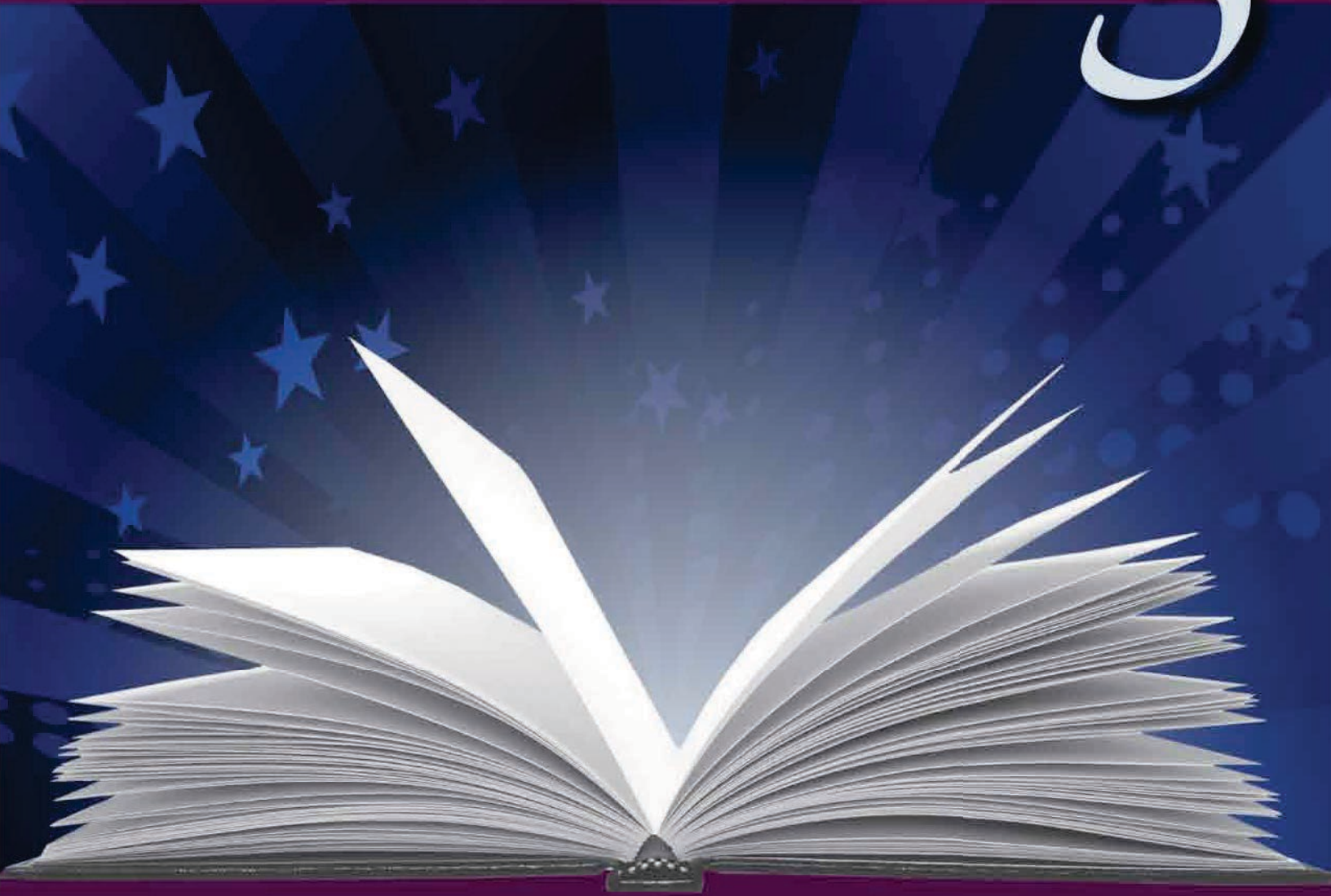


American Literature 3



Into the Twentieth Century

American Literature 3

Into the Twentieth Century

Kimberly J. Brown
Mary Anne Kovacs

Curriculum Unit Authors

Kimberly J. Brown earned her B.A. at James Madison University in Harrisonburg, 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*.

Contributors

Victoria M. Jones, M.A.

Eileen M. Mattingly, B.S.F.S.

Lita Nicholson, M.A.

Nathan O. Singleton, M.Ed.

Editor

Tammy Sanderell, B.A.

Cover Design

Amy Giannell, B.S.

Cover image of patriotic background © iStockphoto.com/Shirley Kaiser

Copyright © 2013 The Center for Learning, Cleveland, Ohio.

Manufactured in the United States of America.

 Printed on recycled paper.

The worksheets in this book may be reproduced for academic purposes only and not for resale. Academic purposes refer to limited use within classroom and teaching settings only.

This series is a revision of the 2001 editions of American literature and honors American literature units created by Thomas Beach, Gilmary Beagle, Frances Ebbers, Daniel Ebert, Patricia Forrest, Brigid O'Donoghue, Judith Perkins, and Jessica Yucas.

ISBN 978-1-56077-965-0

Contents

	Page	Handouts
Introduction	v	
Teacher Notes	vii	
Lessons		
1 The Genius of Mark Twain	1	1, 2, 3
2 Ambrose Bierce and the Owl Creek Bridge	11	4, 5, 6
3 Native American Oratory	21	7, 8, 9
4 The Fireside Poets	31	10, 11, 12
5 Paul Laurence Dunbar's Poetic Genius	43	13, 14
6 Poem Portraits by Robinson and Masters	49	15, 16
7 Kate Chopin and Feminist Perspectives	55	17, 18
8 Forefathers of the Harlem Renaissance	61	19, 20, 21
9 Women of the Harlem Renaissance	71	22, 23, 24
10 Musical Poems of Langston Hughes	81	25, 26, 27
11 The Hemingway Hero	89	28, 29, 30
12 William Faulkner's Unique Voice	97	31, 32, 33
13 F. Scott Fitzgerald and the Jazz Age	109	34, 35, 36
14 Carl Sandburg and "Chicago"	119	37, 38, 39
15 Robert Frost: Short Lyrics	125	40, 41
16 Robert Frost's Longer Poems	131	42, 43, 44
17 Ezra Pound, Imagist Leader	137	45, 46
18 Amy Lowell's "September, 1918" and "Patterns"	143	47, 48
19 T. S. Eliot: "The Hollow Men"	149	49, 50
20 T. S. Eliot and J. Alfred Prufrock	157	51, 52
Index of Authors and Works	163	

Introduction

Moving into the twentieth century, American literature continued to flower, resulting in new literary movements and literary giants such as Langston Hughes, Ernest Hemingway, William Faulkner, Robert Frost, and T. S. Eliot, along with numerous other men and women committed to artistic excellence. This unit explores some of their writings and leads students to recognize the timeless elements of their work, as well as the way the poems and stories continue to impact writers today.

The whole arena of literary criticism took a new turn with the twentieth century. Previously, a great deal of attention was given to biographical and historical connections. New Criticism focused attention not on background, but on the artistic integrity of the work itself—the way images, figures of speech, symbols, story line, structure, and theme can interconnect to produce excellence.

The lessons continue a central theme, the belief that there are many voices to be heard. Paul Laurence Dunbar and a little later the Harlem Renaissance were in the vanguard of a flourishing body of African-American writing, art, and music still cherished by audiences today. While the dominant voices were those of men, women were writing impressive pieces too, despite the general cultural expectation of a role limited to domestic concerns. Their writings often raised questions about those concerns and were instrumental in changing the country's views of gender roles. The unit also includes a lesson dealing with Native American oratory and an injustice that is an undeniable part of our history.

The unit devotes three lessons to the Harlem Renaissance and two each to Robert Frost and T. S. Eliot. Frost, generally considered the most beloved of twentieth-century American poets, appealed to popular audiences as well as to literati. His rustic New England voice often deals with nature and with the human condition and is far from romantic in tone. Eliot, on the other hand, tended to be more of an intellectual's poet, producing works laden with literary allusions and philosophical perspectives.

Teacher Notes

As you move forward through roughly the first half of the twentieth century, you may want to remind students that the United States has a history of rich diversity, but this heritage is not always evident in lists of famous authors. New immigrants faced a mammoth struggle for survival and often had to learn a new language; the first generation was not likely to spend time writing stories and poems. Native Americans, as well as African and Asian Americans, were often the victims of prejudice and limited opportunities for education.

The Internet is a valuable tool to enhance your lessons with a rich variety of images, audio materials, and documents. Students can see a picture of the famous Harlem Cotton Club; they can hear Langston Hughes read and comment on some of his own poems; they can access Ernest Hemingway's Nobel Prize acceptance speech.

The lessons in this unit all 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 will probably want to include one or more major works in this section of the course. The world of drama may seem conspicuously absent from this unit; it is impossible to deal effectively with a playwright based on an excerpt. Among dramas you might consider are Arthur Miller's *Death of a Salesman*, Thornton Wilder's *Our Town*, and Tennessee Williams's *A Streetcar Named Desire*. In many schools, F. Scott Fitzgerald's novel *The Great Gatsby* is part of the curriculum. Students usually also enjoy reading and discussing *A Farewell to Arms* by Ernest Hemingway.

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

The Genius of Mark Twain

Objectives

- To appreciate Mark Twain's gift for humor
- To read and discuss passages from *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*

Notes to the Teacher

Mark Twain is the pen name of Samuel Langhorne Clemens (1835–1910). Today he is best known for *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884), but he was a prolific writer as well as a popular speaker. His works are characterized by both humor and local color. With the passage of time, the humor became increasingly bitter, as often happens with comic writers.

Twain's works reflect his own life and his colorful personality. The pen name was derived from his experiences as a steamboat pilot; he wrote about those experiences in *Life on the Mississippi*. The Civil War put an end to that phase of his career, and he went west to try his hand at mining, the subject of *Roughing It*. *Tom Sawyer* and *Huckleberry Finn* are fiction, but they also reflect memories of a boyhood growing up in small-town Missouri.

In this lesson, students read and respond to ten quips from Twain. They then read and discuss a passage from *Tom Sawyer*, which is often considered a children's book. The excerpt deals with Tom's assignment to whitewash Aunt Polly's fence. To conclude, students read and discuss a passage from *Huckleberry Finn*.

Procedure

1. Ask students what they already know about Mark Twain. Some will have seen movie versions of one or more of his works, and some may have read them. Distribute **Handout 1**, and have students complete the exercise individually.

Suggested Responses

1. Laughter can be used as both a defensive and an offensive weapon. It can defuse a potential conflict. It can also inflict pain and arouse anger when the laughter expresses derision.
2. In a storm, thunder usually gets our attention first, but the damage from the storm is caused by lightning.

3. The statement is true of just about anything we might get into: jail, debt, marriage, a habit like smoking, etc. Twain's quip is a warning of sorts.
 4. Students are likely to agree that one can go through a whole day of school without learning much and that a lot can be learned outside of school. The quip reflects Twain's views of virtually all institutions.
 5. This quote almost sounds like Benjamin Franklin. It says that talking when we are in a position of ignorance is a big mistake.
 6. The quote is humorous but also reflects a somewhat cynical view of human nature; many people are surprised when others do good things.
 7. The quip provokes laughter because many people agree with it.
 8. Twain pokes fun at our tendency to procrastinate.
 9. The resulting scratches and bites would indeed teach an unforgettable lesson. The cat functions as a metaphor for an unwise action that results in learning.
 10. A perfect role model has an annoying way of making others feel inadequate.
2. Point out that Twain was a humorist and much of his work is characterized by local color. Define *local color* as the use of language, customs, and natural habitat of a particular place and time.
 3. Explain that Twain grew up in Missouri in a town right on the Mississippi River. The commerce on the river—steamboats and barges—would have been a familiar sight to him. Distribute **Handout 2**, and ask students to read the excerpt from *The Adventures of Tom Sawyer*.
 4. Have the class discuss Tom's method of handling his chore. (Children, then as now, often feel reluctant to do chores. Tom Sawyer is cleverer than most in handling his task of painting the fence. By pretending he wants to whitewash the fence, Tom inveigles other boys into doing it for him. Not only that, he gets them to pay him for the privilege. The fence gets painted, but Tom does not have to do it.)
 5. Distribute **Handout 3**, and have small groups complete the activity.

Suggested Responses

1. "It's lovely to live on a raft."
2. Huck and Jim feel safe on the raft as they look up at the night sky, watch the play of lights on water, and overhear occasional sounds from other people. They could hear the sounds of nature, and the movement of the water was soothing.

3. Like all myths, this one is an attempt to explain observed reality—the appearance of the moon and stars. The stars are eggs laid by the moon; falling stars are eggs that have been pushed out of the next.
4. The tone here is reflective, not humorous.
5. The most important local color in the excerpt comes in Huck’s language. Another example is the description of the steamboat.

Advanced Placement Extensions

1. If your students are preparing for the Advanced Placement Examination in Language and Composition, you may want to have them take time to read and discuss *Life on the Mississippi*. This nonfiction book is Mark Twain’s memoir of his experiences as a riverboat pilot.
2. If students are planning to take the Advanced Placement Examination in Literature and Composition, you may want to take time for a study of the entirety of *The Adventures of Huckleberry Finn*, which is a seminal work of American literature and which often lends itself as an application in the open-ended essay question on the exam.

6. "Always do right. That will gratify some of the people, and astonish the rest."
7. "Work is a necessary evil to be avoided."
8. "Never put off till tomorrow what you can do the day after tomorrow."
9. "A man who carries a cat by the tail learns something he can learn in no other way."
10. "Few things are harder to put up with than the annoyance of a good example."

Tom Sawyer and Aunt Polly's Fence

Directions: The following excerpt comes from the second chapter of *The Adventures of Tom Sawyer*. In the novel, Tom is a young boy being raised by his Aunt Polly. He has the chore of whitewashing the fence, a job he really does not want to do. Read the passage, and explain how Tom handles his unwelcome chore.

But Tom's energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work—the very thought of it burnt him like fire. He got out his worldly wealth and examined it—bits of toys, marbles, and trash; enough to buy an exchange of *work*, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently—the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump—proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance—for he was personating the *Big Missouri*, and considered himself to be drawing nine feet of water. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

"Stop her, sir! Ting-a-ling-ling!" The headway ran almost out, and he drew up slowly toward the sidewalk.

"Ship up to back! Ting-a-ling-ling!" His arms straightened and stiffened down his sides.

"Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!" His right hand, meantime, describing stately circles—for it was representing a forty-foot wheel.

"Let her go back on the labboard! Ting-a-ling-ling! Chow-ch-chow-chow!" The left hand began to describe circles.

"Stop the stabboard! Ting-a-ling-ling! Stop the labboard! Come ahead on the stabboard! Stop her! Let your outside turn over slow! Ting-a-ling-ling! Chow-ow-ow! Get out that head-line! *Lively* now! Come—out with your spring-line—what're you about there! Take a turn round that stump with the bight of it! Stand by that stage, now—let her go! Done with the engines, sir! Ting-a-ling-ling! *Sh't! S'h't! Sh't!*" (trying the gauge-cocks).

Tom went on whitewashing—paid no attention to the steamboat. Ben stared a moment and then said: "Hi-yi! *You're* up a stump, ain't you!"

No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom's mouth watered for the apple, but he stuck to his work. Ben said:

"Hello, old chap, you got to work, hey?"

Tom wheeled suddenly and said:

"Why, it's you, Ben! I warn't noticing."

"Say—I'm going in a-swimming, *I* am. Don't you wish you could? But of course you'd druther *work*—wouldn't you? Course you would!"

Tom contemplated the boy a bit, and said:

"What do you call work?"

"Why, ain't *that* work?"

Tom resumed his whitewashing, and answered carelessly:

"Well, maybe it is, and maybe it ain't. All I know, is, it suits Tom Sawyer."

"Oh come, now, you don't mean to let on that you *like* it?"

The brush continued to move.

"Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?"

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth—stepped back to note the effect—added a touch here and there—criticised the effect again—Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:

"Say, Tom, let *me* whitewash a little."

Tom considered, was about to consent; but he altered his mind:

"No—no—I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence—right here on the street, you know—but if it was the back fence I wouldn't mind and *she* wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

"No—is that so? Oh come, now—lemme just try. Only just a little—I'd let *you*, if you was me, Tom."

"Ben, I'd like to, honest injun; but Aunt Polly—well, Jim wanted to do it, but she wouldn't let him; Sid wanted to do it, and she wouldn't let Sid. Now don't you see how I'm fixed? If you was to tackle this fence and anything was to happen to it—"

"Oh, shucks, I'll be just as careful. Now lemme try. Say—I'll give you the core of my apple."

"Well, here—No, Ben, now don't. I'm afeard—"

"I'll give you *all* of it!"

Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while the late steamer *Big Missouri* worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when *he* played out, Johnny Miller bought in for a dead rat and a string to swing it with—and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had besides the things before mentioned, twelve marbles, part of a jews'-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn't unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass door-knob, a dog-collar—but no dog—the handle of a knife, four pieces of orange-peel, and a dilapidated old window-sash.

He had had a nice, good, idle time all the while—plenty of company—and the fence had three coats of whitewash on it! If he hadn't run out of whitewash, he would have bankrupted every boy in the village.

Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is *obliged* to do, and that Play consists of whatever a body is not obliged to do. And this would help him to understand why constructing artificial flowers or performing on a treadmill is work, while rolling tenpins or climbing Mont Blanc is only amusement. There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

The boy mused awhile over the substantial change which had taken place in his worldly circumstances, and then wended toward headquarters to report.

Huck Finn and Life on a Raft

Directions: Read the following information and the excerpt from *The Adventures of Huckleberry Finn*. Then answer the questions.

In *Huckleberry Finn*, the narrator is an adventurous and independent young boy who tells of his experiences after fleeing his abusive father. Huck and an escaping slave, Jim, live for a time on a raft on the Mississippi River. In chapter 19, he describes their experiences.

Sometimes we'd have that whole river all to ourselves for the longest time. Yonder was the banks and the islands, across the water; and maybe a spark—which was a candle in a cabin window; and sometimes on the water you could see a spark or two—on a raft or a scow, you know; and maybe you could hear a fiddle or a song coming over from one of them crafts. It's lovely to live on a raft. We had the sky up there, all speckled with stars, and we used to lay on our backs and look up at them, and discuss about whether they was made or only just happened. Jim he allowed they was made, but I allowed they happened; I judged it would have took too long to *make* so many. Jim said the moon could 'a' *laid* them; well, that looked kind of reasonable, so I didn't say nothing against it, because I've seen a frog lay most as many, so of course it could be done. We used to watch the stars that fell, too, and see them streak down. Jim allowed they'd got spoiled and was hove out of the nest.

Once or twice of a night we would see a steamboat slipping along in the dark, and now and then she would belch a whole world of sparks up out of her chimbleys, and they would rain down in the river and look awful pretty; then she would turn a corner and her lights would wink out and her powwow shut off and leave the river still again; and by and by her waves would get to us, a long time after she was gone, and joggle the raft a bit, and after that you wouldn't hear nothing for you couldn't tell how long, except maybe frogs or something.

After midnight the people on shore went to bed, and then for two or three hours the shores was black—no more sparks in the cabin windows. These sparks was our clock—the first one that showed again meant morning was coming, so we hunted a place to hide and tie up right away.

1. Find one sentence that summarizes Huck's attitude toward living on the raft.
2. What details does Huck include to explain that attitude?
3. What myth do Huck and Jim create about the moon and the stars?
4. How is the tone of the excerpt different from that in Mark Twain's quips and in the excerpt from *The Adventures of Tom Sawyer*?
5. What examples of local color can you find in the excerpt?

Lesson 2

Ambrose Bierce and the Owl Creek Bridge

Objectives

- To examine the point of view in “An Occurrence at Owl Creek Bridge”
- To identify the use of imagery as a tool of foreshadowing
- To determine theme in the short story

Notes to the Teacher

Ambrose Bierce (1842–1914?) lived a life as interesting as any of his short stories. Bierce was an American editorialist, journalist, short story writer, fabulist, and satirist. His first job at age fifteen was as a “printer’s devil” or apprentice for an Ohio newspaper. He enlisted in the Union Army in the Indiana Infantry and served from 1861 to 1865, often as a topographical engineer creating maps. This may account for the strong visual perspectives in his work. Bierce fought in some of the most famous and horrific battles of the Civil War, including Shiloh and Chickamauga. At the Battle of Rich Mountain, he rescued a wounded comrade under fire. During the fighting at Kennesaw Mountain on June 23, 1864, Bierce suffered a grievous head wound from a Confederate bullet. The aftershocks of this wound forced him to resign in January 1865.

After the war, he went on expeditions into Indian Territory and made maps of the regions through which the expeditions traveled. He ended up in San Francisco, where William Randolph Hearst hired him. During the years on *The Examiner* (1887–93), Bierce published his most significant works, including “An Occurrence at Owl Creek Bridge” (1890). *The Devil’s Dictionary* (1911), his satirical lexicon, earned him the nickname of “Bitter Bierce” because of his cynical view of human nature. In 1913, Bierce went to Mexico to gain firsthand experience of the Mexican Revolution. In his last letter, sent from Chihuahua, Mexico, on December 26, 1913, he reported that he was leaving for an “unknown destination.” He disappeared, and what actually happened to him is unknown.

The short story “An Occurrence at Owl Creek Bridge” is regarded as Bierce’s crowning achievement. A masterpiece of irony, the story tells of the hanging of a Southern plantation owner accused of trying to sabotage a bridge during the U.S. Civil War. The civilian Peyton Farquhar, whose name is not given until the second part of the story, was entrapped by a disguised Union scout who enlisted him to demolish the bridge at Owl Creek, about thirty miles from Farquhar’s home. The story opens with Farquhar

about to be hanged and then flashes back to when the gray-clad soldier stopped and asked Farquhar for a drink of water. Part 3 narrates the actual hanging and apparent escape. Because the reader begins to sympathize with Farquhar and hopes that he will arrive back home with his family, it is easy to ignore the imagery and signs that lead with certainty to the abrupt ending. Indeed, most of the third part involves the final moments of Farquhar's life and his last conscious thoughts. Despite the focus on death, the story's theme emphasizes humanity's profound instinct to live.

Students will need copies of "An Occurrence at Owl Creek Bridge." The story is included in many American literature texts, and it is available on the Internet. You may want to show the Academy Award-winning live action short film that closely follows the story with the added advantage of superb use of sound and music. This black-and-white movie, directed by Robert Enrico and released in 1962, is part of a trilogy based on the Civil War stories of Ambrose Bierce. Additional Civil War stories by Bierce to recommend to students include "Chickamauga," "The Coup de Grace," and "Horseman in the Sky."

