficking, as well as organizations that fight to abolish such practices.

Uncle Tom's Cabin

Directions: Read the following excerpt from Harriet Beecher Stowe's novel *Uncle Tom's Cabin*. Then answer the questions.

From Chapter 40

The escape of Cassy and Emmeline irritated the before surly temper of [Simon] Legree to the last degree; and his fury, as was to be expected, fell upon the defenceless head of Tom. When he hurriedly announced the tidings among his hands, there was a sudden light in Tom's eye, a sudden upraising of his hands, that did not escape him. He saw that he did not join the muster of the pursuers. He thought of forcing him to do it; but, having had, of old, experience of his inflexibility when commanded to take part in any deed of inhumanity, he would not, in his hurry, stop to enter into any conflict with him.

Tom, therefore, remained behind, with a few who had learned of him to pray, and offered up prayers for the escape of the fugitives.

When Legree returned, baffled and disappointed, all the long-working hatred of his soul towards his slave began to gather in a deadly and desperate form. Had not this man braved him,—steadily, powerfully, resistlessly,—ever since he bought him? Was there not a spirit in him which, silent as it was, burned on him like the fires of perdition?

"I *hate* him!" said Legree, that night, as he sat up in his bed; "I *hate* him! And isn't he MINE? Can't I do what I like with him? Who's to hinder, I wonder?" And Legree clenched his fist, and shook it, as if he had something in his hands that he could rend in pieces.

But, then, Tom was a faithful, valuable servant; and, although Legree hated him the more for that, yet the consideration was still somewhat of a restraint to him.

The next morning, he determined to say nothing, as yet; to assemble a party, from some neighboring plantations, with dogs and guns; to surround the swamp, and go about the hunt systematically. If it succeeded, well and good; if not, he would summon Tom before him, and—his teeth clenched and his blood boiled—*then* he would break that fellow down, or—there was a dire inward whisper, to which his soul assented.

Ye say that the *interest* of the master is a sufficient safeguard for the slave. In the fury of man's mad will, he will wittingly, and with open eye, sell his own soul to the devil to gain his ends; and will he be more careful of his neighbor's body?

"Well," said Cassy, the next day, from the garret, as she reconnoitred through the knot-hole, "the hunt's going to begin again, to-day!"

Three or four mounted horsemen were curvetting about, on the space in front of the house; and one or two leashes of strange dogs were struggling with the negroes who held them, baying and barking at each other.

The men are, two of them, overseers of plantations in the vicinity; and others were some of Legree's associates at the tavern-bar of a neighboring city, who had come for the interest of the sport. A more hard-favored set, perhaps, could not be imagined. Legree was serving brandy, profusely, round among them, as also among the negroes, who had been detailed from the various plantations for this service; for it was an object to make every service of this kind, among the negroes, as much of a holiday as possible.

Cassy placed her ear at the knot-hole; and, as the morning air blew directly towards the house, she could overhear a good deal of the conversation. A grave sneer overcast the dark, severe gravity of her face, as she listened, and heard them divide out the ground, discuss the rival merits of the dogs, give orders about firing, and the treatment of each, in case of capture.

Cassy drew back; and, clasping her hands, looked upward, and said, "O, great Almighty God! we are *all* sinners; but what have *we* done, more than all the rest of the world, that we should be treated so?"

There was a terrible earnestness in her face and voice, as she spoke.

"If it wasn't for *you*, child," she said, looking at Emmeline, "I'd *go* out to them; and I'd thank any one of them that *would* shoot me down; for what use will freedom be to me? Can it give me back my children, or make me what I used to be?"

Emmeline, in her childlike simplicity, was half afraid of the dark moods of Cassy. She looked perplexed, but made no answer. She only took her hand, with a gentle, caressing movement.

"Don't!" said Cassy, trying to draw it away; "you'll get me to loving you; and I never mean to love anything, again!"

"Poor Cassy!" said Emmeline, "don't feel so! If the Lord gives us liberty, perhaps he'll give you back your daughter; at any rate, I'll be like a daughter to you. I know I'll never see my poor old mother again! I shall love you, Cassy, whether you love me or not!"

The gentle, childlike spirit conquered. Cassy sat down by her, put her arm round her neck, stroked her soft, brown hair; and Emmeline then wondered at the beauty of her magnificent eyes, now soft with tears.

"O, Em!" said Cassy, "I've hungered for my children, and thirsted for them, and my eyes fail with longing for them! Here! here!" she said, striking her breast, "it's all desolate, all empty! If God would give me back my children, then I could pray."

"You must trust him, Cassy," said Emmeline; "he is our Father!"

"His wrath is upon us," said Cassy; "he has turned away in anger."

"No, Cassy! He will be good to us! Let us hope in him," said Emmeline,—"I always have had hope."

* * * * * *

The hunt was long, animated, and thorough, but unsuccessful; and, with grave, ironic exultation, Cassy looked down on Legree, as, weary and dispirited, he alighted from his horse.

"Now, Quimbo," said Legree, as he stretched himself down in the sitting-room, "you jest go and walk that Tom up here, right away! The old cuss is at the bottom of this yer whole matter; and I'll have it out of his old black hide, or I'll know the reason why!"

. . . Quimbo, therefore, departed, with a will, to execute his orders.

Tom heard the message with a forewarning heart; for he knew all the plan of the fugitives' escape, and the place of their present concealment; he knew the deadly character of the man he had to deal with, and his despotic power. But he felt strong in God to meet death, rather than betray the helpless.

He set his basket down by the row, and, looking up, said, "Into thy hands I commend my spirit! Thou hast redeemed me, oh Lord God of truth!" and then quietly yielded himself to the rough, brutal grasp with which Quimbo seized him.

"Ay, ay!" said the giant, as he dragged him along; "ye'll cotch it, now! I'll boun' Mas'r's back 's up *high*! No sneaking out, now! Tell ye, ye'll get it, and no mistake! See how ye'll look, now, helpin' Mas'r's niggers to run away! See what ye'll get!"

The savage words none of them reached that ear!—a higher voice there was saying, "Fear not them that kill the body, and, after that, have no more that they can do." Nerve and bone of that poor man's body vibrated to those words, as if touched by the finger of God; and he felt the strength of a thousand souls in one. As he passed along, the trees and bushes, the huts of his servitude, the whole scene of his degradation, seemed to whirl by him as the landscape by the rushing car. His soul throbbed,—his home was in sight,—and the hour of release seemed at hand.

"Well, Tom!" said Legree, walking up, and seizing him grimly by the collar of his coat, and speaking through his teeth, in a paroxysm of determined rage, "do you know I've made up my mind to KILL you?"

"It's very likely, Mas'r," said Tom, calmly.

"I *have*," said Legree, with a grim, terrible calmness, "*done—just—that—thing*, Tom, unless you'll tell me what you know about these yer gals!"

Tom stood silent.

"D'ye hear?" said Legree, stamping, with a roar like that of an incensed lion. "Speak!"

"*I han't got nothing to tell, Mas'r,*" said Tom, with a slow, firm, deliberate utterance.

"Do you dare to tell me, ye old black Christian, ye don't *know*?" said Legree.

Tom was silent.

"Speak!" thundered Legree, striking him furiously. "Do you know anything?"

"I know, Mas'r; but I can't tell anything. *I can die!*"

Legree drew in a long breath; and, suppressing his rage, took Tom by the arm, and, approaching his face almost to his, said, in a terrible voice, "Hark 'e, Tom!—ye think, 'cause I've let you off before, I don't mean what I say; but, this time, I've *made up my mind*, and counted the cost. You've always stood it out agin me: now, I'll *conquer ye, or kill ye!*—one or t' other. I'll count every drop of blood there is in you, and take 'em, one by one, till ye give up!"

Tom looked up to his master, and answered, "Mas'r, if you was sick, or in trouble, or dying, and I could save ye, I'd *give* ye my heart's blood; and, if taking every drop of blood in this poor old body would save your precious soul, I'd give 'em freely, as the Lord gave his for me. O, Mas'r! don't bring this great sin on your soul! It will hurt you more than 't will me! Do the worst you can, my troubles'll be over soon; but, if ye don't repent, yours won't *never* end!"