Procedure

1. Have students read "An Occurrence at Owl Creek Bridge." Because of some archaic words and somewhat difficult vocabulary, it is advisable to read it out loud.
2. If you wish, show the 28-minute short film directed by Robert Enrico. This will enhance discussion of the irony of the ending.
3. Distribute **Handout 4**, which focuses on point of view. Have students complete it individually. Follow with discussion, and emphasize Bierce's uses of irony and suspense. Encourage students to refer only to the text of the story in their answers.

Suggested Responses

1. The perspective of the opening scene is best described as "bird's eye." Almost cinematic in its description as it pans across the bridge, the text describes the exact placement of the man bound with ropes, the two Union privates, the sergeant, and the captain.
2. The indifference of the soldiers to the execution is reinforced by the image of the still sentinels. Likewise, the captain standing silently and the key quotation at the end of the second paragraph reinforce that the silence and fixity of military code are not signs of respect. They signify apathy.
3. The fact that Peyton Farquhar is not named until the beginning of part 2, well into the story, reinforces the indifference of war in taking a life. Even though Farquhar is described completely in part 1, he is a nonentity until the flashback when his background and betrayal are narrated.

4. The major occurrence is the hanging of the gentleman planter of the South. This is the reality of the situation—that the Union Army has taken Owl Creek Bridge and is prepared to hang any civilian who interferes with it, as the signs posted state clearly. This occurrence is external to the prisoner. The second occurrence is the illusion of Farquhar’s escape. Here, all of the action is internal, in Farquhar’s mind.
 5. To create suspense and to lull the reader into a false hope that the prisoner has escaped, the vague word *occurrence* is deliberately used in the title.
 6. In part 1, just before the sergeant steps aside from the plank that bears the weight of the prisoner, Farquhar thinks of his wife and children. He also looks at the water moving slowly below him and thinks about freeing his hands and diving into the stream to evade the bullets of the Union soldiers. This transfers to the background of Farquhar at the beginning of part 2, which further humanizes him.
 7. Part 2 humanizes Farquhar by describing how the soldier betrayed him and set up a trap; it also shows Farquhar’s tranquil family life, making the ending even more poignant.
 8. The thoughts that flash through the doomed man’s mind at the end of part 1 guide the reader to the belief that escape might be possible. We learn a great deal about Farquhar, while the soldiers are merely the enemy. All of the thoughts in part 3 seem to be reality. Since the reader wants to believe Farquhar has eluded death, the ending is all the more gripping and ironic.
4. Remind students that imagery includes specific details perceived by the five senses. This story makes great use of the senses of sight and sound.
 5. Distribute **Handout 5**, which focuses on imagery, and have students work in small groups to fill in the chart.

Suggested Responses

1. The driftwood seems to move slowly in the sluggish stream, suggesting that time is standing still for the prisoner.
2. The loud ticking of the watch also signifies time passing in an inevitable manner, and it is loudly tolling like a bell ringing upon one’s death.
3. The man hanging above the creek, swinging back and forth like a pendulum, also signifies time passing.
4. The imagery of Farquhar’s escape deals mostly with nature, but in a somewhat sinister, surreal manner.

5. In retrospect, this is an impossible image. Farquhar's physical senses had become "preternaturally keen and alert," further signifying that the events of the escape are an illusion.
 6. This is an impossibility that also signifies the illusion of his swimming away from the bridge.
 7. By this point, he must have been so far away that this would not be at all possible, further emphasizing that these events are occurring in his mind.
 8. The perception of the orders being given to shoot at the escaped prisoner are distorted, furthering the illusion.
 9. This image signifies that human life is of little value.
 10. The beauty of the shore in the mind of the escaped man signifies both the precious value of life and the impossibility that this is reality.
 11. The beautiful music of an Aeolian harp, an instrument played by the wind rushing through strings, is in contrast to the reality of the hanging.
 12. This surreal tunnel leading to the paradise of Farquhar's home cannot be real, nor can the idea that he walked as if asleep all night, arriving at his home thirty miles away in the morning. This furthers the illusion.
 13. Even the stars bear no resemblance to reality.
 14. This could signify a near-death experience, the bright light at the end of a tunnel, but more likely is the illusion of life to the dying man. His lovely, graceful wife's embrace is what he longed for in his last moments of consciousness before his death.
6. After sharing responses to **Handout 5**, students are ready to examine the theme of the story. Distribute **Handout 6**, and have students complete it individually. Follow with discussion.

Suggested Responses

1. There are many quotations in the story that are thematic, significant passages. One example is this: "How coldly and pitilessly—with what an even, calm intonation, presaging and enforcing tranquility in the men—with what accurately-measured intervals fell those cruel words."
2. This illustrates the theme of the inherent cruelty of men in war. While Farquhar dreams of being a great war hero for the Confederacy, the reality is that human life has little value in a conflict as terrible as war. Other themes in the story include the human proclivity to desire to cheat death, as well as the inevitability of death despite our desires. Additionally, Bierce

explores the power of the human mind to create illusions even in the face of death.

3. Answers will vary. Because of the personal nature of this response, students should volunteer to share this answer. Lead students to see that, while Bierce was often cynical and even sarcastic about human nature, he seems to have been profoundly aware of the individual desire to live, to survive. Individuals who have had close calls with death—e.g., nearly drowning, being in a serious accident—can usually identify with Farquhar’s illusion.

Advanced Placement Extension

Assign students to read another Civil War story by Ambrose Bierce and to write essays in which they compare the view of war and human nature in that story with the view in “An Occurrence at Owl Creek Bridge.”

Interdisciplinary Connection

Assign students to research Ambrose Bierce’s time in the Union Army and to report on specific situations and skirmishes he experienced.

Perspective in “An Occurrence at Owl Creek Bridge”

Directions: After reading the short story, answer the following questions.

1. How would you describe the perspective of the opening scene?
2. What is the effect of the military formalities of the hanging, including the sentinels who “might have been statues” as they stared stonily forward?
3. Why is the man about to be hanged not named until the second part of the story?
4. While the title alludes to “an occurrence,” there are actually two occurrences on Owl Creek Bridge. What are the two occurrences?

5. Why is the key word in the title, *occurrence*, deliberately ambiguous? How would it diminish the suspense to have used the word *hanging* in the title?

6. What details create a transfer from part 1 to part 2?

7. Part 3 picks up immediately where part 1 ends. What is the effect of the flashback in part 2, which seems at first to be a digression?

8. While the point of view in this story is third person, it is limited mostly to Peyton Farquhar's sensations and thoughts. How does this third-person limited perspective add to the surprise ending?

The Significance of Sensory Details

Directions: In the left column are specific images from “An Occurrence at Owl Creek Bridge.” The sensory appeals make the story more vivid and real; on closer reading, the images have added meaning or significance that leads directly to the surprise ending. Locate the images, which are in order. Then, in the right column, explain the real meaning and significance of each.

Sensory Imagery	Significance
1. “Dancing driftwood” in the “sluggish stream”	
2. “A sharp, distinct, metallic percussion like the stroke of a blacksmith’s hammer upon the anvil”	
3. Swinging “like a vast pendulum”	
4. The noose freed from his neck undulating like a water snake	
5. The strokes of the water-spider’s legs making audible music	
6. Hearing the rush of the fish sliding through the water	
7. The grey eye of the man on the bridge	

Sensory Imagery	Significance
8. A monotonous singsong ringing out	
9. “Spinning like a top”	
10. The sand and rocks gleaming “like diamonds, rubies, emeralds”	
11. Wind in tree branches making “the music of Aeolian harps”	
12. The black bodies of the trees forming a wall on both sides of the path	
13. Stars grouped in strange constellations	
14. The gate to his house shining bright and beautiful in the morning light	

Themes in “An Occurrence at Owl Creek Bridge”

Directions: After reading and discussing the story, respond in detail to the prompts below.

1. Record a quotation from the short story which you believe carries the meaning of the entire story.
2. Discuss the meaning of this quotation. Why do you believe it is significant or important? How does it connect to the central theme of the story? What is the impact of this passage?
3. What personal connection do you have to this quotation? Why is it significant or important? What does this quotation suggest about the universal meaning of this short story and its connections to life today?

Lesson 3

Native American Oratory

Objectives

- To understand the main themes and historical context of three Native American speeches from several cultural groups
- To identify rhetorical techniques employed in these speeches
- To recognize the contrast between media stereotypes and real Native American orators

Notes to the Teacher

A teacher presenting Native American oratory should observe a number of caveats. First, the speeches were generally given in the indigenous language and passed through at least one translator. One of the most famous Native American texts, *Black Elk Speaks*, is a prime example of this complex transmission. The poet John Neihardt visited the Sioux elder Black Elk, who spoke with him at length in his own language; his speech was translated into English by Black Elk's son; a stenographer took down the translation in shorthand and then typed it up; Neihardt then reworked the typescript to make it more poetic. No one knows how close the final version is to the original ideas expressed by Black Elk.

Second, speeches were often recreated by listeners from notes long after they were delivered. The often-quoted speech of Chief Seattle (an Anglicization of his Squamish name), for example, was delivered in 1854, but the first printed version was published in a newspaper in 1887, recreated from notes made more than three decades earlier and subsequently embellished. Later versions have included additional fabricated content.

Third, stereotypes and misinformation persist even with the best of intentions. A recent children's book about the speech of Chief Seattle, for example, even portrays him as a Plains Indian, complete with eagle feather headdress, a portrayal entirely at odds with his existing photograph.

Nevertheless, the speeches survive, and many of them are valuable as literature. Like a novel read in translation, the speeches retain a core of ideas and an expressiveness that make them interesting and relevant. Colonial leaders such as Benjamin Franklin and Thomas Jefferson praised Native Americans' talent for oratory. Franklin wrote of their excellence with the spoken word, and Jefferson even claimed in his *Notes on Virginia* that the orator Tahgahjute was the equal of Demosthenes. Today's students will find much to admire in these speeches as well.

The first part of the lesson introduces students to the stereotypical language frequently used by Indian characters in Hollywood movies. If you would like to know more about this subject, Barbra Meeks of the University of Michigan has written a fascinating essay that points out how Native American characters are delineated as “other” by a variety of linguistic means including deletion of auxiliary verbs, lack of contractions, the substitution of objective pronouns, and the use of specific vocabulary. The essay, entitled “And the Injun goes ‘How!’: Representations of American Indian English in White Public Space,” appeared in the January 2006 issue of *Language in Society*, a journal published by Cambridge University Press. You may wish to supplement procedure 1 with a scene from a show such as *The Lone Ranger* which employs such stereotypes.

After this introduction to stereotypical language, groups of students read one Native American speech carefully and research its speaker, audience, and context. They also determine its purpose and analyze its rhetorical style. Students will then read their speeches aloud to the class as a whole and discuss them. The final activity is an individual written response.

Procedure

1. Tell students that you are going to read some sentences aloud; ask them to guess at the ethnicity of the speaker in each case.
 - Me want-um build fire.
 - Pale-face speak with forked tongue.
 - You go, me turn-um loose.
 - Many brave come, take-um scalp.

Students will generally identify the speakers as American Indian/ Native American. Discuss what aspects of the sentences made them think of Native American speech (use of objective case for subject of sentence; omission of “to” in infinitive, insertion of “um” after verb; use of specialized vocabulary such as “pale-face” and “brave”; use of singular form for plural meaning). Then ask whether they have ever heard a Native American speak this way. When they respond in the negative, ask them how they came to the conclusion the speakers were Native American (movies, television, other media). Why would Hollywood depict Native Americans speaking in this style? (The dialect emphasizes otherness and suggests inferiority.) If desired, show a film clip illustrating this type of language.

2. Tell students that oratory was actually highly valued among indigenous tribal societies and that colonial leaders like Thomas Jefferson and Benjamin Franklin recognized the skill of Native American orators. Use the information in Notes to the Teacher to explain some of the difficulties involved in working with Native American oral texts.

3. Tell students that they are going to look at Native American speeches that were recorded during the nineteenth century. Assign students to three groups, and give each group **Handout 7, 8, or 9**. Ask students in each group to read their speech carefully and to complete the research.
4. When students reconvene, give each group time to read the speech aloud to the class. Emphasize that oratory by definition is oral. Ask them to share the results of their research.

Suggested Responses

Handout 7

Identity—Black Hawk was the leader of Sauk and Fox Indians who resisted the encroachment of white settlers in Illinois.

Audience—soldiers who captured him in 1832

Purpose—to express grief over capture, pride in his effort, sorrow over future of his people, and disgust at behavior of whites

Context—Black Hawk led about a thousand Indians back into Illinois to resettle on their former land. An attack by militia and army units started the Black Hawk War and ended in a massacre.

Rhetorical qualities—use of nature imagery (birds, wind, sun); parallel structure; relatively simple diction; dignified but sorrowful tone; reference to Great Spirit

Handout 8

Identity—Red Cloud was an Oglala Lakota (Sioux) leader and war chief.

Audience—eastern whites at Cooper Union lecture hall in New York City in 1870

Purpose—to seek white support in his efforts to protect his people from an unfair treaty and unjust whites seeking to profit from Indians

Context—Red Cloud had signed a peace treaty in 1868, but he felt that he had been treated unfairly because a clause requiring the Indians to move west of the Missouri River had never been read to the Indians. His speech and carriage greatly moved his audience, and the government eventually backed down.

Rhetorical qualities—addresses audience as “brethren” and “dear friends;” points to common Creator; relatively simple diction; refers to President Grant as “Great Father”; frequent use of contrast and comparison; conciliatory, humble tone

Handout 9

Identity—Chief Joseph was a Nez Perce leader who tried to resist white encroachment on tribal lands in Oregon. He was forced to surrender in 1877.

Audience—He delivered the speech on a trip to Washington, D.C., to meet with President Rutherford B. Hayes.

Purpose—to state his desire that his people be allowed to live with the same freedom as whites

Context—Chief Joseph had been ordered to take the Nez Perce people to a reservation in Idaho and agreed, but some young men of his band killed some white settlers. The band tried to flee to Canada and traveled over a thousand miles but were finally defeated by the army and forced to Kansas and then Oklahoma, where many died from epidemic diseases.

Rhetorical qualities—extensive parallelism; comparison of Indians to staked horse; tone of bitterness in describing words of white military officer and politicians; poetic tone in description of what it means to be free

5. Have students write briefly on the following prompt:

What have you learned in listening to the speeches? Were they what you expected? Did anything surprise you? Which speech did you find most powerful or effective? Why? How do the speeches compare to the sentences read aloud at the beginning of class?

When students have had a reasonable amount of time to write, ask them to share their reactions to the lesson.

Interdisciplinary Connections

1. Have students research the life of one of the following Native American leaders and read a speech by him: Red Jacket, Big Elk, Tecumseh, Garangula, Minavavana, Pontiac, Red Hawk, Buckongahelas, Cornplanter, Geronimo, Crazy Horse, Sitting Bull.
2. Have the class view a modern film by Native American writers, directors, and actors to see how it portrays contemporary life. Some possibilities include *Smoke Signals*, *Naturally Native*, and *Dance Me Outside*.

Black Hawk's Surrender Speech, 1832

Directions: Read the following speech carefully, and prepare to deliver it orally. Then research the following information: the identity of the speaker; the audience; the purpose of the speech; the context of the speech; rhetorical qualities such as syntax, diction, imagery, and tone.

You have taken me prisoner with all my warriors. I am much grieved, for I expected, if I did not defeat you, to hold out much longer, and give you more trouble before I surrendered. I tried hard to bring you into ambush, but your last general understands Indian fighting. The first one was not so wise. When I saw that I could not beat you by Indian fighting, I determined to rush on you, and fight you face to face. I fought hard. But your guns were well aimed. The bullets flew like birds in the air, and whizzed by our ears like the wind through the trees in the winter. My warriors fell around me; it began to look dismal. I saw my evil day at hand. The sun rose dim on us in the morning, and at night it sunk in a dark cloud, and looked like a ball of fire. That was the last sun that shone on Black Hawk. His heart is dead, and no longer beats quick in his bosom. He is now a prisoner to the white men; they will do with him as they wish. But he can stand torture, and is not afraid of death. He is no coward. Black Hawk is an Indian.

He has done nothing for which an Indian ought to be ashamed. He has fought for his countrymen, the squaws and papooses, against white men, who came, year after year, to cheat them and take away their lands. You know the cause of our making war. It is known to all white men. They ought to be ashamed of it. The white men despise the Indians, and drive them from their homes. But the Indians are not deceitful. The white men speak bad of the Indian, and look at him spitefully. But the Indian does not tell lies; Indians do not steal.

An Indian who is as bad as the white men, could not live in our nation; he would be put to death, and eat [sic] up by the wolves. The white men are bad school-masters; they carry false looks, and deal in false actions; they smile in the face of the poor Indian to cheat him; they shake them by the hand to gain their confidence, to make them drunk, to deceive them, and ruin our wives. We told them to let us alone; but they followed on and beset our paths, and they coiled themselves among us like the snake. They poisoned us by their touch. We were not safe. We lived in danger. We were becoming like them, hypocrites and liars, adulterers, lazy drones, all talkers, and no workers.

We looked up to the Great Spirit. We went to our great father. We were encouraged. His great council gave us fair words and big promises, but we got no satisfaction. Things were growing worse. There were no deer in the forest. The opossum and beaver were fled; the springs were drying up, and our squaws and papooses without victuals to keep them from starving; we called a great council and built a large fire. The spirit of our fathers arose and spoke to us to avenge our wrongs or die. . . . We set up the war-whoop, and dug up the tomahawk; our knives were ready, and the heart of Black Hawk swelled high in his bosom when he led his warriors to battle. He is satisfied. He will go to the world of spirits contented. He has done his duty. His father will meet him there, and commend him.

Black Hawk is a true Indian, and disdains to cry like a woman. He feels for his wife, his children and friends. But he does not care for himself. He cares for his nation and the Indians. They will suffer. He laments their fate. The white men do not scalp the head; but they do worse—they poison the heart; it is not pure with them. His countrymen will not be scalped, but they will, in a few years, become like the white men, so that you can't trust them, and there must be, as in the white settlements, nearly as many officers as men, to take care of them and keep them in order.

Farewell, my nation. Black Hawk tried to save you, and avenge your wrongs. He drank the blood of some of the whites. He has been taken prisoner, and his plans are stopped. He can do no more. He is near his end. His sun is setting, and he will rise no more. Farewell to Black Hawk.

Red Cloud's Speech at Cooper Union, 1870

Directions: Read the following speech carefully, and prepare to deliver it orally. Then research the following information: the identity of the speaker; the audience; the purpose of the speech; the context of the speech; rhetorical qualities such as syntax, diction, imagery, and tone.

My brethren and my friends who are here before me this day, God Almighty has made us all, and He is here to bless what I have to say to you today. The Good Spirit made us both. He gave you lands and He gave us lands; He gave us these lands; you came in here, and we respected you as brothers. God Almighty made you but made you all white and clothed you; when He made us He made us with red skins and poor; now you have come.

When you first came we were very many, and you were few; now you are many, and we are getting very few, and we are poor. You do not know who appears before you today to speak. I am a representative of the original American race, the first people of this continent. We are good and not bad. The reports that you hear concerning us are all on one side. We are always well disposed to them. You are here told that we are traders and thieves, and it is not so. We have given you nearly all our lands, and if we had any more land to give we would be very glad to give it. We have nothing more. We are driven into a very little land, and we want you now, as our dear friends, to help us with the government of the United States.

The Great Father made us poor and ignorant—made you rich and wise and more skillful in these things that we know nothing about. The Great Father, the Good Father in heaven, made you all to eat tame food—made us to eat wild food—gives us the wild food. You ask anybody who has gone through our country to California; ask those who have settled there and in Utah, and you will find that we have treated them always well. You have children; we have children. You want to raise your children and make them happy and prosperous; we want to raise [ours] and make them happy and prosperous. We ask you to help us to do it.

At the mouth of the Horse Creek, in 1852, the Great Father made a treaty with us by which we agreed to let all that country open for fifty-five years for the transit of those who were going through. We kept this treaty; we never treated any man wrong; we never committed any murder or depredation until afterward the troops were sent into that country, and the troops killed our people and ill-treated them, and thus war and trouble arose; but before the troops were sent there we were quiet and peaceable, and there was no disturbance. Since that time there have been various goods sent from time to time to us, the only ones that ever reached us, and then after they reached us (very soon after) the government took them away. You, as good men, ought to help us to these goods.

Colonel Fitzpatrick of the government said we must all go to farm, and some of the people went to Fort Laramie and were badly treated. I only want to do that which is peaceful, and the Great Fathers know it, and also the Great Father who made us both. I came to Washington to see the Great Father in order to have peace and in order to have peace continue. That is all we want, and that is the reason why we are here now.

In 1868 men came out and brought papers. We are ignorant and do not read papers, and they did not tell us right what was in these papers. We wanted them to take away their forts, leave our country, would not make war, and give our traders something. They said we had bound ourselves to trade on the Missouri, and we said, no, we did not want that. The interpreters deceived us. When I went to Washington I saw the Great Father. The Great Father showed me what the treaties were;

he showed me all these points and showed me that the interpreters had deceived me and did not let me know what the right side of the treaty was. All I want is right and justice. . . . I represent the Sioux Nation; they will be governed by what I say and what I represent. . . .

Look at me. I am poor and naked, but I am the chief of the Nation. We do not want riches, we do not ask for riches, but we want our children properly trained and brought up. We look to you for your sympathy. Our riches will . . . do us no good; we cannot take away into the other world anything we have—we want to have love and peace. . . . We would like to know why commissioners are sent out there to do nothing but rob [us] and get the riches of this world away from us?

I was brought up among the traders and those who came out there in those early times. I had a good time for they treated us nicely and well. They taught me how to wear clothes and use tobacco, and to use firearms and ammunition, and all went on very well until the Great Father sent out another kind of men—men who drank whisky. He sent out whiskymen, men who drank and quarreled, men who were so bad that he could not keep them at home, and so he sent them out there.

I have sent a great many words to the Great Father, but I don't know that they ever reach the Great Father. They were drowned on the way, therefore I was a little offended with it. The words I told the Great Father lately would never come to him, so I thought I would come and tell you myself.

And I am going to leave you today, and I am going back to my home. I want to tell the people that we cannot trust his agents and superintendents. I don't want strange people that we know nothing about. I am very glad that you belong to us. I am very glad that we have come here and found you and that we can understand one another. I don't want any more such men sent out there, who are so poor that when they come out there their first thoughts are how they can fill their own pockets.

We want preserves in our reserves. We want honest men, and we want you to help to keep us in the lands that belong to us so that we may not be a prey to those who are viciously disposed. I am going back home. I am very glad that you have listened to me, and I wish you good-bye and give you an affectionate farewell.

Chief Joseph's Washington, D.C., Speech, 1879

Directions: Read the following speech carefully, and prepare to deliver it orally. Then research the following information: the identity of the speaker; the audience; the purpose of the speech; the context of the speech; rhetorical qualities such as syntax, diction, imagery, and tone.