Like a strange snatch of heavenly music, heard in the lull of a tempest, this burst of feeling made a moment's blank pause. Legree stood aghast, and looked at Tom; and there was such a silence, that the tick of the old clock could be heard, measuring, with silent touch, the last moments of mercy and probation to that hardened heart.

It was but a moment. There was one hesitating pause,—one irresolute, relenting thrill,—and the spirit of evil came back, with sevenfold vehemence; and Legree, foaming with rage, smote his victim to the ground.

* * * * * *

Scenes of blood and cruelty are shocking to our ear and heart. What man has nerve to do, man has not nerve to hear. What brother-man and brother-Christian must suffer, cannot be told us, even in our secret chamber, it so harrows up the soul! And yet, oh my country! these things are done under the shadow of thy laws! O, Christ! thy church sees them, almost in silence!

But, of old, there was One whose suffering changed an instrument of torture, degradation, and shame, into a symbol of glory, honor, and immortal life; and, where his spirit is, neither degrading stripes, nor blood, nor insults, can make the Christian's last struggle less than glorious.

Was he alone, that long night, whose brave, loving spirit was bearing up, in that old shed, against buffeting and brutal stripes?

Nay! There stood by him ONE,—seen by him alone,—"like unto the Son of God."

The tempter stood by him, too,—blinded by furious, despotic will,—every moment pressing him to shun that agony by the betrayal of the innocent. But the brave, true heart was firm on the Eternal Rock. Like his Master, he knew that, if he saved others, himself he could not save; nor could utmost extremity wring from him words, save of prayer and holy trust.

"He's most gone, Mas'r," said Sambo, touched, in spite of himself, by the patience of his victim.

"Pay away, till he gives up! Give it to him!—give it to him!" shouted Legree. "I'll take every drop of blood he has, unless he confesses!"

Tom opened his eyes, and looked upon his master. "Ye poor miserable crittur!" he said, "there ain't no more ye can do! I forgive ye, with all my soul!" and he fainted entirely away.

"I b'lieve, my soul, he's done for, finally," said Legree, stepping forward, to look at him. "Yes, he is! Well, his mouth's shut up, at last,—that's one comfort!". . .

Yet Tom was not quite gone. His wondrous words and pious prayers had struck upon the hearts of the imbruted blacks, who had been the instruments of cruelty upon him; and, the instant Legree withdrew, they took him down, and, in their ignorance, sought to call him back to life,—as if *that* were any favor to him. . . .

1. What are the roles of the following characters: Tom, Simon Legree, Quimbo, Emmeline, and Cassy?

2. How does this passage reflect mid-nineteenth-century concern with the family, religion, and abolition?

3. Is the modern term *Uncle Tom* accurate as a depiction of the character Tom in the novel?

A Beecher Family Reunion

Directions: Read the following information about Harriet Beecher Stowe's family. Then select one person, and use the following questions to guide your research into his or her life and ideas.

> Lyman Beecher, a noteworthy minister, married three times. His first wife, Roxanna Foote Beecher, died in 1816, leaving him with eight children, one of them Harriet. His second wife, Harriet Porter Beecher, added three more children to the family. After her death, his third wife was Lydia Beals Jackson Beecher. Harriet Beecher married Calvin Stowe in 1836.

Name _____ Dates of Birth/Death _____

Place of Residence _____ Occupation _____

1. What were this person's attitudes about contemporary social movements such as abolition, women's suffrage, temperance, and other reforms?

2. Did the person ever publish anything? Did he or she have special interests? Can you find any quotable quotes?

3. What roles would this person play at a family reunion?

Lesson 19

Herman Melville and *Moby Dick*

Objectives

- To learn about the life of Herman Melville
- To read, analyze, and respond to an excerpt from *Moby Dick*

Notes to the Teacher

What should we do with Herman Melville? Today he is regarded as one of America's most distinguished writers, as a genius who was far ahead of his time in experimenting with the possibilities of fiction. *Moby Dick*, the story of a whaler obsessed with a great white whale, is Melville's masterpiece, but its size and complexity make it an unlikely candidate for the curriculum in most high schools. *Billy Budd* and some of the short stories are more manageable—but somehow no substitute for the epic.

During Melville's lifetime, *Moby Dick* appeared to be a terrible failure, and Melville's other works often received serious bashing from critics. In the closing years of his life, he published only poems. *Billy Budd*, discovered among his papers after his death, was published posthumously.

Melville's style and philosophy never matched the romanticism characteristic of antebellum American writing. He was a realist; his contemporaries regarded him as a pessimist. Now we recognize *Moby Dick* as a panoramic study of the struggle between good and evil and a bold foray into meshing the genres of fiction and nonfiction.

In this lesson, students first use the Internet and/or print resources to learn about Melville's life and work. They then examine sections from *Moby Dick*.

Procedure

1. Distribute **Handout 41**, and have students research the information and record notes.
2. Ask students if anything surprised them about Herman Melville's life. (If students think of writers as people who spend most of their time sitting at desks, they will be surprised at Melville's experiences at sea on whalers and in the merchant marine. He visited exotic places such as Polynesia and Tahiti, and he even worked as a harpooner.)
3. Ask students why the whaling industry was so important on the East Coast. (The oil from the heads of sperm whales was the most desirable substance for lamps because it burned cleanly and did not have a disagreeable odor. Whaling was dangerous but also adventurous.)

4. Have students share information based on **Handout 41**.

Suggested Responses

1. Melville came from a New York family that was fairly prosperous during his youth. His father was a businessman.
2. Melville worked as a cabin boy on a merchant ship going from New York City to Liverpool, England.
3. In 1841, Melville joined the crew of a whaler going to the South Seas. His experiences in Polynesia led to his first novel, *Typee*.
4. He was part of a mutiny and ended up in jail in Tahiti. This was the basis of *Omoo*.
5. Melville was still working on novels, but to earn a more steady income, he started writing shorter pieces for publication.
6. He published *Moby Dick*, which is now recognized as a masterpiece. At that time, the book was not received favorably, which must have been a devastating disappointment.
7. He worked for several decades as a customs inspector in New York City. Most of the writing he did was poetry.
8. Melville wrote *Billy Budd*, but it was not published; the manuscript was found with his papers after his death. It was not published until the 1920s, when there was a resurgence of interest in his work.
9. There was little public notice when Melville died, and his works were almost forgotten until they were rediscovered and reexamined during the 1920s.
10. Today Melville is viewed as one of America's greatest writers and a genius who was ahead of his time in the art of writing fiction.

5. Distribute **Handout 42**, and ask students to complete the exercise. When they have finished, conduct a discussion based on their observations. Lead to the following insights.
   - Ishmael's name is a biblical allusion to the oldest son of Abraham, who was driven away after Isaac was born.
   - The narrator is an adult male who lives in a city and is prone to become disgusted and depressed with life there.
   - He does not have a lot of money.
   - He is well educated, able to allude with ease to Greek history and to the Bible.
   - He is neither arrogant nor power-hungry.
   - He has a wry sense of humor—e.g., the reference to "the two orchard thieves" (Adam and Eve).

6. Distribute **Handout 43**, and ask students to complete it.

Suggested Responses

1. The presence of sharks and then their snapping jaws make us aware of serious danger, even though Ishmael says this is not a rare occurrence.
2. The reference to vultures is a clear warning.
3. The crew members seem to be awestruck by Ahab.
4. The whale's flesh is embedded with harpoons, but there is nonetheless magnificence in its emergence and then its submersion in the sea.
5. While the sharks seem to be vicious predators and we would not mind seeing them killed by the men, Moby Dick seems like a victim of human mendacity and cruelty. It is hard to side with Ahab against the great white whale.

Advanced Placement Extension

Assign students to read *Billy Budd* and to write essays in which they discuss the extent to which the protagonist can be considered a tragic hero. If necessary, review the essential traits of a tragic hero: a way-above-average person with a character flaw, usually some form of hubris, that leads him or her on a course of action that ends in misery. Along the way, the tragic hero usually gains some insight, and the audience experiences pity and fear at the sight of what befalls this great person.