At last I was granted permission to come to Washington and bring my friend Yellow Bull and our interpreter with me. I am glad I came. I have shaken hands with a great many friends, but there are some things I want to know which no one seems able to explain. I cannot understand how the Government sends a man out to fight us, as it did General Miles, and then breaks his word. Such a Government has something wrong about it. I cannot understand why so many chiefs are allowed to talk so many different ways, and promise so many different things. I have seen the Great Father Chief [President Hayes]; the Next Great Chief [Secretary of the Interior]; the Commissioner Chief [Hayt]; the Law Chief [General Butler]; and many other law chiefs [Congressmen], and they all say they are my friends, and that I shall have justice, but while all their mouths talk right I do not understand why nothing is done for my people. I have heard talk and talk, but nothing is done. Good words do not last long unless they amount to something. Words do not pay for my dead people. They do not pay for my country now overrun by white men. They do not protect my father's grave. They do not pay for all my horses and cattle. Good words will not give me back my children. Good words will not make good the promise of your war chief, General Miles. Good words will not give my people a home where they can live in peace and take care of themselves. I am tired of talk that comes to nothing. It makes my heart sick when I remember all the good words and all the broken promises. There has been too much talking by men who had no right to talk. Too many misinterpretations have been made; too many misunderstandings have come up between the white men about the Indians. If the white man wants to live in peace with the Indian he can live in peace. There need be no trouble. Treat all men alike. Give them all the same law. Give them all an even chance to live and grow. All men were made by the same Great Spirit Chief. They are all brothers. The earth is the mother of all people, and all people should have equal rights upon it. You might as well expect all rivers to run backward as that any man who was born a free man should be contented when penned up and denied liberty to go where he pleases. If you tie a horse to a stake, do you expect he will grow fat? If you pen an Indian up on a small spot of earth and compel him to stay there, he will not be contented, nor will he grow and prosper. I have asked some of the Great White Chiefs where they get their authority to say to the Indian that he shall stay in one place, while he sees white men going where they please. They cannot tell me.

I only ask of the Government to be treated as all other men are treated. If I cannot go to my own home, let me have a home in a country where my people will not die so fast. I would like to go to Bitter Root Valley. There my people would be healthy; where they are now they are dying. Three have died since I left my camp to come to Washington.

When I think of our condition, my heart is heavy. I see men of my race treated as outlaws and driven from country to country, or shot down like animals.

I know that my race must change. We cannot hold our own with the white men as we are. We only ask an even chance to live as other men live. We ask to be recognized as men. We ask that the same law shall work alike on all men. If the Indian breaks the law, punish him by the law. If the white man breaks the law, punish him also.

Let me be a free man, free to travel, free to stop, free to work, free to trade where I choose, free to choose my own teachers, free to follow the religion of my fathers, free to think and talk and act for myself—and I will obey every law, or submit to the penalty.

Whenever the white man treats the Indian as they treat each other, then we shall have no more wars. We shall be all alike—brothers of one father and one mother, with one sky above us and one country around us, and one government for all. Then the Great Spirit Chief who rules above will smile upon this land and send rain to wash out the bloody spots made by brothers' hands from the face of the earth. For this time the Indian race is waiting and praying. I hope that no more groans of wounded men and women will ever go to the ear of the Great Spirit Chief above, and that all people may be one people.

In-mut-too-yah-lat-lat has spoken for his people.

Lesson 4

The Fireside Poets

Objectives

- To understand the purposes and characteristics of poems by the Fireside Poets
- To read and respond to selected works by Henry Wadsworth Longfellow, John Greenleaf Whittier, and Oliver Wendell Holmes

Notes to the Teacher

Many of today's students tend to groan at the prospect of studying poetry, which they see as difficult and frustrating. It is sometimes hard for them to believe the immense popularity of a group of nineteenth-century poets that included Henry Wadsworth Longfellow, John Greenleaf Whittier, and Oliver Wendell Holmes. These New England poets wrote not for erudite audiences, but for everyday people; they used regular rhyme and rhythm, and their poems endorsed popular family and national values.

Perhaps the most famous of the Fireside Poets was Longfellow (1807–1882), a long-term professor of modern languages at Harvard. A poet in the romantic tradition, he wanted to develop a uniquely American body of poetry distinct from the works of the British Victorians. He wrote popular narrative poems about figures like Paul Revere and Hiawatha, and his works emphasized appeals to emotion.

Whittier was the second most popular of the Fireside Poets (next to Longfellow). He was a Quaker and an abolitionist whose works became increasingly popular after the Civil War.

Holmes (1809–1894) earned a medical degree and taught at Harvard for thirty-five years. He was one of the founders of the American Medical Association. He also wrote poems, including those he recited for friends at parties and reunions.

In this lesson, students first reflect on the phrase “Fireside Poets.” They then read, discuss, and hopefully enjoy several of the poems. For procedure 3, you may want to use an image of a cozy fireplace scene.

Procedure

1. Explain that during his terms in office President Franklin D. Roosevelt often delivered speeches described as “Fireside Chats.” Ask students what the term suggests. (The president presented himself as a friendly fellow American who just stopped by for informal conversation. The talks encouraged optimism and patriotism.) Ask students

to brainstorm connotations of “Fireside Chats.” (The words suggest a cozy, relaxed, and safe atmosphere—like sitting around a fireplace in the evening with friends, while outside it might be cold, windy, and wet.)

2. Explain that in the nineteenth century a group of writers were often referred to as Fireside Poets because their works had popular appeal for ordinary people.
3. Dim the classroom lights, have the students contemplate a picture of a fireplace, and read aloud Henry Wadsworth Longfellow’s “Paul Revere’s Ride.”
4. Ask students to describe the purpose of the poem. (Based on an incident in American history at the time of the Revolutionary War, the poem idealizes a moment in the past and celebrates both bravery and patriotism. It is easy to listen to because it tells a story and uses both rhyme and meter.)
5. Distribute **Handout 10**, and ask students to work in small groups to reread the poem and answer the questions.

Suggested Responses

1. The rhythm, rhyme, and familiar story make the poem relatively easy to memorize.
 2. The poem emphasizes images connected to life in colonial America.
 3. Longfellow’s fictionalized story of Paul Revere helps readers and listeners to connect with a time in the nation’s history.
 4. Paul Revere is a romantic hero, able to alert the emerging nation with a single ride on horseback.
6. Distribute **Handout 11**, and ask students to read John Greenleaf Whittier’s poem and respond to the questions.

Suggested Responses

1. The poem has a comparatively simple structure of rhyming couplets.
 2. The time setting is the Civil War, and the place is Frederick, Maryland.
 3. Both poems deal with history and celebrate both courage and patriotism of ordinary people.
7. Explain that Oliver Wendell Holmes was another of the Fireside Poets. Each year at a reunion with his Harvard classmates, he would prepare and recite a poem for them. Distribute **Handout 12**, and ask students to read the poem and respond to the questions.

Suggested Responses

1. Holmes and his classmates were in their early fifties, but he pretended that they were all twenty years old again.
2. Holmes mentions a physician, a judge, members of Congress, a mayor, and the writer of the song “America.” This graduating class seems to have achieved great success.
3. The tone is jocular, friendly, and nostalgic. One can imagine Holmes looking pointedly at various class members while he recited the poem.
4. The last stanza is both a toast and a prayer. The toast caps the spirited salute to the class; the prayer closes with a tone appropriate to a thirtieth class reunion.

Advanced Placement Extensions

1. Assign students to read Henry Wadsworth Longfellow’s “Song of Hiawatha” and to write essays about evidence of romanticism in the poem.
2. Assign students to read James Russell Lowell’s “Under the Old Elm” and to write essays in which they discuss the portrait of George Washington. (Mention that Lowell is associated with the Fireside Poets.)

Interdisciplinary Connection

Ask students to imagine themselves attending a class reunion in the future, perhaps thirty years from now. Have them write short poems or speeches they might deliver on that occasion and prepare to deliver them as addresses to the class.

Longfellow's Story about Paul Revere

Directions: Read Henry Wadsworth Longfellow's famous poem, and answer the questions.

Paul Revere's Ride

Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."
Then he said, "Good night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed the tower of the Old North Church,
By the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses and moving shapes of shade, —
By the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay, —
A line of black that bends and floats
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now gazed at the landscape far and near,
Then, impetuous, stamped the earth,
And turned and tightened his saddle girth;
But mostly he watched with eager search
The belfry-tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral and sombre and still.
And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!
A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet:
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat.
He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders, that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

It was twelve by the village clock,
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meeting-house windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.

You know the rest. In the books you have read,
How the British Regulars fired and fled, —
How the farmers gave them ball for ball,
From behind each fence and farm-yard wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm, —
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

1. During Longfellow's life and into the twentieth century, teachers often assigned students to memorize all or part of this poem. What characteristics make it relatively easy to learn?
2. What lines include images that appeal strongly to the sense of sight?
3. One of Longfellow's achievements was to make Americans aware of their legendary past. How does this poem succeed?
4. This poem takes a romantic view of Paul Revere. What details seem particularly unrealistic?

Whittier and the Story of Barbara Frietchie

Directions: Read John Greenleaf Whittier's poem about the legend of Barbara Frietchie's encounter with Stonewall Jackson. Then answer the questions.

Barbara Frietchie

Up from the meadows rich with corn,
Clear in the cool September morn,
The clustered spires of Frederick stand
Green-walled by the hills of Maryland.
Round about them orchards sweep,
Apple- and peach-tree fruited deep,
Fair as a garden of the Lord
To the eyes of the famished rebel horde,
On that pleasant morn of the early fall
When Lee marched over the mountain wall,—
Over the mountains winding down,
Horse and foot, into Frederick town.
Forty flags with their silver stars,
Forty flags with their crimson bars,
Flapped in the morning wind: the sun
Of noon looked down, and saw not one.
Up rose old Barbara Frietchie then,
Bowed with her fourscore years and ten;
Bravest of all in Frederick town,
She took up the flag the men hauled down;
In her attic window the staff she set,
To show that one heart was loyal yet.
Up the street came the rebel tread,
Stonewall Jackson riding ahead.
Under his slouched hat left and right
He glanced: the old flag met his sight.
“Halt!”— the dust-brown ranks stood fast.
“Fire!”— out blazed the rifle-blast.
It shivered the window, pane and sash;
It rent the banner with seam and gash.
Quick, as it fell, from the broken staff
Dame Barbara snatched the silken scarf;
She leaned far out on the window-sill,
And shook it forth with a royal will.

“Shoot, if you must, this old gray head,
But spare your country’s flag,” she said.
A shade of sadness, a blush of shame,
Over the face of the leader came;
The nobler nature within him stirred
To life at that woman’s deed and word:
“Who touches a hair of yon gray head
Dies like a dog! March on!” he said.
All day long through Frederick street
Sounded the tread of marching feet:
All day long that free flag tost
Over the heads of the rebel host.
Ever its torn folds rose and fell
On the loyal winds that loved it well;
And through the hill-gaps sunset light
Shone over it with a warm good-night.
Barbara Frietchie’s work is o’er,
And the Rebel rides on his raids no more.
Honor to her! and let a tear
Fall, for her sake, on Stonewall’s bier.
Over Barbara Frietchie’s grave
Flag of Freedom and Union, wave!
Peace and order and beauty draw
Round thy symbol of light and law;
And ever the stars above look down
On thy stars below in Frederick town!

1. Describe the poem’s form, and contrast it with the form of “Paul Revere’s Ride.”
2. Describe the poem’s time and place setting.
3. What does “Barbara Frietchie” have in common with “Paul Revere’s Ride”?

Oliver Wendell Holmes: Class Reunion Poet

Directions: Before his graduation from Harvard in 1829, Oliver Wendell Holmes was named class poet by his classmates. From 1851 to 1890, Holmes wrote a poem each year and delivered it at the annual Class of 1829 Reunion. Here is the one written on the occasion of the thirtieth reunion. Read the poem carefully. Then answer the questions that follow.

The Boys

Has there any old fellow got mixed with the boys?
If there has, take him out, without making a noise.
Hang the Almanac's cheat and the Catalogue's spite!
Old Time is a liar! We're twenty to-night!

We're twenty! We're twenty! Who says we are more?
He's tipsy,—young jackanapes!—show him the door!
“Gray temples at twenty?”—Yes! *white* if we please;
Where the snow-flakes fall thickest there's nothing can freeze!

Was it snowing I spoke of? Excuse the mistake!
Look close,—you will see not a sign of a flake!
We want some new garlands for those we have shed,—
And these are white roses in place of the red.

We've a trick, we young fellows, you may have been told,
Of talking (in public) as if we were old:—
That boy we call “Doctor,” and this we call “Judge”;
It's a neat little fiction,—of course it's all fudge.

That fellow's the “Speaker,”—the one on the right;
“Mr. Mayor,” my young one, how are you to-night?
That's our “Member of Congress,” we say when we chaff;
There's the “Reverend” What's his name?—don't make me laugh.

That boy with the grave mathematical look
Made believe he had written a wonderful book,
And the Royal Society thought it was *true*!
So they chose him right in; a good joke it was, too!

There's a boy, we pretend, with a three-decker brain,
That could harness a team with a logical chain;
When he spoke for our manhood in syllabled fire,
We called him “The Justice,” but now he's “The Squire.”

And there's a nice youngster of excellent pith,—
Fate tried to conceal him by naming him Smith;
But he shouted a song for the brave and the free,—
Just read on his medal, “My country,” “of thee!”

You hear that boy laughing?—You think he's all fun;
But the angels laugh, too, at the good he has done;
The children laugh loud as they troop to his call,
And the poor man that knows him laughs loudest of all!

Yes, we're boys,—always playing with tongue or with pen,—
And I sometimes have asked,— Shall we ever be men?
Shall we always be youthful, and laughing, and gay,
Till the last dear companion drops smiling away?
Then here's to our boyhood, its gold and its gray!
The stars of its winter, the dew of its May!
And when we have done with our life-lasting toys,
Dear Father, take care of thy children, THE BOYS!

1. What is Holmes doing with age in the poem?
2. What accomplishments does the poem note among this graduating class?
3. How would you describe the tone of the poem? How do you think the audience responded?
4. Why is the last stanza a fitting conclusion?

Lesson 5

Paul Laurence Dunbar's Poetic Genius

Objectives

- To interpret the themes of poems in terms of both personal perspectives and historical context
- To analyze how Paul Laurence Dunbar used figurative language and other literary techniques to shape meaning
- To create presentations that balance personal reflections and historical accuracy

Notes to the Teacher

Paul Laurence Dunbar was born in 1872 in Dayton, Ohio, the son of former slaves. Despite being the only African-American student in his high school class, he was the editor of the school paper, class poet, and president of the literary society. His parents encouraged him, and he garnered national acclaim for his writing; he was the first African-American poet to do so. Dunbar was so successful that he was able to support himself by writing, a rare feat even today for poets.

Dunbar impressed the famous writer James Whitcomb Riley, who wrote a letter of congratulations following Dunbar's reading of a poem at a meeting of the Western Association of Writers. A year later, in 1893, Dunbar published his first volume of poetry, *Oak and Ivy*; this was followed in 1894 by *Majors and Minors* and in 1896 by *Lyrics of Lowly Life*. This third volume of poetry was published with an introduction by William Dean Howells, a famous critic and an admirer of Dunbar's work. Dunbar gained a national reputation as an acclaimed writer. At age thirty-three, Dunbar died of tuberculosis. *Complete Poems* was published in 1913, ushering in a new era in African-American literature.

In this lesson, students read two of Dunbar's most popular poems for high school students—"We Wear the Mask" and "Douglass." Both are frequently included in American literature texts and are readily available on the Internet. Discussion topics include themes and parallels to students' lives and cultural traditions. If students have only a hazy knowledge about the history of African Americans in the United States, you may want to provide some background leading up to a discussion of Dunbar's poetry. One topic of interest would be *Plessy v. Ferguson*, the landmark Supreme Court case that in 1896 established "separate but equal" accommodations for Louisiana railroad passengers and set a precedent for legally segregated

facilities throughout America. In “We Wear the Mask,” the speaker is concerned with people who wear smiles despite their suffering. Another topic to discuss is the existence of hate groups like the Ku Klux Klan, which terrorized the South by torturing, murdering, and spreading fear among African Americans and anyone who sympathized with them.

The two Dunbar poems also pair well with a study of longer pieces of African-American literature such as *The Narrative of the Life of Frederick Douglass* and *Incidents in the Life of a Slave Girl*, an autobiography of Harriet Jacobs. Excerpts of both readings can easily be found online and in many high school literature anthologies.

Procedure

1. Distribute **Handout 13**, and have students complete the anticipation activity. First, read aloud the prompt. Then allow them time to write their initial thoughts. Afterward, ask students to share their writings in small groups or with the class as a whole.
2. Provide some background about Paul Laurence Dunbar, and have students read “We Wear the Mask” and “Douglass” silently. Then ask a volunteer to read the poems aloud so that students can hear poetic effects such as rhythm and rhyme.
3. Immediately following the readings, ask students to answer the following questions in their notes or journals.
 - What do you hide from people? How do you hide?
 - Think of a historical or influential figure who is missed by some segment of society. Why is this person missed? What might be different if he or she were still alive?
4. Distribute **Handout 14**. Direct students to work individually or in small groups to answer the questions. Follow with discussion.

Suggested Responses

“We Wear the Mask”

1. The mask symbolizes the outside impressions people present to a hostile world that does not accept them for who they are.
2. The mask grins and lies; it hides cheeks and shades eyes; Dunbar personifies the mask to show that the mask is separate from but attached to the real person underneath.
3. The phrase refers to the words and behavior blacks had to show to avoid offending whites and provoking violence.
4. The purpose may be to show the contrast between the mask and the real person beneath it. The poem is lyrical and rhythmic, but the refrain interrupts to point out that that grinning face is a mask, not the true person.

5. Dunbar may have been ahead of his time, knowing that all shades of people can read this poem and relate personally to it.
6. The apostrophe is a prayer; the speaker's tone is confusion because somehow Christ seems to hear nothing, since nothing has changed.
7. The speaker's reaction is one of resignation about a world likely to remain blind to the fact of the mask.

"Douglass"

1. Frederick Douglass died in 1895. African Americans lost their leader, a learned man who fought for the abolition of slavery and gave them a voice.
2. Douglass was a powerful speaker who was passionate about equality and freedom. Dunbar's use of archaic language like "thy" and "thee" demonstrates respect and esteem. The metaphor is a boat beaten by storms and in need of a strong pilot, a leader to guide passengers and crew to safety.
3. The Civil War is compared to an ocean; then the people are compared to a boat crew, but the pilot is missing and cannot guide the way to safety, leaving them desolate.
4. Long after the Civil War, Douglass remained an impressive and powerful figure.

Interdisciplinary Connection

Point out that Dunbar's poems reflect his passionate concern about the situation of African Americans, who continued to experience the effects of racism decades after the Civil War. Assign small groups to select and research issues that spur passionate debate and discussion today. Assign creative projects to showcase the details of an issue, its effects on society, and its historical or cultural significance.

Reflection

Directions: Read the following prompt, and respond in writing.

Is the world searching for a hero?

Is there someone you would rather be?

We have all been told a form of this statement: You can be whatever you want to be in life! Is the statement true?

Some people may think that we are constantly looking for “the next big thing.”

Society is often accused of celebrity-worship. What traits do celebrities possess that may make us want what they have or be who they are?

Since we cannot change our DNA, can we adopt some of those characteristics we admire? If we do, are we being who we were created to be? Is imitation like wearing a mask, or can we become who or what we want to be?

Analyzing Poems by Paul Laurence Dunbar

Directions: Answer the following questions about the poems.

“We Wear the Mask”

1. What does the mask symbolize?
2. List the actions of the mask described in stanza 1. Why does Dunbar personify the mask?
3. Read lines 3 and 5 of stanza 1. What is the “debt”? What does “mouth with myriad subtleties” mean?
4. All the lines of the poem are written in iambic tetrameter except the refrain “We wear the mask” in lines 9 and 15. Given the theme of the poem, why did Dunbar use a musical rhythm? How does the refrain play a part in this?
5. Skim the poem again. Dunbar does not identify himself or the subject of the poem as African-American. Why do you think he chose to be neutral or anonymous in this way?
6. Identify the apostrophe in stanza 3. What is Dunbar’s tone?
7. What is the speaker’s reaction to the rest of the world and how people perceive those who wear the mask?

1. What have African Americans lost with the death of Frederick Douglass?
2. What kind of man was Frederick Douglass? How do you know? Discuss specific word choices that illustrate his significance.
3. Identify and explain the metaphor Dunbar uses to describe the unfortunate predicament caused by Douglass's death.
4. Dunbar and Douglass met in 1893, and Dunbar wrote many poems honoring Douglass. According to Dunbar's tone, do you think African Americans had forgotten Frederick Douglass?

Lesson 6

Poem Portraits by Robinson and Masters

Objectives

- To analyze poems that focus on portraying individual persons
- To recognize psychological realism in poems by Edwin Arlington Robinson and Edgar Lee Masters

Notes to the Teacher

Coincidentally, Edwin Arlington Robinson and Edgar Lee Masters, two of America's greatest creators of poem portraits, were both born in 1869 and lived well into the twentieth century. Both created imaginary locales—Tilbury Town and Spoon River—and peopled them with imaginary characters who still seem amazingly real today.

Robinson (1869–1935) grew up in Maine and based his Tilbury Town on his hometown, Gardiner. He dedicated his life to poetry and experienced serious poverty because of it. After reading the collection of poems in *The Children of the Night*, President Theodore Roosevelt became one of Robinson's first avid admirers. Late in his career, his works received three Pulitzer Prizes. Today his long narrative poems receive little attention, but the Tilbury Town portraits of people like Richard Cory, Luke Havergal, and Eben Flood have endured.

Masters (1869–1950) grew up in Illinois and was both a lawyer and a prolific writer. His most enduring work is *Spoon River Anthology* (1915), a collection of free verse epitaphs for diverse people who once lived in a small Illinois town. The book won Masters fame during his own lifetime, has been translated into many languages, and has also been modified into a successful stage play. Masters's characters represent both the pleasant and the unpleasant aspects of life in a Midwestern village.

In this lesson, students first consider the nature and purposes of visual portraits. You will want to provide some examples as a basis for discussion. Students then read and discuss three poems by Robinson: "Richard Cory," "Luke Havergal," and "Mr. Flood's Party." Finally, students compare and contrast three poems by Masters, poems about women who lived and died in Spoon River. The poems are all readily available online.

Procedure

1. Ask students to think about the differences between studio portraits and the kinds of pictures included on things like driver's licenses or passports. Lead the class to see that licenses and passports are intended for use to verify identity; no attention is given to creating a flattering appearance or a special mood. (Note: You might want to make use of examples that show the differences between senior portrait photographs and the pictures those same seniors have on their driver's licenses.) Point out that portraits are more artistic and aim to convey specific attitudes and ideas.
2. Use the Internet to show students several portraits of political figures or celebrities, and ask the class to describe the main impressions conveyed by the images. (For example, portraits can convey serenity, glamour, thoughtfulness, friendliness, competence, timidity, or power.)
3. Distribute copies of Robinson's "Richard Cory," and ask students to read the poem carefully. (Note: You may want to use Simon and Garfunkel's "Richard Cory" as background music while students read.)
4. Ask students the following questions.
 - Who seems to be the speaker in the poem? (An ordinary struggling member of the working class is describing Richard Cory, who seemed to have everything but for some reason committed suicide.)
 - What does the poem suggest about material wealth? (Poor people tend to envy the wealthy, but riches do not always bring happiness. The narrator is clearly part of a community, but Richard Cory seems to have been isolated.)
5. Ask students to read "Luke Havergal" and "Mr. Flood's Party."
6. Distribute **Handout 15**, and ask small groups to discuss the questions.

Suggested Responses

1. Each poem focuses on a single individual, and they all have a dark view of life's possibilities. The poems also use regular rhythm and rhyme patterns.
2. Yes, there are people like Richard Cory in today's world. People are always surprised, even shocked, when someone who seems to "have it all" is actually miserable or even suicidal.
3. "Luke Havergal" is an elusive and haunting poem. A mysterious voice calls Havergal to the western gate; since the sun sets in the west, this may be a symbol of death. Repetitions are important here, and the reader is drawn into the mysterious atmosphere.

4. Eben Flood is a lonely old man who has outlived his friends and now lives just outside Tilbury Town. In the poem, he is walking back to his home with a jug of an alcoholic beverage and drinking along the way. It seems to be New Year's Eve, and he toasts himself.
5. Robinson did not use free verse but preferred rhyme and rhythm patterns. The works tend to be dark rather than optimistic.
7. Explain that another poet who wrote portraits of people was Edgar Lee Masters and that in *Spoon River Anthology* he wrote a series of poems that describe people buried in a cemetery in Spoon River. Distribute copies of "Emily Sparks," "Margaret Fuller Slack," and "Lucinda Matlock," and ask students to read the poems carefully.
8. Point out that the poems are written in free verse, without regular rhythm or meter. Distribute **Handout 16**, and ask small groups to fill in the chart.

Suggested Responses

1. Emily Sparks was a teacher who never married or had a family of her own; she thought of her students as her children. She was a very religious Christian, and one boy seems to have been special to her. The poem expresses repressed sexuality and idealism, as well as a kind of naiveté. Emily Sparks is likable enough, but one would not want to be an Emily Sparks.
2. Margaret Fuller Slack wanted to be a great novelist but got married, had eight children, and died of tetanus after an accident with a needle. Even in death, she resents having married and sees sexuality as an impediment to success. There is both bitterness and regret in her voice, as well as a rueful awareness of the limitations in women's choices. Her level of dissatisfaction—a whining tone—sometimes repels readers.
3. Lucinda Matlock had a lively youth, married, and raised children. She enjoyed the outdoors, and both she and her husband lived long lives. For her, death was a peaceful transition. She was clearly an energetic person, and she expresses scorn for those who lack the vitality to choose life. Doubtless she would have words of reproof for both of the other two women. Lucinda Matlock is one of the most appealing characters in the whole of *Spoon River Anthology*.

Advanced Placement Extension

Assign students to read Edwin Arlington Robinson's "Miniver Cheevy" and to write essays in which they discuss the use of allusions to convey a theme.

Interdisciplinary Connection

Ask students to read additional poems by Edwin Arlington Robinson and/or Edgar Lee Masters and to create photo galleries of specific characters, along with interesting lines in the poems.

Portraits by Edwin Arlington Robinson

Directions: Read “Richard Cory,” “Luke Havergal,” and “Mr. Flood’s Party.” Then answer the following questions.

1. What do the poems have in common?
2. Are there people like Richard Cory in today’s world? Explain.
3. President Theodore Roosevelt had this to say about “Luke Havergal”: “I am not sure that I understand ‘Luke Havergal,’ but I am entirely sure that I like it.” What do you think Roosevelt meant? What is appealing about the poem?
4. What do we learn about Eben Flood? What is the occasion of his party?
5. Based on the three poems, how would you describe Edwin Arlington Robinson’s poetic style?

Three Women from Spoon River

Directions: Read “Emily Sparks,” “Margaret Fuller Slack,” and “Lucinda Matlock,” three of the epigraphs in *Spoon River Anthology*. Then fill in the chart.

Character	Biographical Information	Personality and Attitudes	Reader’s Responses
1. Emily Sparks			
2. Margaret Fuller Slack			
3. Lucinda Matlock			

Lesson 7

Kate Chopin and Feminist Perspectives

Objectives

- To determine themes in three of Kate Chopin's short stories and analyze their development
- To recognize connections among the three stories

Notes to the Teacher

Kate Chopin (1851–1904) was born Katherine O'Flaherty in St. Louis, Missouri. At nineteen, she married Oscar Chopin, a French Creole from New Orleans. French Creoles, descendants of French and Spanish settlers in the New World, maintain many aspects of European culture. Cultural mores are of particular interest in Chopin's short stories and in her masterpiece, *The Awakening*. Among her central thematic concerns are independence, freedom, racism, class struggles, marriage, infidelity, and divorce. Chopin attempted to record the real feelings of women regarding their men and their children. The critical response to *The Awakening* was so negative that Chopin wrote little after its publication. Today the novel is regarded as a classic.

This lesson focuses on three of Chopin's short stories: "A Pair of Silk Stockings," "The Story of an Hour," and "Desiree's Baby." The stories are quite brief, so the reading assignment is not overly burdensome. The first two are often included in textbooks, and all three are readily available on the Internet. Students read and discuss the pieces as individual works and then cross-relate their central issues.

Procedure

1. Ask students why by far the majority of writers included in the first sections of American literature texts are most often white men. (Women and ethnic minorities tended to receive less education, usually were paid less for the work they did, often had less time to write, and seldom received critical acclaim about what they did write.)
2. Introduce students to Kate Chopin by discussing her life and work. Explain that *Vogue* magazine frequently published her work, so she clearly had a female reading audience in mind. Today her works are studied and appreciated by both male and female readers.

3. If students have not yet read the three stories, give them time to do so.
4. Distribute **Handout 17**, and ask students to use the questions to review the stories.

Suggested Responses

“A Pair of Silk Stockings”

1. The \$15 sum was worth a lot more a century ago than it is today. How much more depends on what criteria analysts use—anywhere from hundreds to thousands of dollars. At any rate, it is clear that Mrs. Sommers has been penny-pinching for a long time, and the money makes her feel rich.
2. Mrs. Sommers at first plans to lavish her newfound wealth on her children and goes to the store planning to do this. Instead, she buys herself silk stockings, fashionable boots, gloves, a nice dinner, and a ticket to a play. The purchases seem to be instinctive.
3. Mrs. Sommers seems to choose a momentary escape from her own life and responsibilities. She puts herself first for a change.
4. She seems to feel deep regret at the prospect of returning to her ordinary life.

“The Story of an Hour”

1. An hour can seem short when we are doing something enjoyable but unbearably long if we are engaged in something painful or boring.
2. Mrs. Mallard goes from shock and sorrow to acceptance and even joy in feelings of newfound freedom.
3. Some readers find her quick progressions in feeling and thought shocking; others recognize a kind of ambivalence in most relationships.
4. When Mrs. Mallard sees that her husband was not in the accident and she is not actually free, she has a heart attack and dies.

“Desiree’s Baby”

1. These are members of wealthy Creole families. Madame Valmonde raised the beautiful Desiree as an adopted daughter; Armand and Desiree fell in love and married. When their baby, a son, is born, it gradually becomes apparent that he has African-American blood, for which Armand blames his wife, whose biological heritage is unknown; he rejects her.
2. Armand himself is the cause of the baby’s racial blend—something he most likely knew when he punished his wife.

5. Ask students what the three stories have in common. (All focus on female characters involved in moments of personal crisis.)
6. Distribute **Handout 18**, and ask partners to complete the graphic organizer. When students have finished, conduct an open-ended discussion of results.
7. Explain that Chopin is regarded as an early feminist writer and that feminist perspectives focus on the uneven balance of power involved in gender. All three stories dispute the idea that women find their greatest happiness in marriage and children and suggest that the protagonists would have been better off not married. Marriage seems to turn women into subservient and dependent figures.
8. Assign students to select any two characters, major or minor, from the stories and to write dialogues between those two characters. If necessary, provide examples such as Desiree's son years later meeting and talking with one of Mrs. Sommers's children or Mr. Mallard talking with Armand as they ride in the same train compartment.

Advanced Placement Extension

Direct students to choose any one of the three stories and to focus on diction, syntax, and the images and figures of speech which Kate Chopin used to present the protagonist. Assign essays in which students state and support their findings.

Kate Chopin's Short Fiction

Directions: Use the following questions for an initial discussion of “A Pair of Silk Stockings,” “The Story of an Hour,” and “Desiree’s Baby.”

“A Pair of Silk Stockings”

1. Why is Mrs. Sommers so thrilled about a small sum like \$15?
2. What does Mrs. Sommers choose to do with the money?
3. Why does she make those choices?
4. How does she seem to feel at the end of the story?

“The Story of an Hour”

1. Is an hour a short or a long period of time?

2. Describe the progression of Mrs. Mallard's thoughts and feelings.

3. Do you see her thoughts as understandable or as strange? Why?

4. What happens to Mrs. Mallard at the end?

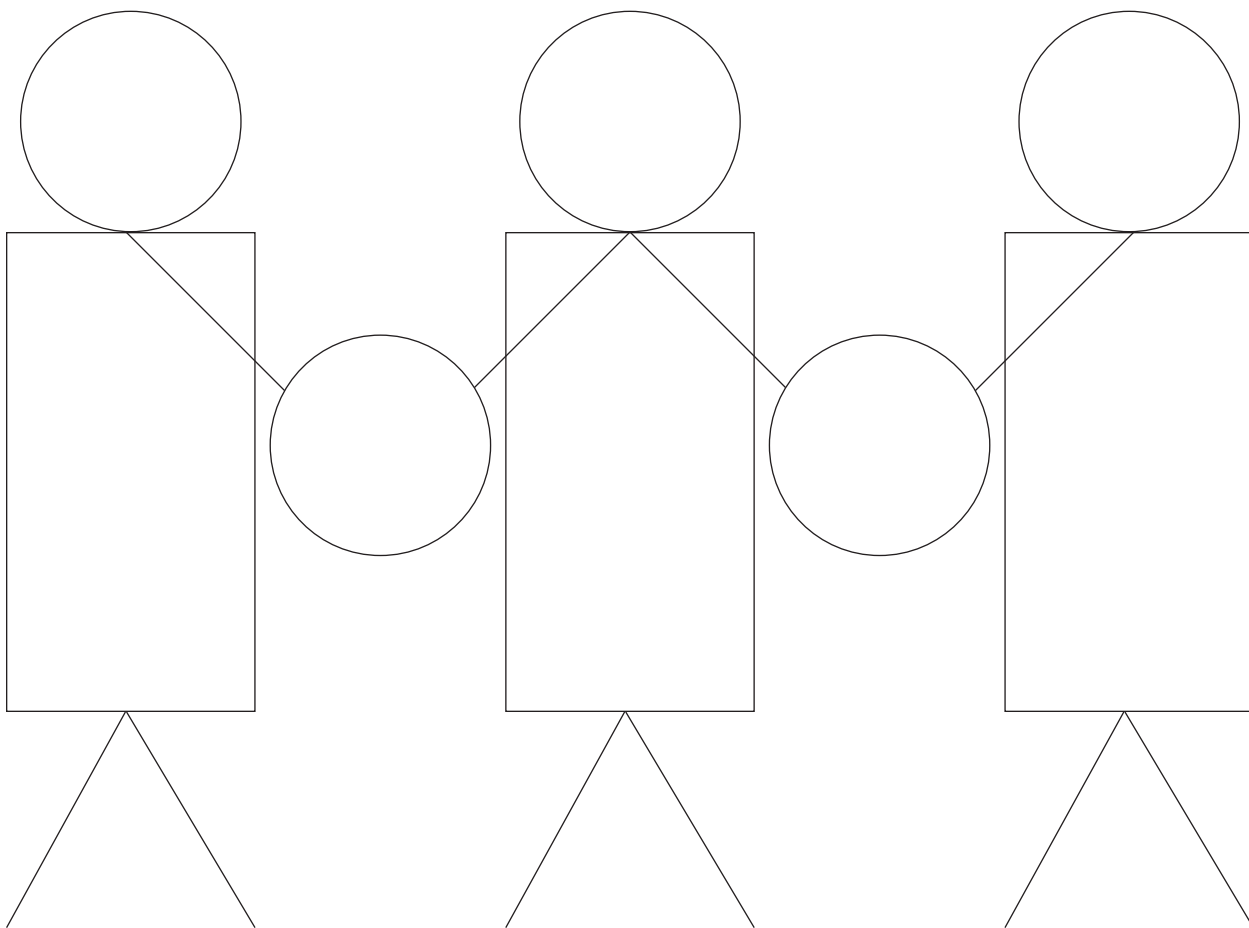
“Desiree’s Baby”

1. Describe each of the three major characters: Armand, Desiree, and Madame Valmonde.

2. Identify the irony that is clear at the end of the story.

Analyzing Story Connections

Directions: Use the graphic organizer to show relationships among Kate Chopin's stories. In the heads, record the stories' titles and the names of the protagonists. In the torsos, describe the characters' situations and conflicts. On the arms, indicate how the protagonists respond to their situations and how others react to the protagonists' choices. At the feet and legs, describe symbols and themes, and include supportive evidence from the stories. Use the joined hands to identify commonalities.



Lesson 8

Forefathers of the Harlem Renaissance

Objectives

- To analyze the tone of works that influenced the emergence of the Harlem Renaissance
- To determine historical allusions in James Weldon Johnson's "Fifty Years," which established the context for the Harlem Renaissance
- To become acquainted with the work of W. E. B. DuBois

Notes to the Teacher

The Harlem Renaissance was a flowering of the arts among the mostly African-American residents of Harlem in New York City. Roughly bounded by the end of World War I and the Great Depression, the Harlem Renaissance witnessed the rise of black talent and intellect. As Harlem in the 1920s became the "race capital," young African Americans reveled in the spirit of protest and self-assertion. For many people, Harlem represented a haven where jobs and housing were available, where opportunities for advancement were somewhat accessible, and where a flourishing nightlife of music and dance provided excitement to whites and blacks alike.

By World War I, Harlem had become predominantly African-American. By 1930, there were more blacks in New York City than in Birmingham, Memphis, and St. Louis combined. Harsh Jim Crow laws in the South, failed harvests due to floods and boll weevils, and a lack of educational opportunities caused the Great Migration to the North, which began as early as the 1890s. The heterogeneous population of Harlem drew from Virginia, South Carolina, North Carolina, Georgia, Florida, Maryland, New Jersey, Alabama, Louisiana, Tennessee, Texas, Kentucky, Mississippi, and such foreign countries as Haiti and Jamaica. This assorted populace enhanced the diversification of ideas, values, and beliefs.

Among the various causes of the rebirth of black art, two figures who were active before the Harlem Renaissance must be recognized: James Weldon Johnson and W. E. B. DuBois. Both of these men bridged several historical and literary trends, both were multitalented "Renaissance men," and both influenced the younger black artists, writers, and philosophers during the Harlem Renaissance.

Johnson (1871–1938) was an educator. He was a school principal in his hometown of Jacksonville, Florida, a songwriter for the church and the stage along with his brother, a poet, and a novelist. His *Autobiography of*

an Ex-Colored Man was a significant influence on the emerging identity of the African American during the 1920s. Johnson was also a diplomat serving the United States as a consul to Venezuela, and by 1920 he was the executive secretary of the National Association for the Advancement of Colored People. The NAACP adopted “Lift Every Voice and Sing” as its official song, and it is now known as the “Negro National Anthem.” It is also a very popular song with church choirs, as it speaks to all races about hope and faith. In this lesson, students read and analyze the poem “Fifty Years” as well as the text of “Lift Every Voice and Sing.” Both of these works illustrate the historical context and the spirit of the Harlem Renaissance.

DuBois (1868–1963), another powerful voice, was an editor, historian, sociologist, civil rights leader, founder of *The Crisis* magazine (which kept blacks informed of racial progress), and poet. Along with Johnson, he helped to found the NAACP and was its spokesman for the first decades of its existence. He was the first black to receive a Ph.D. from Harvard University. DuBois taught Greek, Latin, French, English, literature, history, and economics at the university level. In *The Souls of Black Folk* (1903) he declared with great foresight, “The problem of the Twentieth Century is the problem of the color-line.” DuBois promoted the concept of “the talented tenth” and believed that blacks needed higher education for leadership.

You will need copies of “Fifty Years,” “Lift Every Voice and Sing,” and chapter 1 of *The Souls of Black Folk* for this lesson. They are all readily available on the Internet. Since “Fifty Years” is fairly long, you may want to project the text on a screen instead of printing it for the class.

Procedure

1. Ask students to define the term *renaissance*. (A renaissance is a rebirth, a coming to new life. We often speak of the Renaissance Period in Europe which marked the end of the medieval period and was characterized by an enormous burst of energy and productivity in both the arts and the sciences.) Explain that in New York City after World War I, Harlem was the site of a renaissance among African-American writers, artists, and musicians. Two powerful people can be considered the forefathers of the Harlem Renaissance: James Weldon Johnson and W. E. B. DuBois.
2. Have students read Johnson’s “Fifty Years.” Point out the subtitle: “(1863–1913) On the Fiftieth Anniversary of the Signing of the Emancipation Proclamation.” Ask students what they know about this event. (The Emancipation Proclamation was an executive order issued by Abraham Lincoln on January 1, 1863, during the American Civil War. It proclaimed the freedom of slaves in the Confederate states.)
3. Ask students to identify historical allusions in the poem. Explain that historical allusions are references to past events or people with which the reader is presumably familiar. Point out that even the title of this poem is an allusion. Ask students to identify a stanza that conveys

the main theme of the whole poem. (While there are several stirring passages, the most important one is probably the fourth stanza, which sounds the most like an anthem.)

4. Distribute **Handout 19**, and ask small groups to complete it.

Suggested Responses

1. Historical allusions include the following: the first handful of people abducted from Africa and taken to the New World; Crispus Attucks, a black man who fought in the American Revolutionary War and was killed in the Boston Massacre; abolitionists William Lloyd Garrison and Wendell Phillips; John Brown, leader of the uprising at Harper's Ferry; Elijah Lovejoy, who was killed by a proslavery mob in Illinois in 1836.
 2. The central symbol in the poem is the flag of the Union against which no black person had ever committed treason when the poem was written in 1917.
 3. The tone of this historical poem is triumphant, fervent, proud, and assertive.
 4. The fourth stanza articulates the central message of the poem.
 5. Other than the reference to the slave trade, the various allusions are examples of those who stood up to injustices and sometimes lost their lives for their causes. Whether the cause was independence during the American Revolution or abolition, these people faced adversity and injustice with great courage and spirit.
 6. "Fifty Years" is intended as a rallying cry to encourage black people and indeed all Americans who strive for justice not to give up. It urges people who read or hear the poem to realize they are part of a greater plan and that Lincoln's death was not in vain.
5. Distribute the text to "Lift Every Voice and Sing." Play a version of this while students read along. (A variety of versions can be found on the Internet and in music stores.) Before giving students time to respond to the lyrics, explain that this work is considered both a hymn and a paean (poem of thanksgiving and triumph). Ask: What is the connotation of the word *hymn*? (A hymn is typically a religious song that praises God or celebrates something spiritual.) This song has become known as an anthem for black Americans. Clarify that an anthem is a rousing, uplifting song identified with a particular group, body, or cause.

6. Distribute **Handout 20**, and ask students to complete it individually.

Suggested Responses

1. At first, the chorus, “Sing a song...,” is in unison. Faith is a force that unifies people. The song is in first-person plural (“we”), another idea of a collective and unified voice.
 2. Images of hope include the listening skies and the rolling sea, the song of faith, the rising sun, and the star leading us on the right path. The fact that Liberty is personified in the first stanza is also positive.
 3. Negative images include the rough road traveled, bitter rod of oppression (“chastening” is a particularly negative word), “hope unborn” which had died, weary feet, sighing, tears, the gloomy past, and “blood of the slaughtered.”
 4. While there are many negative images of the past, the hope of the future outweighs the negatives. Ultimately, the tone is fervent, triumphant, joyful, and uplifting.
 5. The past of slavery is alluded to by the oppression of the “chastening rod” and the weary feet of slaves; however, the speaker also refers to all who have come a long way from the dark past of oppression through tears and blood. The present is referred to at the beginning of the poem with the speaker urging all to lift their voices in harmony, singing a collective song of faith and hope. The future is referred to in the last stanza, as the speaker looks ahead to keeping on the path, never forgetting God, and always remaining true to our homeland. Stress the universal message of this hymn.
 6. Music inspires people to come together as a unified front against oppression. Consider the role of protest music during times of war. Additionally, while this song may speak to some as representative of the civil rights movement, it definitely connects all who have sung this song in times of happiness and in times of tribulation.
7. Stress the importance of the contributions of DuBois to the Harlem Renaissance. Give biographical details of this Renaissance man who, like Johnson, was vastly multitalented and influential. Also give some background to the seminal work, *The Souls of Black Folk*. This American classic was written by DuBois in 1903 to propose that “the problem of the Twentieth Century is the problem of the color-line.” This concept of race and the resulting “double-consciousness,” the sense of always looking at one’s self through the eyes of others, have become the main ways of examining race in America. This great work also examines the progress of the black race, obstacles to that progress, and the possibilities of the future. Additionally, point out that

each chapter begins with a stanza or two of a sorrow song. Remind students of the power of song just examined in “Lift Every Voice and Sing.”

8. Distribute copies of chapter 1 of *The Souls of Black Folk*. Read the sorrow song at the beginning out loud to students, and ask what the tone is (restless, mournful, questioning). Provide some context for this first chapter, which is partly autobiographical. DuBois recalls an event in his mostly white grade school when the children were exchanging visiting cards and a girl refused to accept his. He had never felt different from the other children until that moment. Next, DuBois reflects on the striving of his race and its historical background. He points out the impediments to progress such as ignorance, poverty, bondage, and shame. Finally, in this first chapter, DuBois traces the forty years of history from the Emancipation Proclamation to the writing of this work. Because of the difficulty of the vocabulary, it is advisable to read this out loud slowly, pausing to ask what DuBois meant or to what he was referring.
9. Distribute **Handout 21**, which allows students to make text-to-self and text-to-text connections. Allow students time to complete this handout individually, and then ask for volunteers to provide responses.