Who Was Herman Melville?

Directions: Use the Internet and/or print resources to discover information about this great American writer.

1. What was Herman Melville's family background?

2. In 1837, what job took him far from home?

3. What gave him the basis for *Typee*?

4. What happened to him in Tahiti?

5. Once Melville returned to the East Coast, how did he earn a living?

6. What major work did he publish in 1851? How was it received?

7. What job finally provided him with financial security in the closing decades of his life?

8. What led to the publication of *Billy Budd*?

9. How much public notice did Melville's death attract?

10. How is Melville viewed today?

The Narrator of *Moby Dick*

Directions: In chapter 1 of the novel, the narrator introduces himself. Read the following excerpts, and underline words and phrases that convey insights into his situation and personality,

> Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me. . . .
>
> Now, when I say that I am in the habit of going to sea whenever I begin to grow hazy about the eyes, and begin to be over conscious of my lungs, I do not mean to have it inferred that I ever go to sea as a passenger. For to go as a passenger you must needs have a purse, and a purse is but a rag unless you have something in it. Besides, passengers get sea-sick—grow quarrelsome—don't sleep of nights—do not enjoy themselves much, as a general thing;—no, I never go as a passenger; nor, though I am something of a salt, do I ever go to sea as a Commodore, or a Captain, or a Cook. I abandon the glory and distinction of such offices to those who like them. For my part, I abominate all honorable respectable toils, trials, and tribulations of every kind whatsoever. It is quite as much as I can do to take care of myself, without taking care of ships, barques, brigs, schooners, and what not. And as for going as cook,—though I confess there is considerable glory in that, a cook being a sort of officer on ship-board—yet, somehow, I never fancied broiling fowls;—though once broiled, judiciously buttered, and judgmatically salted and peppered, there is no one who will speak more respectfully, not to say reverentially, of a broiled fowl than I will. It is out of the idolatrous dotings of the old Egyptians upon broiled ibis and roasted river horse, that you see the mummies of those creatures in their huge bake-houses the pyramids. . . .
>
> Again, I always go to sea as a sailor, because they make a point of paying me for my trouble, whereas they never pay passengers a single penny that I ever heard of. On the contrary, passengers themselves must pay. And there is all the difference in the world between paying and being paid. The act of paying is perhaps the most uncomfortable infliction that the two orchard thieves entailed upon us. But *being paid*,—what will compare with it? The urbane activity with which a man receives money is really marvellous, considering that we so earnestly believe money to be the root of all earthly ills, and that on no account can a monied man enter heaven. Ah! how cheerfully we consign ourselves to perdition!

A Sampling of Melville's Vivid Prose

Directions: The narrator introduced on **Handout 42** goes to sea on a whaler named the *Pequod*. The captain has a vendetta against a specific whale, Moby Dick. Read the following paragraphs from the novel's closing chapter, and answer the questions.

"The sharks! the sharks!" cried a voice from the low cabin-window there; "O master, my master, come back!"

But Ahab heard nothing; for his own voice was high-lifted then; and the boat leaped on.

Yet the voice spake true; for scarce had he pushed from the ship, when numbers of sharks, seemingly rising from out the dark waters beneath the hull, maliciously snapped at the blades of the oars, every time they dipped in the water; and in this way accompanied the boat with their bites. It is a thing not uncommonly happening to the whale-boats in those swarming seas; the sharks at times apparently following them in the same prescient way that vultures hover over the banners of marching regiments in the east. But these were the first sharks that had been observed by the "Pequod" since the White Whale had been first descried; and whether it was that Ahab's crew were all such tiger-yellow barbarians, and therefore their flesh more musky to the senses of the sharks—a matter sometimes well known to affect them,—however it was, they seemed to follow that one boat without molesting the others.