Suggested Responses

1. Students can choose a wide variety of meaningful quotations. One example would be the following: “Why did God make me an outcast and a stranger in mine own house?”
2. While DuBois expressed how he felt like a problem as a black man in prejudiced America, he certainly expressed a universal idea of feeling as if he were an outcast in his own land. Students need to justify their choice of a quotation by explaining its significance. DuBois definitely clarified the need for self-expression, assertiveness, and creative intellect, which the Harlem Renaissance proclaimed as well.
3. Since these responses tend to be more personal, encourage students to volunteer only if they are comfortable sharing their text-to-self responses.
4. The text-to-text connections are more overt. Both authors explore progress, or lack thereof, since the Emancipation Proclamation. The tone of Johnson’s poem is triumphant, while DuBois’ s work is tense, aggressive, and even contemptuous. Keep discussion focused on the merits of DuBois’s work and not on the somewhat inflammatory comments on race, prejudice, and oppression. While the tone could be read as angry, keep the work in context of the early twentieth century and the inherent prejudice of race relations. DuBois proclaimed

that blacks in the South needed the right to vote, a good education, and equal treatment before there could be any real progress. Finally, the role of music to soothe and uplift is quite clear in the use of the sorrow songs, just as it is in “Lift Every Voice and Sing.”

Advanced Placement Extension

Assign students to read all of *The Souls of Black Folk* and to keep reader-response journals as they reflect on each of the chapters.

Interdisciplinary Connection

Have students research and report on the history of Harlem from its foundation by Dutch settlers during colonial times to the present day. If you have students work in groups, you can assign each one a separate time period, and the result can be a large time line on the walls of the classroom.

James Weldon Johnson's "Fifty Years"

Directions: Use the following questions to analyze the poet's response to the fiftieth anniversary of President Abraham Lincoln's Emancipation Proclamation.

1. Where are the poem's historical allusions? List them in order, and research their significance.
2. What is the central symbol of this poem?
3. What words would you use to describe the tone of this historical poem?
4. Which stanza of the poem best conveys the full impact of James Weldon Johnson's message?
5. What is the collective impact of the various allusions?
6. What is the intended effect of this poem?

The Uplifting Tone of “Lift Every Voice and Sing”

Directions: After reading and listening to this lyric by James Weldon Johnson, answer the following questions.

1. How do you both hear and see references to unity?
2. What are some images of hope?
3. What are some negative images from the past?
4. What are some words that describe the tone of this song?
5. How does this song represent the past, present, and future dreams and hopes of all Americans?
6. How does music play an important role in the struggle for freedom and equality?

Significant Sayings in “Of Our Spiritual Strivings”

Directions: After reading chapter 1 from *The Souls of Black Folk* by W. E. B. DuBois, answer the following prompts by reflecting in writing.

1. Record a quotation from chapter 1 (not from a sorrow song) which you believe is significant and carries the central meaning of this excerpt.
2. Discuss in writing the meaning of the quotation you have chosen. Why do you believe it is significant or important? How does it express what it means to be a problem? How does it connect to the purpose of the Harlem Renaissance?
3. What personal connections do you have to the quotation you have chosen? Have you ever felt as if you were a problem? Make text-to-self connections.
4. What text-to-text connections can you make to either the poem “Fifty Years” or the song “Lift Every Voice and Sing”? How are James Weldon Johnson and W. E. B. DuBois similar?

Lesson 9

Women of the Harlem Renaissance

Objectives

- To determine the imagery, symbolism, and tone in two poems by women writers of the Harlem Renaissance
- To analyze the effect of metaphors in a prose excerpt from Zora Neale Hurston

Notes to the Teacher

One major difference between the Italian Renaissance of the fourteenth century and the Harlem Renaissance of the 1920s is the integral role that women played in the rebirth of the arts in New York City. While women were traditionally the center of African-American families and communities, after the Great Migration to the North, many women also found employment outside of the home. Representing all the arts as poets, novelists, blues and jazz singers, dancers, sculptors, literary editors, painters, sociologists, and historians, women played an important role in the renaissance of black culture.

Jessie Redmon Fauset (1882–1961) is known as “the midwife of the Harlem Renaissance.” Like the more predominant renaissance men, she represented several areas of the arts. She was the literary editor of *The Crisis*, the magazine of the National Association for the Advancement of Colored People (NAACP), to which she contributed poems, reviews, short stories, and essays. She also edited *The Brownies Book*, the first magazine aimed at children of color. She taught French and introduced many black European writers to American audiences. She encouraged the work of Countee Cullen, Jean Toomer, and Langston Hughes—all noted contributors to the Harlem Renaissance. Additionally, she wrote several novels, and when her first novel, *There Is Confusion*, was published in 1924, the dinner given for her by the Civic Club, attended by all of Harlem’s intellectual notables, is now considered the official birth of the Harlem Renaissance. Her best-known novel, *Plum Bun*, explores problems of race, gender, and class that continue to oppress the lives of African-American women. Fauset’s poem “Oriflamme,” the first piece in this lesson, contains both an important historical allusion and the voice of pride representing the emergence of women in the arts.

Another important woman in the Harlem Renaissance was Zora Neale Hurston (1903–1960). A colorful character whose distinct voice is represented in the influential novel *Their Eyes Were Watching God* (1937),

Hurston also was an anthropologist and folklorist. Born in Florida in an all-black town, she moved to Harlem as a young woman and followed her mother's encouraging words to "jump at the sun!" Hurston coined such terms as *bodacious*, which illustrates her verve and enthusiasm. She wrote fifty short stories and seven books in which she proclaimed the rich cultural traditions of African Americans and her pride in being part of this culture. Her book *Mules and Men* (1935) was the first book of folklore by a black American. Representing Hurston in this lesson is the essay "How It Feels to Be Colored Me."

Many other women played significant roles in the Harlem Renaissance: Bessie Smith (blues singer), Madame C. J. Walker (cosmetic magnate), Lois Mailou Jones (artist), Billie Holliday (soulful singer), Josephine Baker (entertainer), and Helene Johnson (poet). Another important and representative voice is that of Gwendolyn Bennett (1902–1981). Equally diverse in her talents as Fauset, Bennett was the assistant editor of *The Opportunity*, the periodical of the Urban League during the Harlem Renaissance. She also studied art in France, taught watercolor and design at Howard University, and published poetry. Her poem in this unit, "To Usward," appeared simultaneously in *The Crisis* and *The Opportunity* in 1924.

You will need copies of "Oriflamme," "How It Feels to Be Colored Me," and "To Usward." All three are available on the Internet.

Procedure

1. Ask students if they know who Sojourner Truth was. (She was a former slave, a preacher, and an abolitionist who spoke out against slavery and injustice.) Read aloud the following quotation from Truth:

I can remember when I was a little, young girl, how my old mammy would sit out of doors in the evenings and look up at the stars and groan, and I would say, "Mammy, what makes you groan so?" And she would say, "I am groaning to think of my poor children; they do not know where I be and I don't know where they be. I look up at the stars and they look up at the stars!"

Ask students what Truth meant in telling this little story. (She was talking about one of the inherent evils of slavery—the breaking up of families and the selling of slaves' children to distant plantation owners.) Use the Internet to show pictures of Truth, especially the 1870 photograph.

2. Distribute copies of Jessie Fauset's poem "Oriflamme," and explain that Fauset preceded the poem with the quotation from Truth; she is the woman described in the poem's opening lines. Distribute **Hand-out 22**, and ask small groups to discuss the questions.

Suggested Responses

1. The first-person voice of this poem is speaking both about and to Sojourner Truth, the “her” in line 1. To the speaker, she is a mother of all who have known oppression. More directly, Truth is pictured as a lonely woman, bereft of her children, gazing up at the stars.
 2. The flag of the United States of America is presented in the second stanza. The figurative children of slaves are depicted fighting to be equal. This image directly refers to the bars or red stripes of the flag.
 3. As a symbolic mother of all slaves, Truth inspires the speaker and all of the other descendants of slaves to fight for freedom. She serves as a standard leading her followers into a great battle for justice.
 4. Truth herself is a symbol of hope and of overcoming adversity. The stars referred to significantly in the last line of each stanza also serve as symbols of hope. Additionally, envisioning the stars in the heavens has a spiritual connotation, and stars also appear on the U.S. flag, along with the bars.
 5. The alliteration and word choices underscore the negative tone. The image of the stars at the end of each line is positive, though. The tone could be seen as grim, angry, and bitter or as determined, heroic, and inspirational.
 6. While students may justify either extreme, the repetition of the image of the stars weighs in on the side of an optimistic view.
3. Explain that Fauset was part of the Harlem Renaissance in the 1920s, a period of tremendous energy among African-American writers, artists, and musicians in New York City, as was Zora Neale Hurston. Read aloud the section of her essay “How It Feels to Be Colored Me” that begins, “But I am not tragically colored,” and ends, “to laugh or to weep.” You might also want to read the short paragraph that begins, “Sometimes I feel discriminated against.” Ask students to describe the tone. (Hurston’s confident, energetic, optimistic attitude contrasts with the voice in Fauset’s poem.)
 4. Distribute copies of Hurston’s essay and **Handout 23**. Ask students to complete the exercise.

Suggested Responses

1. To Zora Neale Hurston, the world was her oyster, full of promise. She was one of the strong ones, sharpening her oyster knife to open up that shell and to live life to its fullest.

2. For her, life was a race. She encouraged others to look ahead to make progress, and not to bemoan the past. She planned to win the race.
 3. Hurston recognized her difference as a person of color. She felt like the single dark rock—firm and unyielding—in a sea of whiteness. Despite the waves of prejudice washing over her, she remained true to her self.
 4. Hurston responded to the music at a primal level. The music did not seem to have the same effect on her white companion.
 5. Hurston compared the diverse elements in her personality and her soul to the contents of a brown bag full of a mixture ranging from precious diamonds to a useless key.
 6. God is the great creator of yellow, red, white, and brown bags full of diverse elements. This represents the creation of many different but similar races.
 7. Possible additional images from the text could include “the great blobs of purple and red emotion.” Here Hurston was writing about the colorful emotions jazz evoked in her. Another response could be the reference to the beads. She saw herself not as a person of color but as a woman sauntering saucily down Seventh Avenue in Harlem—a female dressed up and confident in her image.
5. Introduce the final representative female in this lesson, Gwendolyn Bennett, by explaining the concept of the “Renaissance man.” (A Renaissance man is knowledgeable, educated, and proficient in a variety of fields, not a specialist.) Ask students to explain how Fauset and Hurston could be considered “Renaissance women.” (Use the information in Notes to the Teacher.) Then give important details on Bennett which illustrate her as another Renaissance woman.
 6. Explain that Bennett excelled both in writing and design. There is a strong visual element in her poem “To Usward.” Before reading it, explain that this poem uses an analogy comparing African Americans to ginger jars. Define an analogy as an extended metaphor, a long comparison of two seemingly unlike things. Show images of ginger jars so that students can predict the similarities. Many useful and intriguing images are available on the Internet.
 7. Distribute the poem “To Usward.” Ask students to guess the meaning of the odd title. Look at the first line: “Let *us* be still.” The collective first person represents fellow artists of color in the Harlem Renaissance. The title is also a play on the word *onward*. Therefore, the connotation of the title is that of progress. Read the poem out loud.

8. Distribute **Handout 24**. Encourage students to work in teams.

Suggested Responses

1. A ginger jar is a container, often porcelain, that is used like a canister to store spices. Ginger jars originated in ancient China and were sealed to keep ginger and other spices fresh. Now ginger jars are collector's items.
2. The ginger root is used in medicine as a remedy for indigestion and nausea. It is also used as an anti-inflammatory to fight arthritis. Additionally, the grated root is used in cooking. It has a pungent smell and a sharp taste. Ginger can be candied and is used in cookies, bread, beer, and many Asian dishes.
3. Like ginger jars on a shelf, African Americans are waiting to be recognized for their talent and potential. Like dusty, antique ginger jars, the black race is an ancient one that has been sealed or silenced for many years. When the seal is broken, like the pungent odor and taste of ginger, poetry and music will issue forth.
4. The songs represent the poetry of the Harlem Renaissance that speaks of black ancestry. The speaker proclaims the desire to sing songs of new life, not sorrow. Youth is personified to emphasize that this was a movement made up for the most part of young artists.
5. "Entity" is repeated, which emphasizes its important connotation of individuality that was so important to the young, talented members of the Harlem Renaissance. Both "joy" and "passion" are used to underscore the collective effect of singing one's song loudly and proudly. Also, the ginger jars are ancient and often very precious.
6. The tone of "To Usward" is affirmative, proud, joyful, and vibrant.
7. Like "Oriflamme," "To Usward" is meant to inspire confidence in the reader. Even though both seem to be mostly about the struggles of blacks to gain recognition in the United States, both are universal in that they proclaim the innate potential of an individual struggling against the injustices of the past to create a better future.
8. The image of the ginger jar in "To Usward" is different from the historical allusion and tone of "Oriflamme." The ginger jar is coveted by collectors and is therefore precious and desired, albeit not well known. On the other hand, Sojourner Truth as the main symbol was tired, lonely, and anguished. The tone of "Oriflamme" is much darker.

Advanced Placement Extension

Assign students to read Zora Neale Hurston's *Their Eyes Were Watching God* and to write analytical essays about the character of Janie, the protagonist.

Imagery and Symbolism in “Oriflamme”

Directions: After reading Jessie Redmon Fauset’s poem carefully, answer the following prompts and questions. Remember that the poet published the poem with a quotation from Sojourner Truth: “I can remember when I was a little, young girl, how my old mammy would sit out of doors in the evenings and look up at the stars and groan, and I would say, ‘Mammy, what makes you groan so?’ And she would say, ‘I am groaning to think of my poor children; they do not know where I be and I don’t know where they be. I look up at the stars and they look up at the stars!’”

1. Explain the connection between the quotation from Truth and the poem “Oriflamme.”
2. An oriflamme is a banner with sacred connotations. A famous oriflamme is that of the “golden flame,” the medieval standard of the king of France. What allusion to a banner or oriflamme is there in this poem?
3. In what way was Truth a type of oriflamme?
4. What are two positive symbols of hope in this poem about the injustices of slavery?
5. Describe the poem’s mixed tone. Which lines are negative in connotation?
6. Considering the message of the poem, analyze whether the tone is ultimately positive or negative.

The Bodacious Zora

Directions: After reading Zora Neale Hurston’s “How It Feels to Be Colored Me,” answer the following questions.

1. What does she mean when she says that she is sharpening a knife?
2. What does the allusion to the biblical story of Lot’s wife mean?
3. Explain the metaphor in the sentence that mentions a dark rock.
4. What is the significance of the red, yellow, and blue paint? Why is a drum mentioned?
5. How does the metaphor of the brown bag work?
6. Who stuffs the bags? What is in them?
7. Find and explain another image or figure of speech in the essay.

The Ginger Jar Analogy

Directions: Read the poem “To Usward” by Gwendolyn Bennett. Then answer the following questions. Use a dictionary or the Internet if needed.

1. What is the purpose of a ginger jar?
2. What is ginger? What are its potential uses?
3. Identify three ways that the people the speaker represents are like ginger jars.
4. How does this poem represent the entire era known as the Harlem Renaissance?
5. What are two key words or lines from the poem that summarize the entire purpose?
6. Describe the tone of this poem.
7. How is “To Usward” similar in tone to “Oriflamme”?
8. How is “To Usward” different in tone from “Oriflamme”?

Lesson 10

Musical Poems of Langston Hughes

Objectives

- To identify the musical qualities and the influence of both blues and jazz in Langston Hughes's poetry
- To read, appreciate, and analyze "Minstrel Man," "The Weary Blues," and "Jazzonia"

Notes to the Teacher

Langston Hughes (1902–1964) is probably the best-known poet of the Harlem Renaissance. Born in Joplin, Missouri, Hughes published his first poem in *The Crisis* magazine at the age of 19. He briefly attended Columbia University but then left to work on a freighter ship. Ending up in New York City, Hughes helped to define the Harlem Renaissance. A prolific writer of poems, fiction, plays, criticism, and essays, he was unique in many ways. He was one of the first black poets to live entirely on his earnings from writing. Innovative in his use of jazz rhythms and dialect, his poetry portrays urban blacks in a new and exciting manner. His first book of poems, published in 1926, was *The Weary Blues*.

This lesson focuses on three poems that reflect musical qualities. The first is "Minstrel Man." As early as the 1830s, itinerant white musicians in blackface entertained in small towns across America, largely in the South. Indeed, one of the stock characters of the minstrel shows, Jim Crow—a parody of a lazy slave—came to represent the harsh segregation laws of the South. Next, "The Weary Blues" demonstrates the influence of the blues on Hughes's work. This musical genre, popularized by Charles Johnson, originated at the end of the nineteenth century in the Deep South. Incorporating sorrow songs, spirituals, field hollers, and ballads, blues are melancholy in tone. Last of all, the poem "Jazzonia" represents Hughes's jazz poetry with its syncopated rhythm and improvisational qualities.

You will need copies of "Minstrel Man," "The Weary Blues," and "Jazzonia," all of which, like many other writings by Langston Hughes, can be found on the Internet. You will also want examples of blues and jazz music, along with images of minstrel performers.

Procedure

1. Point out that Langston Hughes was in many ways the star, or at least one of the stars, of the Harlem Renaissance. Born and raised in the Midwest, he briefly attended Columbia in New York City and ultimately became a prolific and successful writer of poetry and prose

of all types. Students are almost certain to have met his work before and will probably recognize the line that “life . . . ain’t been no crystal stair,” as well as the question about whether a dream deferred dries up “like a raisin in the sun.”

2. Explain that the blues and jazz were important musical styles of the Harlem Renaissance, and those musical styles impacted many of Hughes’s poems. Emphasize that this lesson will stress three of those works.
3. Distribute the poem “Minstrel Man,” and show students images of minstrel performers.
4. Distribute **Handout 25**, and ask students to complete it individually. Because these are personal responses, ask for volunteers to give answers.

Suggested Responses

1. A minstrel man is a performer in a revue. Typically (although not always) a white man with blackface makeup, a minstrel man sings, dances, and makes jokes.
 2. The speaker only appears to be happy and carefree. He or she has a huge smile and is laughing and dancing. In Hughes’s poem, the entertainer could be of any race.
 3. Because an entertainer in a minstrel show is expected to appear carefree, this speaker is laughing, but, in reality, he or she is suffering inside and in great emotional distress.
 4. There is a universal aspect to the image of someone wearing a wide smile while crying on the inside. The speaker represents a reality of the human condition when one is forced to hide true feelings.
 5. The tone of this poem is melancholy, distressed, and somber, which is in complete contrast to the smiling image of the speaker.
 6. There are many situations when teens (and adults as well) are expected to appear happy and confident while they feel entirely the opposite.
 7. Repressed feelings could lead to responses that include depression, anger, and despair. As suggested in the last line of the poem, people are expected to appear happy even though they feel as if they are dying inside.
5. Have students listen to blues music. You might want to use Robert Johnson playing “Kind Hearted Woman Blues.” If time allows, another option is Eric Clapton’s “Groaning the Blues.” Ask students to

journal on the mood of the song(s) as they listen. How does the music make them feel? Then ask them to write a definition of the blues based on what they have listened to and their prior knowledge. (The blues are sung when one is feeling overwhelmed. Singing the blues provides a release to problems and a way to deal with depression.)

6. Distribute the poem “The Weary Blues.” Read it aloud, and ask students how it duplicates the sound of the blues that they have just heard. (There is repetition, and the pace is slow and deliberate.) If possible, use the Internet to have students listen to Langston Hughes reading “The Weary Blues.” Ask: How did Hughes deliver the poem to make it sound like the blues? (His slow, careful reading accentuates the assonance of the open vowels in “droning,” “down” and “moan.”)
7. Distribute **Handout 26**, and ask small groups to fill in the answers.

Suggested Responses

1. Lenox Avenue, now Malcolm X Boulevard, is the main north-south route through Harlem, a neighborhood in upper Manhattan, New York City. In the time of the Harlem Renaissance, Lenox Avenue was home to many nightclubs such as the famous Savoy Ballroom.
2. As described in the poem, this nightclub is dimly lit with gaslights. The word *raggy* suggests that the setting is not very elegant. The piano is the main instrument, and the blues player performs late into the night.
3. Onomatopoeia, or the formation of a word by the imitation of its sound, is represented with words like *croon*, *moan*, and *thump*. The effect of these words is melancholy and sad.
4. The image of the performer’s hands on the piano keys relates to the sense of sight. We hear the sounds the blues player makes with words like *moan*. Images that relate to the sense of hearing are predominant in this poem. The sense of touch is referred to in the lines about the blues singer thumping his foot on the floor.
5. Some of the many words that are negative in connotation are *rickety*, *melancholy*, *troubles*, *weary*, and *dead*.
6. The tone is that of the blues genre of music—melancholy and mournful.
7. The poem is meant to make readers feel the depression of the blues singer. Like the minstrel man, he is sorrowful in his soul. The blues singer represents the black community’s struggle for identity and recognition during the Harlem Renaissance.

8. Ask students to describe jazz music. (Jazz is a musical genre developed in the black community of the early twentieth century. Its antecedents include ragtime, blues, gospel, sorrow songs, field hollers, and funeral march music. Components of jazz include syncopation, improvisation, solo riffs, and countermelodies.)
9. Have students listen to some jazz music. One good choice is “The Cotton Club Stomp” by Duke Ellington. Another is Louis Armstrong’s “After You’ve Gone.” Armstrong, known as the godfather of jazz, delivered jazz to a larger audience and introduced scat singing, the use of improvised nonsense syllables to sound like a musical instrument.
10. Distribute copies of “Jazzonia,” and read the poem aloud. Then distribute **Handout 27**, and ask students to answer the questions. Follow with whole-class discussion.

Suggested Responses

1. As with jazz, there are variations on a theme. The tree is alluded to three times incrementally: silver, singing, shining. There is also repetition of the “shining rivers.” The repeated rhyme of “gold” and “bold” gives a definite syncopation. The solo artist is the dancing girl with bold eyes. The poem is in free verse form, illustrating the improvisational nature of jazz. Additionally, the repetition of “Oh” at the beginning of six lines gives an emotional context to the poem, as do the many exclamation points.
2. This is a cabaret in Harlem, with a jazz combo playing and a girl in a golden gown dancing. The “whirling” cabaret seems to be filled with music, dancing, and happy people.
3. The poem alludes to both Eve and Cleopatra.
4. Eve is the symbolic mother of all humankind. Cleopatra was the beautiful, powerful, and alluring “Queen of the Nile.” Both women have the connotation of being seductive.
5. With the colors of gold and silver, words like “gorgeous” and “shining,” the repeated exclamation points, and the atmosphere of fun in the cabaret, the connotation is definitely positive.
6. The tone of “Jazzonia” is upbeat, joyful, provocative, and seductive, like jazz itself.
7. The poem replicates the joyful, emotional context of jazz. With its free form and improvisational quality, this poem emulates the best elements of jazz. With the allusions to Eve and Cleopatra, the sexual, primordial nature of jazz is emphasized. Ultimately, “Jazzonia” celebrates the contributions of beauty, joy, and music from the black jazz subculture to America.

Advanced Placement Extension

Assign students to read one or more of Langston Hughes's *Jessie B. Simple* stories and to write essays in which they discuss both purpose and how the purpose is achieved.

Interdisciplinary Connection

Assign students to research and report on the lives and musical accomplishments of famous jazz performers such as Louis Armstrong, Count Basie, John Coltrane, Duke Ellington, Ella Fitzgerald, Dizzy Gillespie, Billie Holiday, and Bessie Smith.

Smiling on the Outside

Directions: After reading the poem “Minstrel Man” by Langston Hughes carefully, answer the following prompts and questions.

1. What is a minstrel man?
2. Describe the speaker of the poem.
3. How is the appearance of the speaker different from the reality?
4. Hughes is not necessarily talking about a white man in blackface in this poem. What does the speaker represent?
5. What is the tone of this poem?
6. Briefly describe a time you had to appear one way on the outside when you had very different feelings inside.
7. What do you think happens to someone who is forced to hide his or her true feelings for a very long time?

The Weary Blues

Directions: After listening to blues music and reading Langston Hughes’s poem “The Weary Blues,” answer the following questions.

1. Where is Lenox Avenue? How does the location of the blues club refer to the Harlem Renaissance?
2. Find an image in the poem that describes this place.
3. List examples of onomatopoeia in the poem. What is the effect of this figure of speech in this poem?
4. There are many concrete sensory details in this poem. Find images that relate to two of five senses. Which sense is alluded to the most?
5. What are examples of words that are negative in connotation?
6. What is the tone of this poem?
7. How does this poem make you feel? What do you think is the purpose?

A Country of Jazz

Directions: After reading Langston Hughes’s poem “Jazzonia” and listening to a sample of jazz from the era of the Harlem Renaissance, answer the following questions.

1. How is this poem structured like a jazz song?

2. Describe the Harlem cabaret in this poem.

3. What are two allusions to women?

4. What is the effect of these allusions?

5. Explain if the poem is positive or negative in connotation.

6. What is the overall tone?

7. What is the purpose of the poem?

Lesson 11

The Hemingway Hero

Objectives

- To learn about Ernest Hemingway's life and his impact on modern literature
- To read and analyze "In Another Country"
- To analyze characteristics of the Hemingway code hero

Notes to the Teacher

It would be impossible to overstate Ernest Hemingway's impact on literature of the twentieth century and beyond. Numerous writers have tried, with more or less success, to imitate his style, including understated emotions and frequently terse, forceful sentences. His suicide in 1961 grieved a nation and concluded a life filled with both action and great writing.

Hemingway joined the Red Cross during World War I and was deployed to Italy, where he was wounded in the leg, an experience mirrored in "In Another Country." He was a journalist and a fiction writer; his greatest works include *A Farewell to Arms*, *The Sun Also Rises*, and, perhaps, *The Old Man and the Sea*. Also a man of action, Hemingway loved fishing in Cuba, big game hunting in Africa, and attending bull fights in Spain.

The Hemingway code hero is exemplified by Jake in *The Sun Also Rises* and by Frederic Henry in *A Farewell to Arms* and is also evident in the short story "In Another Country." The protagonist presents to the world a brave and unemotional front that masks sensitivity and vulnerability. Living in a naturalistic world, he faces the possibility of death and the near certainty of wounds (emotional, physical, or both) without flinching externally.

It is impossible to study American literature without taking a look at Hemingway. For many high school students, the best way to do this is through a short story, but more advanced classes benefit from a study of one of the novels. In this lesson, students first learn about Hemingway's life. They then read and discuss "In Another Country" and identify characteristics of a representative Hemingway hero.

Procedure

1. Ask students to describe what they think of as the life of a typical writer. (Students may suggest people like Henry David Thoreau reflecting in a cabin at Walden Pond or Nathaniel Hawthorne writing while also holding other jobs to support his family.) Distribute **Handout 28**, and have students use the Internet to research information.

Suggested Responses

1. Because of impaired vision, it was impossible for Hemingway to join one of the U.S. armed forces. He enlisted in the Red Cross and was sent to Italy, where he helped to attend to the wounded.
 2. Hemingway was wounded in the knee and had to be treated in Italy.
 3. The term refers to young people after World War I who seemed adrift in a world of disillusionment and alienation.
 4. Among Hemingway's greatest works are *The Sun Also Rises* and *A Farewell to Arms*. *The Old Man and the Sea*, written much later, is much shorter and is often taught today.
 5. Hemingway received several military awards. He was the recipient of a Pulitzer Prize for *The Old Man and the Sea*. In 1954, he was awarded the Nobel Prize in Literature "for his mastery of the art of narration, most recently demonstrated in *The Old Man and the Sea*, and for the influence that he has exerted on contemporary style."
 6. Hemingway enjoyed visiting Cuba and did deep-sea fishing there.
 7. In Spain, Hemingway liked to attend bullfights, which seem to mirror his view of life: facing danger and possible death with grace, skill, and no sign of fear.
 8. Hemingway went on an extended safari in Africa.
 9. Hemingway was married multiple times and experienced failed relationships.
 10. Hemingway shot himself in 1961. The reasons for this choice are left open to speculation.
2. Explain that Hemingway, like most authors, used experiences from his own life in his writing. A very young American man, he worked for the Red Cross in Italy during World War I. Ask students to imagine what that must have been like. (He would have seen casualties that previously he could only have imagined; the language would have been unfamiliar to him. There must have been a combination of adventure, terror, boredom, and constant uncertainty.)
 3. Explain that the short story "In Another Country" reflects Hemingway's experiences in Italy during World War I. Read aloud the first few paragraphs, and ask students to brainstorm their initial impressions. (The narrator seems to be recalling his experiences having medical treatment in Milan after being injured in war. The tone is quiet and resigned; the narrator does not complain about pain or discomfort. Every day he and other wounded men go to a hospital for physical therapy.)
 4. Ask students to read the rest of the story.

5. Distribute **Handout 29**, and ask small groups to discuss the questions.

Suggested Responses

1. The narrator had been wounded and was having physical therapy, so he was in a sense trapped in the city with very little to do.
 2. The narrator and his friends would go to local taverns, drink, and socialize; the atmosphere would have been somewhat foreign to them; the local people may have been ambivalent about the American presence.
 3. The hospital had machines to help with physical therapy. The time is the second decade of the twentieth century, when physical therapy was far less advanced than it is today. Many of the treatments were probably experimental and perhaps useless.
 4. The major was an officer in the Italian army whose hand had been wounded.
 5. The major found out that his wife died and seemed to be in a state of profound grief. He was surrounded by war and death, but this death was personal and struck him hard.
 6. The story states that death is inevitable, and it has a profound effect on the living.
6. Explain that we find many types of heroes in literature—epic heroes, tragic heroes, detectives that solve mysteries, brave sheriffs who bring criminals to justice. Hemingway developed a sort of protagonist often described as the Hemingway code hero. Although “In Another Country” is quite a short story, the protagonist demonstrates some of the characteristics of this hero. Distribute **Handout 30**, and use it to explain characteristics of Hemingway’s heroes.
- Hemingway’s heroes tend to be strongly masculine—soldiers or ex-soldiers, for example, or people who attempt to hunt or to catch big-game fish; beneath the tough exterior, the hero might tend to worry and have insomnia.
 - The hero is often wounded, a factor that causes him to preserve the invulnerable tough-guy appearance.
 - The hero notices things around him but may not react overtly.
 - Grace under pressure is one of the most important characteristics. Despite extreme circumstances, the hero does not crumble emotionally or physically.
 - The hero has personal principles that have nothing to do with religious faith, and he will not violate those principles.
 - For the Hemingway hero, there is no prospect of divine aid, and the universe is naturalistic, with a survival-of-the-fittest pattern.

7. Ask students to collaborate to complete the chart. (The narrator reflects Hemingway's experiences in the war and suffers his war wound without emotionalism as he submits to treatment; he befriends others who are being treated for injuries and maintains a calm demeanor despite stressful circumstances. Any emotions in the story are completely understated. The Italian major reflects the same characteristics; he has experienced great loss but goes ahead anyway.)

Advanced Placement Extension

Assign students to read *A Farewell to Arms*, *The Sun Also Rises*, or *The Old Man and the Sea* and to write essays in which they discuss the Hemingway hero as he is portrayed in the novel.

Interdisciplinary Connection

Have students work in groups to research and report on one of the following topics: the role of Italy in World War I; the role of the Red Cross in World War I; the lost generation of the 1920s; Hemingway's Nick Adams stories.

The Life of Ernest Hemingway

Directions: Use the Internet to research information about Hemingway's life, works, and interests.

1. How and where did Hemingway participate in World War I?
2. What wound did Hemingway experience?
3. What is the *Lost Generation*?
4. What were Hemingway's greatest and most enduring works?
5. What literary awards did he receive?

Hemingway's "In Another Country"

Directions: Use the following questions to discuss the story.

1. Why was the narrator in Milan at the time of the events in the story?

2. What did he and his friends like to do? Is this unusual?

3. What was the purpose of the treatments at the hospital?

4. Who was the major the narrator saw at the hospital?

5. What does the narrator learn at the end of the story?

6. What do you see as the story's theme?

Hemingway’s Heroes

Directions: Complete the chart with specific textual evidence about the protagonist in “In Another Country.”

Characteristic	Evidence in “In Another Country”
1. On the surface, a tough guy	
2. Wounded emotionally, physically, or both	
3. Observant	
4. Grace under pressure	
5. Loyalty and commitment to a personal set of values	
6. No expectation of help from a divine or natural force	

Lesson 12

William Faulkner's Unique Voice

Objectives

- To examine what we strive to keep and what we are able to release, as these choices influence character and theme in “A Rose for Emily”
- To explore William Faulkner’s narrative technique in “A Rose for Emily”
- To find connections between setting and theme in Faulkner’s imaginary town of Jefferson
- To apply Faulkner’s Nobel Prize acceptance speech as a tool in recognizing themes in “A Rose for Emily”

Notes to the Teacher

In “A Rose for Emily,” the narrator’s voice represents the views of the town of Jefferson, as can be seen in the use of “we” rather than “I” in his observations. Recognizing a few places where William Faulkner’s own poetic language shines through his use of a town spokesperson will allow students to discern what Faulkner himself thinks about Miss Emily. While the order of the story includes many flashbacks and is not conducive to an immediate sense of the chronology of events, the suspense that builds to the conclusion functions best in this back-and-forth narrative style. Cleanth Brooks, noted Faulkner scholar, gives his chronology for the story: 1852, Miss Emily is born; 1882, Miss Emily is thirty and still single; 1884, Emily’s father dies; 1884–85, Homer Barron arrives in Jefferson; 1885–86, Homer Barron dies; 1892–1901, Miss Emily teaches china painting; 1926, Miss Emily dies.¹

This lesson begins with a consideration of the ways people try to hold on to things both abstract and concrete. Students then read and discuss “A Rose for Emily,” which is included in many textbooks and is also available on the Internet. The advanced placement extension involves students with a much more difficult story, “That Evening Sun.”

Procedure

1. Distribute **Handout 31** as a pre-reading activity, and ask students to complete part A. Then have students share their answers to cover a variety of responses. (People usually try to hold on to things like money, love, youth, friends, and health; we try to get rid of bad memories,

¹Cleanth Brooks, *William Faulkner, Toward Yoknapatawpha and Beyond* (Baton Rouge: Louisiana State University Press, 1990), 383–84.

emotional baggage, and worn-out or useless items. Words associated with holding on to things include the following: *frugal*, *miser*, *selfish*, *careful*, *considerate*, *sentimental*, and *fearful*. Words associated with letting things go include *forgiveness*, *generosity*, *maturity*, *organization*, *understanding*, *carelessness*, and *tidiness*. Lead students to see that living involves both holding on and letting go.)

2. Ask students to complete part B of the handout.

Suggested Responses

1. Cupolas are small structures on the tops of buildings; they usually contain lights or bells.
 2. *Noblesse oblige* is the moral duty of those in higher social standing to act honorably and generously.
 3. Jalousies are blinds or shutters on windows; they can be adjusted to let in or keep out light.
 4. A cabal is a secret conspiratorial group.
 5. August individuals inspire awe and respect.
 6. Diffident people are shy or timid.
 7. Deprecation is strong disapproval.
 8. A tableau is a motionless scene.
 9. Something that is macabre causes sensations of dark horror.
 10. A cuckold is a married man whose wife is adulterous.
3. Have students read “A Rose for Emily.” Then point out that, like a longer piece of writing, the story is divided into sections or chapters. Ask students to identify the narrator of the story. (The narrator is an unnamed citizen of the town of Jefferson and cannot see into the minds of other characters. We can also hear Faulkner’s voice, especially in poetic and reflective passages.)
 4. Distribute **Handout 32**, and ask students to complete the exercises.

Suggested Responses

Part A.

1. Miss Emily is a tradition, a duty, an obligation, a monument, and an idol; she is tragic, serene, dear, impervious, tranquil, and perverse. Like all people, she is complex, with many different sides.
2. Lighthouses are found near oceans and other large bodies of water. Their purpose is to alert ships that shore is near. The lighthouse keeper is a strong image of serious strain.
3. The past often looks appealing once we have moved on from it. We tend to forget the bad parts. We cannot go back; the bottleneck stops us. We remember some things from the past

fondly and do not want to let them go. Miss Emily tries to hold on to the past, especially her family pride and the love she felt for her father.

4. Death steals from us. Miss Emily could not vanquish death.
5. Miss Emily wanted to hang on to her family pride. She held on to a decaying house, to her father's body, and finally to her lover's corpse after she killed him. Faulkner's attitude seems similar to that of the townspeople. There is something both horrible and monumental about Emily Grierson.

Part B.

Chronological order: Emily's father dies; she refuses to let his body be taken away; she begins dating Homer Barron, and the relationship appears serious; the cousins visit; Emily buys arsenic; she also purchases men's items; Homer returns and then disappears; there is a terrible smell around the house; Emily gives china-painting lessons; Emily dies and is buried. Townspeople respect the Griersons; they feel sorry for Emily when her father died, and they became critical of her affair with Homer. They thought she was suicidal, and they were too polite to say anything to her about the smell. At her funeral, they seem to have felt a combination of affection and curiosity.

Part C.

1. The long sleep of death conquers love. Faulkner describes this as a cuckolding which suggests that death won out over love in Miss Emily's struggle. The earlier foreshadowing event is when her father died and she would not allow them to bury him for days until she was forced to and finally collapsed with grief.
2. The section refers to the tomb, dust, fading, tarnish, rot, and fleshless grin.
3. The one-sentence paragraph contains the shocking surprise.
4. A wedding is one rite, shown by rose-colored décor, silver monogrammed items for a man, delicate crystal, and clothing (blend of male and female items). Death and placement in a tomb is the other rite, shown by the tomblike pall in the room and the acrid smell.
5. The images of decay and death combined with bridal décor set us up for the discovery of Homer Barron's body. Faulkner's use of time strengthens the shock value of the ending. The point of view is a strength because it enhances the suspense. We are drawn into the story, trying to piece together what is going on.

Part D.

The six truths of the heart, according to Faulkner, are love, honor, pity, pride, compassion, and sacrifice. Encourage open-ended discussion of examples in the story.

5. Lead a discussion of the story's themes, including the following ideas.
 - Living in the past is a lonely endeavor doomed to failure.
 - Adapting to change requires making crucial choices about what to keep and what to abandon.
 - Love without compassion and sacrifice is not love at all.

Then assign an essay analyzing the development of a theme in the story.

Advanced Placement Extension

Assign students to read Faulkner's story "That Evening Sun," and distribute **Handout 33** for them to complete individually. (Note: This activity is based on the text as it appears in the 1995 Vintage Books edition of *Collected Stories of William Faulkner*.)

Suggested Responses

Part A.

1. An adult narrator opens the story but then seems to drift back in time to speak for himself and his siblings as children. The three children do most things together and witness much of the action as a group.
2. Quentin Compson (age nine) is oldest, with sister Candace or Caddy (seven) next, and younger brother Jason (five). Quentin is the main narrator.
3. Characters outside the group of three siblings include their father (called Mr. Jason) and mother, Dilsey, Nancy, Jesus, Mr. Stovall, and a jailor.
4. The narrator was only nine years old, so there is a lot he did not understand.
5. Quentin sees but doesn't always understand what is happening. He and his siblings are often most concerned with their own rivalry. The children are often kept from hearing details that are "too adult." Quentin often says more than he realizes, because he is naïve. The children do not understand, but we do.
6. The children do not realize that the story Nancy tells is about herself. The children's curiosity grows when anyone is told to hush. This also gets our attention, and we fill in what might have been said. The innocence of the narrators means none

of the events get left out or doctored. We see details that allow us to conclude that the parents' marriage is in trouble, and that there are racist double standards in Jefferson. We see that Nancy is crazy with fear and has been in trouble for some time because of her sexual conduct with Mr. Stovall, a church deacon. This narrator also generates uncertainty in the reader regarding how to interpret the events and characters.

Part B.

Essays should give examples of limitations and effects of a naïve child observer. Quentin and his siblings are not told everything, and euphemisms are used. The naïve narrator leads readers to feel that the children should not be witnessing these events. We realize Jefferson has problems. While Nancy strives to find protection from the consequences of her actions, we realize that she would even use the three children to protect her from her enraged lover. The fact that the children do not see their danger intensifies our feeling of horror. The parents of the children appear unable to provide examples of positive adult behavior. We see their children name-calling and doing what they please with only a few weak protests and threats of punishment from their father. We see a dysfunctional family and a racist town through the eyes of three children not yet able to understand the crumbling moral structure around them.

Preparing to Read “A Rose for Emily”

Part A.

Directions: Record your thoughts in response to the following questions.

1. Make a list of the things people usually try to hold on to. What words do we use for people who hold on to things?
2. Make a list of the things people willingly let go. What words do we use for people who let things go?
3. How and why do we try to hold on to things? What are some ways to let go?
4. What things can we keep for our lifetime?
5. What things do people have to let go? What things are better to let go?
6. Are more of the things we want to keep tangible or intangible? Give examples of each.

Part B.

Directions: The following terms appear in William Faulkner's short story. Define each one.

1. cupolas
2. *noblesse oblige*
3. jealousies
4. cabal
5. august
6. diffident
7. deprecation
8. tableau
9. macabre
10. cuckold

Analyzing “A Rose for Emily”

Part A.

Directions: Use the following questions to discuss characterization and themes.

1. List phrases and words that are used in the first, third, and fourth sections to describe Emily Grierson. How can one person be all of these things?
2. The narrator compares Miss Emily to a lighthouse keeper. Where are lighthouses usually located? What is their purpose? What does the comparison imply about Miss Emily?
3. What does section 5 say about the past? Why are the Confederate soldiers in their old uniforms important to the story?
4. Section 5 describes death as a “long sleep that outlasts love.” What does this mean? Did Miss Emily vanquish death, just as she was able to vanquish the town officials trying to collect her taxes?
5. What did Miss Emily want to keep? What did she actually keep? What do you think William Faulkner felt and thought about Miss Emily?

Part B.

Directions: The chart below lists events from the story. Identify the townspeople's responses to the events, and indicate if the responses come from the whole town or from specific groups. Then number the events in chronological order.

Emily's Event	Responses of Townspeople
_____ Emily's funeral	
_____ Emily's father's death	
_____ Emily's refusal to let her father be buried	
_____ A bad smell at Emily's house	
_____ Homer Barron and Emily date	
_____ The purchase of rat poison	
_____ Emily and Homer keep going out	
_____ The visit of the Alabama cousins	
_____ Emily's purchase of men's items	
_____ Homer's return and disappearance	
_____ The china painting lessons	

Part C.

Directions: Read the last section of the story again. Then answer the following questions.

1. What conquers love in this passage? Was Miss Emily able to hold on to love? What earlier event in the story foreshadows the ending?
2. List all the references to decay that you find in this passage. What do they suggest?
3. Why does one of the paragraphs consist of just one sentence?
4. What two important rites are combined in the scene we find inside the sealed room? What details suggest these rites?
5. How did Faulkner use the last five paragraphs to set us up for what we find in the room sealed for forty years? How effective is Faulkner's use of point of view and time?

Part D.

Directions: Use the Internet to find and read Faulkner's Nobel Prize acceptance speech, and pay special attention to paragraphs 3, 4, and 5. Identify the six truths of the heart that Faulkner believed must be part of any good story. Find an example of each of the six in "A Rose for Emily."

William Faulkner's "That Evening Sun"

Part A.

Directions: Carefully read "That Evening Sun," and answer the following questions.

1. What group does the narrator speak for? Who is included in the "we"?
2. Give the names and ages of the people in the narrative group.
3. Identify the characters who are not part of the group.
4. How would you describe the narrator's viewpoint?
5. What are the narrator's limitations?
6. How do the limitations affect the story as a whole?

Part B.

Directions: Write an essay in which you explain how William Faulkner's choice of narrator in "That Evening Sun" affects the reader's involvement and understanding of themes.

Lesson 13

F. Scott Fitzgerald and the Jazz Age

Objectives

- To determine themes and analyze their development over several texts
- To analyze F. Scott Fitzgerald's methods of character development

Notes to the Teacher

F. Scott Fitzgerald not only defined the “The Jazz Age” but also lived it. He was a best-selling novelist by the age of twenty-four, lived a passionate and sometimes reckless life, and died at the age of forty-four of a heart attack in Hollywood. Francis Scott Key Fitzgerald was born in St. Paul, Minnesota, in 1896. His family's finances were in constant turmoil. Throughout school, Fitzgerald was an average student who spent a lot of time playing sports, acting, and writing. In 1913, however, he was accepted to Princeton, and in 1917, he joined the army but was disappointed that his assignments remained stateside. In 1918, during a posting in Montgomery, Alabama, Fitzgerald met Zelda Sayre, the daughter of a wealthy judge, and was smitten with the eighteen-year-old free spirit. In 1919, Fitzgerald had to return to New York, but Zelda did not go with him. She refused to marry him because Fitzgerald could not provide for her the lavish lifestyle she wanted.

Later that year with the publication of *This Side of Paradise*, Zelda accepted his marriage proposal. The Fitzgeralds began a whirlwind life and became the most popular couple among New York socialites. Fitzgerald's success continued with the publication of *The Great Gatsby* in 1925. Although sales were disappointing, Fitzgerald achieved the artistic vision he had for the novel, and it garnered wide critical acclaim. During the next few years, he and Zelda continued a life of luxury, living in the United States and in France.