"Heart of wrought steel!" murmured Starbuck gazing over the side, and following with his eyes the receding boat—"canst thou yet ring boldly to that sight?—lowering thy keel among ravening sharks, and followed by them, open-mouthed to the chase; and this the critical third day?—For when three days flow together in one continuous intense pursuit; be sure the first is the morning, the second the noon, and the third the evening and the end of that thing—be that end what it may. Oh! my God! what is this that shoots through me, and leaves me so deadly calm, yet expectant,—fixed at the top of a shudder! Future things swim before me, as in empty outlines and skeletons; all the past is somehow grown dim. Mary, girl! thou fadest in pale glories behind me; boy! I seem to see but thy eyes grown wondrous blue. Strangest problems of life seem clearing; but clouds sweep between—Is my journey's end coming? My legs feel faint; like his who has footed it all day. Feel thy heart,—beats it yet?—Stir thyself, Starbuck!—stave it off—move, move! speak aloud!—Mast-head there! See ye my boy's hand on the hill? Crazed;—aloft there!—keep thy keenest eye upon the boats:—mark well the whale!—Ho! again!—drive off that hawk! see! he pecks—he tears the vane"—pointing to the red flag flying at the main-truck—"Ha! he soars away with it!—Where's the old man now? Sees't thou that sight, oh Ahab!—shudder, shudder!"

The boats had not gone very far, when by a signal from the mast-heads—a downward pointed arm, Ahab knew that the whale had sounded; but intending to be near him at the next rising, he held on his way a little sideways from the vessel; the becharmed crew maintaining the profoundest silence, as the head-bent waves hammered and hammered against the opposing bow.

"Drive, drive in your nails, oh ye waves! to their uttermost heads drive them in! ye but strike a thing without a lid; and no coffin and no hearse can be mine:—and hemp only can kill me! Ha! ha!"

Suddenly the waters around them slowly swelled in broad circles; then quickly upheaved, as if sideways sliding from a submerged berg of ice, swiftly rising to the surface. A low rumbling sound was heard; a subterraneous hum; and then all held their breaths; as bedraggled with trailing ropes, and harpoons, and lances, a vast form shot lengthwise, but obliquely from the sea. Shrouded in a thin drooping veil of mist, it hovered for a moment in the rainbowed air; and then fell swamping back into the deep. Crushed thirty feet upwards, the waters flashed for an instant like heaps of fountains, then brokenly sank in a shower of flakes, leaving the circling surface creamed like new milk round the marble trunk of the whale.

1. How does the opening bit of dialogue generate suspense?

2. What examples of foreshadowing do you see?

3. Why are the crew members silent at this exciting moment?

4. What are your main impressions of Moby Dick?

5. Whose side are you on in the combat between the great white whale and the *Pequod* harpooners? Why?

Lesson 20

Stephen Crane and Naturalism

Objectives

- To internalize the notion of irony
- To comprehend the archetypal qualities of a hero's journey
- To understand the philosophy of naturalism and recognize it in several works by Stephen Crane

Notes to the Teacher

Stephen Crane is one of America's premier nineteenth-century authors. Though his life was short (1871–1900), he produced such lasting works as *The Red Badge of Courage* and the novella *The Open Boat*. Through these and other works, the reader is introduced to the philosophy of naturalism. Naturalists hold the belief that the world is uncaring. If indeed there is a God, that God is not benevolent; rather, the supposed God lets humanity run its natural course toward destructive ends. Perhaps Crane's role as a war correspondent in the Spanish-American War contributed to this outlook on life.

Naturalism is a philosophy born out of the American Civil War. Prior to the war, America was a nation experiencing a sort of renaissance. The intent of art was to elevate, and it was often inspiring, with Ralph Waldo Emerson and Henry David Thoreau leading this idealistic charge. The Civil War changed everything. Just as World War I introduced modernism to the world, the Civil War helped to introduce a cold, ironic literary movement known as naturalism. Further exacerbating the issue were the boom of the second industrial revolution, the creation of a super-wealthy class, and poor working conditions in the cities. For all of these reasons, many writers began to view the world through a cold, passionless lens. Beautiful pastoral scenes and landscapes were replaced with bloody battlefields and grimy cities.