As Zelda's escapades and alcoholism escalated, Fitzgerald's work suffered. She was in and out of mental hospitals, and he began writing for the movies. During the last few years of his life, Fitzgerald suffered the effects of years of alcoholism and depression. While Zelda was institutionalized on the east coast, he was not able to renew his contract with MGM Studios and lost his only dependable income source. With no financial resources and an unfinished novel, *The Last Tycoon*, Fitzgerald collapsed and died of a heart attack in 1940. Zelda died seven years later trapped in a fire in a North Carolina asylum.

This lesson focuses on excerpts from Fitzgerald's essay "The Crack-Up" and from his novel *The Great Gatsby* and on the short story "Winter Dreams," which is frequently included in high school textbooks and is also available on the Internet. The short story appeared in *Metropolitan Magazine* in 1922, and its themes of wealth, youth, and passion are reflected in *The Great Gatsby* (1925). Fitzgerald wrote "The Crack-Up" as the first of a three-part series for the February, March, and April 1936 issues of *Esquire* magazine. Many of his contemporaries were surprised by his confessions; Ernest Hemingway called the piece public whining. This lesson can be used as a brief study of F. Scott Fitzgerald or as an introduction to a longer study of *The Great Gatsby*.

Procedure

1. Have students journal for a few minutes about how they see themselves in five, ten, fifteen, or twenty years. It is challenging for students to complete this activity past the ten-year mark; allow them to have fun with the activity. Encourage them to dream big as they think about their lives. After the journaling, allow volunteers to share some of their ideas. Ask students to review what they wrote and, as a class, to list what they need to do to make their dreams reality. (They may discuss ideas like continuing their education, moving to another place, getting better grades, postponing marriage, and taking calculated risks.)
2. Give students background information on F. Scott Fitzgerald's life, including his meteoric rise to celebrity and wealth, his relationship with Zelda, his jet-set lifestyle, and the eventual breakdown of his physical and mental health. Share the title of his essay "The Crack-Up," and ask students what it suggests. (Some may think of an automobile accident, while others might envision more symbolic interpretations, the ones Fitzgerald actually intended.)
3. Distribute **Handout 34**, and read the excerpt aloud. Follow with whole-class discussion of the questions.

Suggested Responses

1. Fitzgerald defines life as a breaking-down process. This is not the perspective of most young people, but the view is realistic, since everyone is eventually breaking down toward death.
2. Fitzgerald presents intelligence as the ability to consider opposing thoughts and continue to function at the same time.
3. As a young man, he was optimistic and believed that anything was possible and that he could make great things happen; as he wrote this essay, he realized that he was, in fact, breaking down.

4. Assign students to read “Winter Dreams.” (The story can be found in most high school literature anthologies and on the Internet. It is lengthy, so you may want to have the class work with it section by section.) Distribute **Handout 35** for note-taking.

Suggested Responses

Part 1

1. The other caddies tend to be poor, and caddying is a source of income; Dexter caddies for pocket money because his family supports him financially.
2. In fall, Dexter dreams about the future; in winter, he feels sad; spring brings rebirth, and summer is a time for fun.
3. Dexter’s vivid imagination has constructed a glimpse into what is possible for him. He no longer wants to be second; he wants to be in charge of his destiny.
4. Dexter is stunned by Judy’s beauty; he is attracted to her electric vitality, particularly her smile, which is “blatantly artificial—convincing.”
5. Judy is arrogant and rude to the nurse and to Dexter; she treats them as if they are beneath her.
6. Dexter knows he will not earn that amount of money elsewhere, and he is a favorite of the golfers. A “strong emotional shock” requires an equally strong reaction.

Part 2

1. As a businessman, Dexter puts forth the extra effort that differentiates his business. He provides the service of laundering fine woolen golf stockings and becomes successful.
2. Dexter feels out of place at first because he is no longer the caddy. He is described as feeling like a trespasser, then having a feeling of “tremendous superiority.”
3. In the first section, Judy’s smile is artificial and preposterous for an eleven-year-old; in part 2, it is full of life and vitality, but also insincere. As a woman, Judy knows how to use her smile.
4. The song symbolizes Dexter’s lower socioeconomic class. Now that he is a member of the wealthy class, the tune symbolizes life and a glamorous present.
5. Life is great right now for Dexter. He has money, influence, financial freedom, and the opportunity to become closer to Judy. Within his grasp is the glamorous life he had only dreamed about.

Part 3

1. Even though Dexter is wealthy, he comes from less than wealthy stock. His children will one day be “careless,” but he must keep up set patterns to maintain any ground he gains. He also does not want people to recognize him as the former caddy in Black Bear, so he speaks from a fake biographical script.
2. Dexter defines his identity as a man who makes money; Judy smiles at him and seals their union. This fulfills Dexter’s longing for her since he was a boy.

Part 4

1. Judy is the manifestation of Dexter’s dreams, and he is blinded by her passionate energy. She does not require any intellectual pursuits; she is described as an opiate, a drug in which Dexter can lose himself.
2. Judy is driven by her own desires for her own benefit. She does not fit the mold of a traditional woman.
3. Judy’s voice startles him. She left another man to talk to Dexter—not an uncommon practice for her. It seems she is bathed in gold. Her skin, headband, and shoes radiate the color that symbolizes wealth and influence. She reminds Dexter of the life he will not have with Irene Scheerer.
4. Dexter is rendered speechless. Judy has always been the embodiment of his dreams. She brings out of him every emotion he has ever experienced, and he feels ownership of her. When he accepts her invitation to come inside her house, it is as if he is entering the world of wealth and privilege again.

Parts 5 and 6

1. Dexter is callous and uncaring in his treatment of Irene and of himself. He does not seem to care about anything except the one month Judy remained faithful. He joins the army as an escape from all the “tangled emotion” Judy brought to his life.
2. The United States was involved in World War I, and military service provided a vehicle of escape.
3. After learning that Judy became a depressed, dejected housewife, Dexter sinks into this rich lounge and laments the loss of his dream. The symbolic colors of pink and gold represent the destruction of what he chased since he was a boy. The line is also reminiscent of his thoughts the night he swam and noticed the fish jumping, the stars shining, and the lights around the lake gleaming. It was a scene he would never see again. Unknowingly, Dexter foreshadowed the downfall of his dream. He became an unfeeling, callous man.

5. Point out parallels between Dexter's fascination with Judy and Fitzgerald's experiences with Zelda, and explain that this type of relationship also plays a role in his novel *The Great Gatsby*. Distribute **Handout 36**, and ask students to complete the exercise.

Suggested Responses

1. Both stories deal with men who become obsessed with women who seem completely desirable and perhaps unattainable.
2. In *Gatsby*'s mind, Daisy becomes an embodiment of perfection, no longer the limited human woman that she really is.
3. When we put someone on a pedestal of this type, we divinize the person and hence cease to really know her or him.
4. Both Dexter and *Gatsby* are personas for Fitzgerald himself.

Advanced Placement Extension

Assign students to read *The Great Gatsby* or *Tender Is the Night* and to relate the work to what they learned from "Winter Dreams" and the excerpt from "The Crack-Up."

Interdisciplinary Connection

Have students research the Lost Generation of the post-World War I era and relate their findings to the lives of F. Scott and Zelda Fitzgerald.

F. Scott Fitzgerald's "The Crack-Up"

Directions: Read the following excerpt from F. Scott's Fitzgerald's "The Crack-Up," and answer the discussion questions.

Of course all life is a process of breaking down, but the blows that do the dramatic side of the work—the big sudden blows that come, or seem to come, from outside—the ones you remember and blame things on and, in moments of weakness, tell your friends about, don't show their effect all at once. There is another sort of blow that comes from within—that you don't feel until it's too late to do anything about it, until you realize with finality that in some regard you will never be as good a man again. The first sort of breakage seems to happen quick—the second kind happens almost without your knowing it but is realized suddenly indeed.

Before I go on with this short history, let me make a general observation—the test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function. One should, for example, be able to see that things are hopeless and yet be determined to make them otherwise. This philosophy fitted on to my early adult life, when I saw the improbable, the implausible, often the "impossible," come true. Life was something you dominated if you were any good. Life yielded easily to intelligence and effort, or to what proportion could be mustered of both.

1. How does Fitzgerald define the process of life? What do you think about his ideas?
2. How does Fitzgerald define intelligence?
3. How does Fitzgerald's philosophy of life, discovered as a young adult, differ from his later thoughts?

Comprehension Questions about “Winter Dreams”

Directions: Answer the following comprehension questions as you read F. Scott Fitzgerald’s “Winter Dreams.”

Part 1

1. How does Dexter Green’s reason for caddying contrast with that of the other caddies?
2. It is common for writers to use the seasons as symbols. What do you think fall, winter, spring, and summer represent in the story?
3. How does imagining the defeat of Mr. T. A. Hedrick change Dexter? What is the significance of this imaginary event?
4. Describe Dexter’s attraction to eleven-year-old Judy Jones.
5. What do you think about Judy’s treatment of the nurse and Dexter?
6. How does Dexter’s decision to quit affect him?

Part 2

1. What makes Dexter's laundry business successful?
2. How is Dexter affected by the invitation to play golf at the Sherry Island Golf Club?
3. Contrast Judy's smile in part 1 and in part 2. How has it changed?
4. Discuss the symbolism of the piano tune.
5. Discuss the significance of the repetition of the following line: "There was a fish jumping and a star shining and the lights around the lake were gleaming."

Part 3

1. Why must Dexter adhere to patterns of conformity?
2. Judy admits being disappointed that a potential lover told her he was not rich. Why does Dexter fall so passionately for someone like her?

Part 4

1. Why does Dexter consistently excuse Judy's treatment of him?
2. How might Judy be a symbol of a modern woman?
3. Soon after Dexter makes plans to marry Irene Scheerer, he sees Judy at the University Club. Discuss the symbolism and imagery of Judy's appearance.
4. How does Dexter react to Judy's surprise marriage proposal?

Parts 5 and 6

1. What do you think about Dexter's dismissal of Judy's short-term commitment?
2. Why does Dexter join the military?
3. Discuss the significance of the following quote from part 6: ". . . he lay down on his lounge and looked out the window at the New York sky-line into which the sun was sinking in dull lovely shades of pink and gold."

***The Great Gatsby*—F. Scott Fitzgerald’s Masterpiece**

Directions: Read the excerpt from chapter 5 of F. Scott Fitzgerald’s novel *The Great Gatsby*, and answer the discussion questions that follow.

As I went over to say good-by I saw that the expression of bewilderment had come back into Gatsby’s face, as though a faint doubt had occurred to him as to the quality of his present happiness. Almost five years! There must have been moments even that afternoon when Daisy tumbled short of his dreams—not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything. He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way. No amount of fire or freshness can challenge what a man can store up in his ghostly heart.

As I watched him he adjusted himself a little, visibly. His hand took hold of hers, and as she said something low in his ear he turned toward her with a rush of emotion. I think that voice held him most, with its fluctuating, feverish warmth, because it couldn’t be over-dreamed—that voice was a deathless song.

They had forgotten me, but Daisy glanced up and held out her hand; Gatsby didn’t know me now at all. I looked once more at them and they looked back at me, remotely, possessed by intense life. Then I went out of the room and down the marble steps into the rain, leaving them there together.

1. What similarities to “Winter Dreams” do you notice?
2. What images of Daisy did Gatsby create? Compare them to the images of Judy in “Winter Dreams.”
3. What can happen when we put people on pedestals?
4. Why do you think Dexter and Gatsby each focused on one woman?

Lesson 14

Carl Sandburg and “Chicago”

Objectives

- To read, analyze, and appreciate “Chicago”
- To recognize the use of apostrophe and personification
- To write an original poem modeled on Carl Sandburg’s “Chicago”

Notes to the Teacher

The poetry of Carl Sandburg (1878–1967) is full of grit. His images are those of industry and hard work, and he focuses on everyday people. This should come as no surprise when one learns of Sandburg’s humble beginnings. At an early age, Sandburg left school and worked several jobs to make ends meet. In 1898, he left to serve his country in the Spanish-American War, though he never saw the battlefield. In 1919, Sandburg ended up back in Illinois where he began his literary career writing children’s stories, biographies, and poems. By the time of his death in 1967, Sandburg had amassed three Pulitzer Prizes and earned his place in the pantheon of American literary icons.

Sandburg’s willingness to focus on what many people considered the derelicts or pariahs of society is one of his most enduring qualities. “Chicago” was published in 1916 to a generation of readers ready to embrace a new kind of poetry. When juxtaposed with contemporaries such as Ezra Pound and T. S. Eliot, Sandburg appears almost elementary. Like Walt Whitman, he was the people’s poet, allowing for all walks of life to experience his poetry.

In this lesson, students study Sandburg’s famous poem “Chicago,” which was written at a time when child-labor laws and environmental regulations did not exist. Knowing this helps give the poem an organic, earthy feel. The poem is a free-verse celebration of the realities of the city of Chicago.

This lesson first asks students to use the Internet to find and share pictures of Sandburg’s city as he would have seen and experienced it during the first quarter of the twentieth century. After establishing a base, students then read and interpret “Chicago”; they discuss the uses of apostrophe and personification. Lastly, students have the opportunity to celebrate their own city or town by writing their own poems. Although many textbooks include “Chicago,” the poem is included on **Handout 37** so that students can make annotations.

Procedure

1. Ask students to use the Internet to find and print pictures of Chicago at the end of the nineteenth and beginning of the twentieth century. Have them mount the pictures on construction paper and write down words and phrases that the pictures evoke. Follow with discussion. Lead the class to see that Chicago was one of the major cities in the United States. It was a giant in industry; job availability drew new immigrants as well as African Americans from the South. The city was exciting but also rife with crime, poverty, and political corruption. Ask students to post the mounted photographs on the walls of the classroom.
2. Distribute **Handout 37**, and ask students to read the poem and highlight specific images. Then ask the class to relate the poem to the story of the city of Chicago as it is revealed in the pictures students collected as part of the lesson's first procedure. Lead the class to see that Sandburg celebrates Chicago, but he does not romanticize it. (He begins with industry and emphasizes power rather than beauty. He acknowledges crime and violence but revels in the sheer vitality of the place.)
3. Point out that, like Walt Whitman in the previous century, Sandburg utilized free verse. The poem is rhythmic, but it does not have regular meter or rhyme. Distribute **Handout 38**, and ask students to complete the exercise.

Suggested Responses

1. The tone is celebratory, even triumphant. Sandburg celebrates all of Chicago's people and directs neither disrespect nor disapproval at any of them.
 2. The poem centers on and celebrates people in the working classes. He endows segments of the population which are often considered downtrodden with strength and vitality.
 3. The entire poem is an apostrophe addressing the city of Chicago as "you," as if the city itself could listen and respond to the speaker.
 4. Sandburg personifies the city as a living and breathing entity, capable of work, immorality, thought, and laughter.
 5. The poem has a kind of circular structure and ends where it began. The free verse is appropriate to the subject matter. It also uses parallel structures as Sandburg catalogs characteristics and people of Chicago.
4. Distribute **Handout 39**, and explain the assignment. Clarify by referring to Sandburg's poem. For example, his city is Chicago, he nicknames it "Hog Butcher for the World," and he acknowledges evils and

crimes. He also points out that the city is proud, strong, and dynamic. He personifies it as laughing, and he repeats a series of words ending in *-ing*. Ask students to work on the graphic organizer, and allow them to give each other ideas. Explain that students can use Sandburg's poem as a model, and the results should approximate Sandburg's in length and must include apostrophe and personification. Establish a deadline for the final results. (Note that this assignment can be expanded into a full-blown multimedia project.)

Advanced Placement Extensions

1. Ask students to juxtapose Carl Sandburg's poem with an excerpt from Walt Whitman's *Song of Myself*. Any section of Whitman's poem will work well; however, part 15 may be especially effective because it deals with all walks of life: from prostitutes to the president of the United States. Assign a formal essay summarizing results of the comparison and contrast.
2. Assign students to read sections of Sandburg's *The People, Yes* and to compare and contrast it with "Chicago."

Interdisciplinary Connection

Point out that Carl Sandburg had Socialist sympathies. Have students research and report on his political views and on ways they are manifest in his work.

Carl Sandburg's "Chicago"

Directions: Read the poem, and underline images relevant to the city of Chicago.

Chicago

Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders:

They tell me you are wicked and I believe them, for I have seen your
painted women under the gas lamps luring the farm boys.
And they tell me you are crooked and I answer: Yes, it is true I have seen
the gunman kill and go free to kill again.
And they tell me you are brutal and my reply is: On the faces of women
and children I have seen the marks of wanton hunger.
And having answered so I turn once more to those who sneer at this my
city, and I give them back the sneer and say to them:
Come and show me another city with lifted head singing so proud to be
alive and coarse and strong and cunning.
Flinging magnetic curses amid the toil of piling job on job, here is a tall
bold slugger set vivid against the little soft cities;
Fierce as a dog with tongue lapping for action, cunning as a savage pitted
against the wilderness,
Bareheaded,
Shoveling,
Wrecking,
Planning,
Building, breaking, rebuilding,
Under the smoke, dust all over his mouth, laughing with white teeth,
Under the terrible burden of destiny laughing as a young man laughs,
Laughing even as an ignorant fighter laughs who has never lost a battle,
Bragging and laughing that under his wrist is the pulse, and under his
ribs the heart of the people,
Laughing!
Laughing the stormy, husky, brawling laughter of Youth, half-naked,
sweating, proud to be Hog Butcher, Tool Maker, Stacker of Wheat,
Player with Railroads and Freight Handler to the Nation.

—Carl Sandburg

Apostrophe and Personification in “Chicago”

Directions: Read the definitions, and answer the questions.

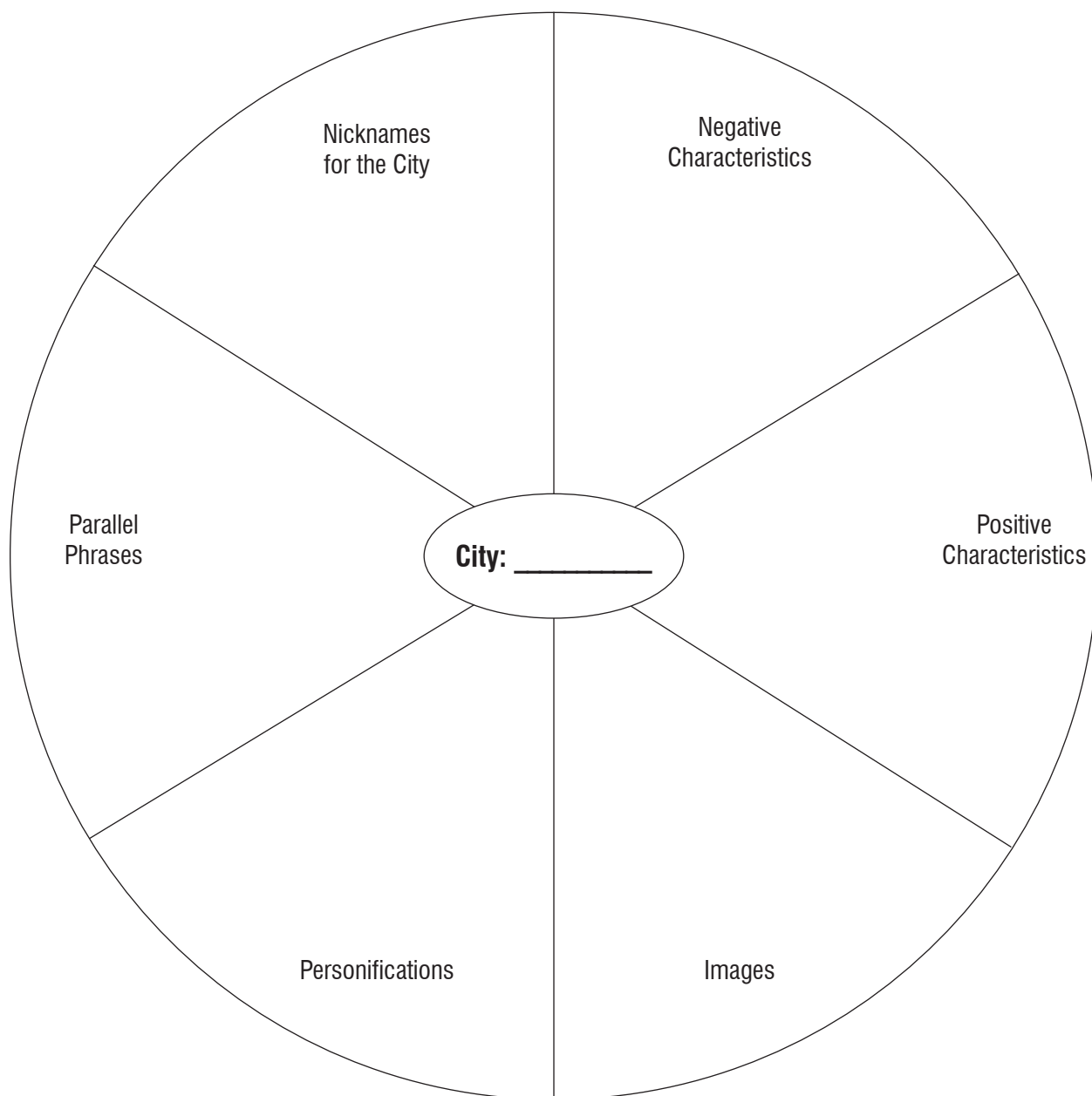
Apostrophe—not to be confused with the punctuation mark; the act of addressing something or someone that is not physically present and cannot respond

Personification—a figure of speech in which abstractions, animals, ideas, or inanimate objects are given human traits or abilities

1. What attitude does the poem express toward the city of Chicago?
2. What images prove that Sandburg was writing for the common people, not just for literature classrooms?
3. Cite examples of apostrophe within the poem.
4. Provide examples of personification in the poem.
5. Describe the poem’s structure. How does it begin and end?

This Is My Town

Directions: Imitate Carl Sandburg, and write a poem about the town or city where you live or have lived. Use the graphic organizer to generate ideas.



Lesson 15

Robert Frost: Short Lyrics

Objectives

- To analyze three of Robert Frost's shorter poems
- To acquire insight into Frost's uses of nature imagery

Notes to the Teacher

New England poet Robert Frost dominated much of twentieth-century American poetry. He won four Pulitzer prizes, and he was a much applauded reader at the inauguration of President John F. Kennedy in 1961. Frost wrote hundreds of poems, both long and short, and is eminently readable, not characterized by erudite allusions or difficult diction and syntax. His work was immensely popular during his lifetime. Nature is usually at the core of his poems and often leads to insights about human nature and life in general. Despite his readability and commitment to nature, Frost was not a romantic poet. His themes tend to be realistic rather than idealistic, and he sometimes borders on cynicism and even despair.