The works selected for this lesson introduce students to naturalism and all of its ironic twists. Students begin by learning about the archetypal hero's journey, a topic explored in depth by mythologist Joseph Campbell. They discuss Crane's ironic poem "War Is Kind," and they examine his classic piece entitled "A Mystery of Heroism." In "A Mystery of Heroism," students are exposed to a fictional account of a Civil War battle. The action is swift, the description is vivid, and the elements of naturalism are evident. For this reason, the story serves as a strong introduction to the philosophy and demonstrates how naturalism modifies the concept of a

hero. Procedure 4 suggests the use of Civil War photographs, which are available at a variety of Web sites.

Procedure

1. Create a class definition of a hero. Have students brainstorm and collaborate to record views of the characteristics of a true hero.
2. Explain that mythologists and other scholars have analyzed heroes from many cultures and derived a description of an archetypal heroic journey. Distribute **Handout 44**, and explain the heroic pattern. If students have read works such as *The Odyssey*, *Beowulf*, or *Siddhartha*, use them as examples, and encourage both discussion and questions. (The hero usually experiences some kind of call to adventure; he or she is not exactly satisfied or comfortable with things as they are. Often the hero at first declines the call, but eventually he or she embarks on a quest and begins to learn, usually acquiring a mentor in the process. The journey takes the hero across a threshold into a new land, and he or she experiences many tests that culminate in a major ordeal. Triumph leads to a reward of some type, and the hero decides to return home, only to encounter a final test before sharing newly gained wisdom with the community.)
3. Transition the class into the concept of irony, and describe how there are various types of irony: verbal, situational, and dramatic. Have students work in groups and collaborate on a class definition for each type of irony. (Verbal irony is similar to sarcasm, but not always intended to hurt people; situational irony occurs when a person finds himself or herself in a totally unexpected position, either positive or negative; dramatic irony occurs when the reader or audience knows something that a character does not.)
4. Explain that American author Stephen Crane was born after the Civil War but was deeply interested in it and frequently used it as a subject in his writing. Show the class some Civil War photographs.
5. Distribute **Handout 45**, and read the poem as a class before asking students to answer the questions. Follow with discussion.

Suggested Responses

1. Students will be able to note the poem's strong verbal irony; Crane's central point is the cruelty of war. Every admonishment not to weep invites tears, and the images stress that war is far from kind.
2. Each stanza addresses a different audience and centers on irony, showing why people should weep.
3. The poem's images stress the plight of ordinary soldiers in war.
4. The tone is critical and somewhat coldly ironic.

5. Although the tools of battle have changed, soldiers still leave behind loved ones, sometimes never to return.

6. Transition to an explanation of naturalism. (See Notes to the Teacher.) If the course is taught chronologically, students will clearly understand how naturalism differs from the romanticism which came before it. If the course is not taught in such a manner, inform students of the changes in attitude wrought by the Civil War.
7. Ask students to read "A Mystery of Heroism."
8. Distribute **Handout 46**, and have students use it to discuss the story.

Suggested Responses

1. One example of situational irony occurs when the water mocks Collins. It slowly gurgles into his canteen. Nature proves that it does not care about human concerns.
2. Human nature does not look good in this tale. This may be evidenced through the two men at story's end as they fight over the bucket of water and spill it. Human beings are portrayed in a harsh light.
3. The story tends to dehumanize its characters. This can be evidenced in many ways, one being that only Collins has a name. Every other character is referred to only by his position or rank.
4. The map should show Collins from his desire to get the water to its spilling at the end.
5. The last steps of the hero's journey are missing. The efforts to get the water amount to a mere waste of time and energy. Crane's point seems to be that stupidity causes humankind to ruin moments of goodness in and for others. Truly, naturalism is cynical, a point that students can clearly see in this story.

Advanced Placement Extension

Assign students to read Stephen Crane's short novel *The Red Badge of Courage* and to write essays on the extent to which it reflects a philosophy of naturalism.

Interdisciplinary Connection

Ask students to research and report on Civil War battles such as those at Shiloh, Antietam, Fredericksburg, and Gettysburg. Emphasize the importance of relating their findings to Stephen Crane's poem and story.

The Archetypal Hero

Directions: The true heroic experience takes the protagonist on an important journey that involves a typical pattern. Record information about the hero's experience, and list examples from books or movies with which you are familiar.

1. Call to action

2. Embarking and beginning to learn

3. Acquiring a mentor

4. Crossing some kind of threshold

5. Tests, including both friends and foes

6. A critical ordeal

7. Triumph and reward

8. Return home

9. A final test

10. Final triumph and sharing wisdom with the community

Stephen Crane Speaks about War

Directions: Carefully read the poem, and answer the questions that follow.

War Is Kind

Do not weep, maiden, for war is kind,
Because your lover threw wild hands toward the sky
And the affrighted steed ran on alone,
Do not weep.
War is kind.

Hoarse, booming drums of the regiment,
Little souls who thirst for fight,
These men were born to drill and die.
The unexplained glory flies above them.
Great is the battle-god, great, and his kingdom—
A field where a thousand corpses lie.

Do not weep, babe, for war is kind.
Because your father tumbles in the yellow trenches,
Raged at his breast, gulped and died,
Do not weep.
War is kind.

Swift, blazing flag of the regiment,
Eagle with crest of red and gold,
These men were born to drill and die.
Point for them the virtue of slaughter,
Make plain to them the excellence of killing
And a field where a thousand corpses lie.

Mother whose heart hung humble as a button
On the bright splendid shroud of your son,
Do not weep.
War is kind!

—Stephen Crane

1. Provide three examples of verbal irony in the poem.

2. Explain why one of the examples from the above question demonstrates verbal irony.

3. How would you describe the images created in this poem?

4. What is the overall tone of the poem? Explain.

5. Is the poem as relevant today as it was when Crane wrote it in the nineteenth century? Explain your view.

Stephen Crane's " A Mystery of Heroism"

Directions: After you read the story, answer the following questions.

1. Provide an example of situational irony. Why is the irony effective in writing with a naturalistic slant?

2. What does this story say about human nature?

3. What examples can be drawn which show how war dehumanizes humanity?

4. Create a map to plot the protagonist's heroic journey.

5. What steps did Stephen Crane omit in his hero's journey? How does this contribute to the philosophy of naturalism?

Index of Authors and Works

Common Core English Language Arts Standards

American Literature 2: From Romanticism to Realism

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Lesson 1 – Antebellum America

RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
RI.11-12.8	Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).
W.11-12.3a	Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Lesson 2 - Negro Spirituals: An American Treasure

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 3 - Ralph Waldo Emerson: Individualism and "Self-Reliance"

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
W.11-12.2a	Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Lesson 4 - Emerson: "Nature"

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
W.11-12.2a	Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Lesson 5 - Henry David Thoreau's *Walden*

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.9	Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
RI.11-12.8	Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).
RI.11-12.9	Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.

Lesson 6 - Thoreau on Civil Disobedience

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.9	Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
RI.9-10.5	Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
RI.9-10.6	Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
RI.9-10.8	Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.
RI.9-10.9	Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

Lesson 7 - William Cullen Bryant's "Thanatopsis"

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Lesson 8 - Nathaniel Hawthorne: "The Minister's Black Veil"

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 9 - Hawthorne: "Young Goodman Brown"

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 10 - Frederick Douglass and the Importance of Literacy

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.9	Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

Lesson 11 - Slave Narratives

RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Lesson 12 - Rhetoric from Abraham Lincoln

RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RI.11-12.8	Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).
RI.11-12.9	Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.

Lesson 13 - Walt Whitman Celebrates Himself

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Lesson 14 - Whitman's America

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings

	or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Lesson 15 - Introducing the Work of Emily Dickinson

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Lesson 16 - Dickinson: An In-Depth Look

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
W.11-12.9a	Apply *grades 11–12 Reading standards* to literature (e.g., "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").

Lesson 17 - Whitman and Dickinson: A Study in Contrasts

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Lesson 18 - The Impact of Harriet Beecher Stowe

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.9	Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

Lesson 19 - Herman Melville and *Moby Dick*

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.6	Analyze a case in which grasping a 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.11-12.9	Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Lesson 20 - Stephen Crane and Naturalism

RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Source

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