This lesson focuses on several of Frost's most popular short poems, which are not likely to scare away poetry-leery students at their first glance. "Nothing Gold Can Stay" figures in S. E. Hinton's *The Outsiders*, which students may have read when they were younger. The poem celebrates beauty, youth, and innocence but also acknowledges their transience. "The Road Not Taken" uses a fork in a forest path to comment on the importance of choices, a topic relevant to everyone, but especially to high school students on the cusp of making important decisions regarding their post-high school lives. "Stopping by Woods on a Snowy Evening" begins with an idyllic winter scene but ends with dark undertones.

The three poems are frequently included in American literature texts and are readily available on the Internet.

Procedure

1. Explain that Robert Frost was a twentieth-century poet with a very wide reading audience, including both university scholars and less academic people who enjoyed Frost's uses of nature and understandable language. His poems are characterized by regular rhythms and often use rhyme patterns.
2. Ask students to read "Nothing Gold Can Stay." Then focus on the first line, and ask students what it means. (When trees first begin to bloom

in spring, the foliage is more gold than green; the flowering stages of trees are often very beautiful but pass quickly. Spring flowers are often partly or totally yellow or golden in color.)

3. Ask students what spring has to do with the story of the Garden of Eden. (In the story from Genesis, Eden was a place of perfect beauty and innocence, but, like the first green of spring, Eden did not last.)
4. Ask students to describe the effect of the poem's last line. What is Frost pointing out in this poem? (We cannot grab onto moments of beauty and innocence and make them last, but we can take time and attention to appreciate them while they are present. Knowing that the blossoms on the tree cannot last long does not diminish their worth or reduce the enjoyment they bring us. Childhood should be enjoyed, but children also have to grow up.)
5. Distribute **Handout 40**, and ask students to discuss the scenarios in small groups.

Suggested Responses

1. The choice can have both short-term and long-term results, including frequency of visits home, the possibility of knowing many or few people, diverse opportunities, post-college opportunities, and choices of friends and perhaps a spouse. Even if the student first chose one and then, after a year, decided to transfer, the freshman experience cannot be retrieved once it is over.
 2. The choice will affect the kind of practice drills Tim will have to do as well as possible types of injuries. If the track team goes to state and Tim chose baseball, he will miss out, and vice versa.
 3. The first choice might be faster but more hectic; the second could be more relaxing but also frustrating because of stop signs and traffic lights. If there is a major collision on one of the routes at Alice's commute time, her choice could have dramatic consequences.
 4. The puppy could be a very long-term gift and provide both companionship and enjoyment. It would also involve responsibilities and future expenses. The water park would provide immediate fun and, hopefully, a happy memory, but then it would be part of the past.
6. Have students read "The Road Not Taken." Ask them what it has to do with the situations on **Handout 40**. (The speaker, like the individuals described on the handout, had a choice between two different paths, both of which were good. Looking back, he can see the importance of the one he chose in shaping the rest of his life. He feels that choices, once made, cannot be completely unmade.)

7. Designate each of the four sides of the room as one of the seasons of the year, and ask students to get up and stand by the wall that represents the season that is their favorite. If the result is unbalanced, ask some to switch to a second-favorite season. Then ask students to work together to formulate five reasons to love their favorite season and to record those reasons on the board, newsprint, or art paper. (Note: If you live in an area with little seasonal variation, students may need to rely on their past experiences or on imagination.) Share results.
8. Highlight the reasons to love winter. Then have students read “Stopping by Woods on a Snowy Evening.” Ask volunteers to describe the events in the poem. (The speaker is driving a horse-drawn cart when he stops to watch a lovely scene of snow falling in a wooded area; then the speaker, recognizing other responsibilities, moves on.)
9. Distribute **Handout 41**, and have students work in small groups to complete it.

Suggested Responses

1. “Nothing Gold Can Stay” begins with the first golden colors of spring, which delight the speaker even though they do not last long. He connects the golds of spring with Eden and innocence, neither of which can last. Innocence is displaced by experience.
2. “The Road Not Taken” begins with a forest scene in either spring or fall and a path that forks in two different directions. The speaker is curious and must make a choice. The speaker uses that incident as a symbol of choices and their importance.
3. “Stopping by Woods on a Snowy Evening” uses a snowy forest scene, which the speaker admires and finds attractive. It is a very dark evening. Only with regret does he resume his journey to his responsibilities. The speaker seems tired, and the repetition in the last line gives the word *sleep* dark undertones.

Advanced Placement Extension

Have students read Robert Frost’s “Desert Places” or “Acquainted with the Night.” Direct them to write analytical essays in which they discuss his uses of imagery to convey themes.

Interdisciplinary Connection

Assign multimedia projects to interpret “Nothing Gold Can Stay,” “The Road Not Taken,” or “Stopping by Woods on a Snowy Evening.” Tell students to include relevant images and audio, as well as the text of the poem.

Choices, Choices

Directions: Describe effects of a person's choice in each of the following situations.

1. A high school senior has been accepted and been awarded full scholarships to two colleges. One is a prestigious university in the state capital, only a few hours by car from home. The other, equally prestigious, is much farther away in an area the student has always found interesting.
2. Tim has found that during the spring term he can join either the varsity track or the varsity baseball team, but he cannot do both. He and three of his friends make an almost unbeatable relay team. On the other hand, he is also an outstanding pitcher.
3. To get from home to work, Alice can take several suburban streets to a major highway with an exit near her office. She can also avoid the highway and stick to the smaller streets.
4. Nine-year-old Kerry had two major items on his birthday wish list. One was a black lab puppy; the other was a weekend trip to a nearby water park. His parents can afford one but not both, so he has to choose.

Robert Frost and Nature

Directions: Fill in the chart to analyze Robert Frost’s uses of nature in three poems.

Poem	Nature Images	Speaker’s Responses	Insights into Life
1. “Nothing Gold Can Stay”			
2. “The Road Not Taken”			
3. “Stopping by Woods on a Snowy Evening”			

Lesson 16

Robert Frost's Longer Poems

Objectives

- To recognize differences between lyric and narrative poems
- To analyze “Mending Wall” and “Out, Out—”

Notes to the Teacher

Lyric and narrative poems are not opposites; many lyric poems include some kind of story, and narrative poems often have lyrical elements. In general, lyric poems aim to convey experiences, thoughts, and feelings; narrative poems tell stories. Robert Frost's vast body of work includes both types.

If your students have studied some of his shorter poems, you have probably already acquainted them with some background, including Frost's immense popularity, his reputation as a New England poet (associated closely with New Hampshire and Vermont), and the fact that he won four Pulitzer Prizes.

“Mending Wall” tells the story of a farmer who goes out each spring to meet his neighbor and mend the stone walls or fences that separate their properties. The poem balances two ideas—that walls seem fated to collapse and that walls are essential. It can be read on a literal level, as it tells of farmers mending the amazing stone walls that separate properties in much of New England and other places where the soil is very rocky. It can also be read symbolically as a discussion of people's personal boundaries.

“Out, Out—” depicts an accident in a busy New England farmyard. Farm tools and machinery are essential and can be dangerous. A boy has an accident with a saw and severs his hand; then he dies. At the end of the poem, the other people do not indulge in grief, but, seeing that there is nothing to be done for the boy, simply get back to work. The title alludes to the famous soliloquy in *Macbeth* right after the death of Lady Macbeth.

In this lesson, students learn characteristics of lyric and narrative poetry. They then read and analyze the poems, both of which are frequently included in American literature textbooks and are also readily available on the Internet. You may find it useful to acquire images of stone fences.

Procedure

1. Acquaint students with the characteristics of lyric and narrative poetry, and point out that some poems include characteristics of both types. Clarify that epics like *The Odyssey* are narrative poems, as are ballads.

2. If possible, display one or more pictures of New England's amazing stone fences. Then ask the students to read "Mending Wall." Point out that the poem includes a narrative, and it can also be classified as a dramatic monologue.
3. Distribute **Handout 42**, and have small groups discuss the questions.

Suggested Responses

1. Stones and rocks are dislodged by the freezing and thawing of the ground and perhaps by wind and precipitation, as well as by people such as hunters crossing the property.
 2. The fences were originally constructed to keep farm animals from wandering off; these two farmers grow trees, so they do not really have to worry if the fences are intact.
 3. The narrator mentions a concern about a wall's purpose, whom it includes and whom it excludes. He seems to have shifted from thinking about the stone wall he and his neighbor are repairing to a more philosophical issue.
 4. The neighbor uses the same phrase twice to assert the importance of the fence. He believes that it is essential to harmony in the neighborhood.
 5. The stone walls can represent people's boundaries. As the narrator says, we need to think about whom we are trying to barricade into and outside of our lives. On the other hand, it is also important to respect other people's boundaries and to require the same respect from others.
4. Distribute **Handout 43**, and ask students to complete it individually. Follow with open-ended discussion. (Fences show property boundaries and keep pets and small children from wandering; they also help to keep lawns from being worn away by pedestrians. Prison walls keep inmates from escaping and protect them from each other, as well as from outsiders. We often try to wall in relationships that are important to us and to wall out things that seem threatening or dangerous.)
 5. Ask students to read "Out, Out—," or read the poem aloud to them. Point out that the poem tells a sad story. Ask students to summarize it. (A boy working on a New England farm accidentally cuts his hand off with a saw and dies under anesthetic. No one around him takes time to grieve; instead, they go back to work.)
 6. Distribute **Handout 44**, and have small groups complete it.

Suggested Responses

1. The setting is a farmyard, probably in New Hampshire, and people are working. The atmosphere is busy but not hectic; this is just work as usual. The landscape is stunning, but the people seem hardly aware of it. The only sign of danger is the sounds of the saw. Frost uses onomatopoeia, and the saw seems vicious.
2. The narrator wishes the work had stopped just a few minutes earlier. Then the accident would not have occurred, and the boy would not have died.
3. The boy was clearly in shock and unable to believe what just happened.
4. The other people were certainly also shocked, and it is true that there was nothing they could do for the poor dead boy. One feels that there should be tears and sorrow; on the other hand, returning to one's usual work can be a way of coping.
5. In the play, Macbeth regrets his wife's death, but he has come to see life itself as meaningless. Lady Macbeth, he says, died too soon; certainly, that is true of the boy in the poem. For Frost, life is not meaningless but precious, as well as fragile. The poem faces the fact that death happens, and we can do little about it.
6. We associate certain rituals with death—perhaps a wake, a funeral service, a reading of a will, a memorial service—but then we expect people to go on with life as usual. All around us people are dying—in a hospital down the street, on a nearby highway, in a boating accident, etc. The fact is, we have to be pretty picky about the people we choose to mourn.

Advanced Placement Extension

Ask students to read Robert Frost's "After Apple-Picking" or "Birches" and to write essays in which they discuss the poem's literal meanings and symbolic implications. Also ask them to accompany the essays with relevant visual images.

Focus on “Mending Wall”

Directions: Use the following questions to reflect on Robert Frost’s poem.

1. Why do the stone fences have to be repaired each spring?
2. Why is the fence separating the properties somewhat unnecessary?
3. What concern does the narrator have about building walls?
4. What does the neighbor believe about the stone fences?
5. In what ways can the stone walls in the poem be symbolic?

Walling Things Out and In

Directions: The stone fence in “Mending Walls” can be seen as symbolic of the many boundaries that people erect in their lives. Respond to the following questions.

1. Many homes have fenced-in yards. What are the fences intended to keep in and keep out?
2. Many cemeteries are surrounded by fences even though it is clear that the people buried in them will not escape. What is the purpose of the fences?
3. Prisons have many walls. What are their purposes?
4. Most people erect invisible walls around themselves. What do they want to keep in and keep out?
5. Use the columns below to list some of the things that you want to keep in and out of your life.

Fenced In	Fenced Out

An Investigation of “Out, Out—”

Directions: Use the following questions to analyze the poem.

1. Describe the poem’s setting. What is the atmosphere?
2. What does the narrator wish? Why?
3. How would you explain the boy’s reaction to the accident?
4. Are the other people in the farmyard callous or just realistic?
5. The title of the poem alludes to a famous soliloquy in act 5 of William Shakespeare’s *Macbeth*. Read the soliloquy. What does it have to do with Robert Frost’s poem?
6. In real life, how do we adjust to the reality of death?

Lesson 17

Ezra Pound, Imagist Leader

Objectives

- To understand Ezra Pound's concept of imagism
- To analyze "The River Merchant's Wife: A Letter"

Notes to the Teacher

His slogan was "Make it new!" Ezra Pound (1885–1972) was the leader of a new literary movement and a sought-after mentor of new poets who wanted to make something old new again. With his emphasis on the exact word and hard details, Pound ushered in a new way of writing poetry that scoffed at the old traditions of measurement and rigidity. Pound's imagism emphasized a concentration on precise imagery rather than metrics and prescribed stanza patterns. He wanted natural language and rhythms that correspond to the meanings in poems. Poetry was not the only area of his life in which he resisted being stifled; his outspoken positions could and did get him in trouble.

Pound was born in Idaho, grew up in Pennsylvania, and taught briefly at a very conservative religious college. In 1908, he went to London in search of a place to expand creatively; there he became the leader of imagism and a critic of American life and social institutions. Despite his outspokenness, writers like T. S. Eliot, who dedicated his famous *The Waste Land* to Pound, wanted his guidance. Not the least of Pound's contribution to literature was his enthusiastic encouragement of the efforts of other writers.

Pound lived through World War I, and he was present as events spiraled toward another Great War. In retrospect, it is easy to spot his errors in thinking. He was blatantly anti-Semitic, and he was an enthusiastic supporter of Benito Mussolini. He publicly denounced the involvement of the United States and its allies against Italy, Japan, and Germany. In 1945, he was taken prisoner, returned to the United States, and tried for treason. Psychiatrists declared him mentally incompetent; in 1946, he was institutionalized. After his release in 1958, he went to Italy, where he spent the rest of his life.

Pound is most famous as the founder of imagism, and his tiny poem describing faces in a crowd in Paris embodies the principles of that literary movement. "In a Station of the Metro" is frequently anthologized, and it is readily available on the Internet. In this lesson, students first examine the selection and describe imagism.

They then read and discuss “The River-Merchant’s Wife: A Letter,” which was published in 1915 in *Cathay*, a collection of Pound’s translations of Chinese poems. He was fascinated by the Chinese ideogram (a written symbol for an object or an idea) as a facet of composition much like his effort to use the exact image or word in his imagist poems. “The River-Merchant’s Wife: A Letter” is Pound’s translation of a poem by Li Po, a famous Chinese poet. Writing in the form of a letter, the poem’s speaker is a young wife who longs for her husband’s return from a river journey. The theme of growing in love together is a poignant reminder of the passage of time.

Procedure 3 suggests that you use images of Chinese art; these are readily available at a variety of Internet sites.

Procedure

1. Provide background information about Ezra Pound, and emphasize his generosity in supporting and encouraging poets such as T. S. Eliot, William Carlos Williams, and E. E. Cummings. You may also want to mention that he could be scathing to those who he felt did not measure up to his standards; one victim of this criticism was Amy Lowell.
2. State that Pound’s major contribution to literature was a movement called imagism. Share the brief poem “In a Station of the Metro,” which is frequently included in textbooks. Ask students what the poem says to them about imagism. (As the name indicates, imagism makes dominant use of images; it often prefers free verse; it pares the wording down to only the essentials. Pound explained that he wrote the poem on a day in Paris when he was awed by seeing one beautiful face after another. The second line uses a metaphor, comparing the faces to flowers.)
3. Explain that Pound became fascinated with Chinese poetry and published a book of his translations of works of famous Chinese writers. Emphasize the challenges involved, especially the nature of Chinese writing. Show students several examples of Chinese calligraphy and art.
4. Allow a few minutes for students to write responses to the art or to write sketches of stories about what might be happening in the pieces. Follow with open-ended discussion.
5. Have students read “The River-Merchant’s Wife: A Letter” aloud or silently. Consider having students first read it silently and a volunteer then to read it aloud.
6. Distribute **Handout 45**, and ask students to answer the questions.

Suggested Responses

1. As children in their village, the two played. She pulled flowers; he used stilts, played horse, and toyed with blue plums. Their happiness and innocence were associated with nature. Their childhood was innocent.
 2. She was only fourteen and extremely shy when they married, so much so that she could not bring herself to talk to him even if he called for her many times. She was still more child than woman and probably felt confused about how to interact with her husband.
 3. Within a year, she stopped frowning; in fact, she had grown to love her husband very much and was aware of wanting to live her whole life with him; she hoped, after death, to be buried with him.
 4. The title makes it clear that the husband is a river merchant. This necessitates time away from home seeing to his business and might sometimes have taken him into danger. He has been gone for five long months, and, to her ears, even the monkeys sound sad instead of playful.
 5. When her husband left, he was reluctant to go. The imagery reflects the passage of time, and the butterflies convey the wife's loneliness and longing for her husband.
 6. The young wife understates her longing to be reunited with her husband. She wants so badly to be close to him that she is willing to walk a great distance rather than wait for him to return.
7. Point out that circumstances often separate young couples for brief or extended time periods. Family obligations, military service, and business trips are just a few reasons for these separations. Ask students to imagine a couple in such a situation and to write a letter, in either prose or poetry, from one to the other. Collect the letters as tickets out of class.

Advanced Placement Extension

Distribute **Handout 46**, and use it to explain a multimedia assignment that involves further investigation of Ezra Pound's poetry and Chinese art.

“The River-Merchant’s Wife: A Letter”

Directions: Answer the following comprehension questions about the poem.

1. What did the future wife and husband do as children?
2. In lines 8–10, explain the young wife’s actions toward her young husband. Why does she act in this way?
3. Discuss the change in the young wife in lines 11–13.
4. Read lines 15–18. Why does the young wife hear the sorrowful noise of the monkeys? What might this sound coming from monkeys signify?
5. Read lines 19–26. Discuss how the references to nature affect the young wife’s reaction to her husband’s absence.
6. Why is the young wife willing to travel to meet her husband rather than waiting for him to return home?

Ezra Pound and the Chinese Connection

Directions: Complete the following activity to further examine the work of Ezra Pound and the Chinese tradition that influenced him.

1. Research the poetry of Ezra Pound and a Chinese poet such as Li Po, Li Bai, Han Yu, or Mei Yechen. The earliest Chinese poems begin with the *Shih Ching*, translated into English as *The Book of Songs*, which contains poems that date back to 1000 BCE. As you read the poems, look for the following typical subjects of Chinese poetry: marriage, love, courtship; farming; dynastic concerns; social and political issues; humankind's relationship to nature.
2. Choose a poem by Ezra Pound and another by a Chinese poet. Analyze the following for each poem you choose:
 - Who is the speaker? How do you know?
 - What is the setting? How does the poet describe the setting?
 - What is the theme of the poem? How do you know?
 - What is the tone of the poem? What elements of the poem help you identify the tone?
 - What other literary elements (alliteration, rhyme, repetition, personification, imagery) are significant?
 - Are there any aspects that identify historical context or significance?
3. Look at a variety of Chinese art pieces, and pay particular attention to landscape art and the use of color. Chinese art, on its surface, is a description of the natural world which also explains the artist's perceptions of the world. This artistic sentiment reflects the efforts of the imagist poets to speak to the average person in plain, exact, yet beautiful language. Chinese landscape art reflects China's natural surroundings. You will see that artists use colors like browns, yellows, and greens to illustrate nature. Color can also be used to distinguish rank and status.
4. Choose a piece of art that demonstrates something significant in each poem. For example, you may choose a painting that emphasizes the use of colors to relate to the setting or mood of one poem. For the other poem, you might choose a painting that emphasizes the importance of a person.
5. In a brief essay, analyze the poems and their connections to the artwork. Discuss your analysis of the poems, and show the artworks in a media presentation.

Lesson 18

Amy Lowell's "September 1918" and "Patterns"

Objectives

- To recognize Amy Lowell as an imagist poet
- To understand, analyze, and respond to "September 1918" and "Patterns"
- To create an artistic representation of a poem that reflects interpretation and recognition of poetic elements and imagism

Notes to the Teacher

Born in 1874 into a wealthy, prominent Massachusetts family, Amy Lowell led the privileged life of a socialite. Lowell women did not go to college, so she educated herself using her father's library and the resources at the Boston Athenaeum. During her years as a socialite, Lowell attended parties, went to the theater, and traveled. She also began to gain weight, leading to chronic obesity. A trip to Egypt for a diet intended to help her instead almost killed her. Upon her return to America, Lowell worked on community issues and became an important member of society.

An avid book collector, in 1902 she decided to become a poet. By 1910, her poetry was published in *Atlantic Monthly*. Her first book of poetry, *A Dome of Many-Colored Glass*, appeared in 1912. One of the most significant occurrences in Lowell's career came in 1913 when she traveled to London to meet Ezra Pound, the head of the imagist movement. She learned from him, but later he showed nothing but scorn when speaking about her and derisively referring to her work as "Amygism." She returned home, a champion of imagism, and later wrote a very extensive biography of John Keats. In 1925 she died abruptly of a cerebral hemorrhage.

In this lesson, students read two of Lowell's most well-known poems—"September 1918" and "Patterns." The reality of war is the main theme of "September 1918." The poem begins with a beautiful, crisp autumn day, and two children pick berries in a park. Then the speaker reflects on the destructive reality of war. "Patterns," a longer piece and a dramatic monologue, presents the imprisonment of a woman bound by society's expectations as she confronts the news that her fiancé has been killed in war. Both poems are readily available online.

Procedure

1. Ask students why so much of American literature from the beginnings to after World War II seems to be dominated by men. (Women did not even have the right to vote until 1920, and most American women did not aspire to go to college until World War II had ended. The norm was to marry, have a family, and take care of a home, not to have a career, nor to write books and poems.)
2. Point out that there were, nonetheless, women who felt drawn to write. Provide background information about Amy Lowell and imagism.
3. Explain that one poem written by Lowell is entitled “September 1918.” Ask students what the date means to them. (World War I was nearing an end, but people did not know that yet. The Great War killed large numbers of people and did not resemble any war that had come before.)
4. Ask students to write a response to the following prompt: Why do nations go to war? Are we hardwired as humans to seek out war because for some reason we need it? If we are peacemakers by nature, why do wars keep happening? Follow with open-ended discussion.
5. Have students read “September 1918” aloud or silently. Ask students to interpret the poem’s last three lines. (Although it is a perfect fall day that would ordinarily be a complete delight, the speaker is preoccupied by the fact and devastation of the war. The world seems to be a broken place where it is very hard to maintain any kind of balance.)
6. Distribute **Handout 47**, and assign the comprehension questions.

Suggested Responses

1. It is a peaceful autumn day; two boys are innocently gathering berries. The imagery in the first eight lines is serene and happy.
2. Line 9 interrupts the fine fall images and presents the topic of war. The tone seems wistful.
3. This day will be a memory the speaker will be able to replay. The metaphor is of something sweet, perhaps a fruit, which can be touched and tasted only in the future, when war is no more.
4. The pronoun *it* refers to the memory of that day; the speaker will always have that memory but is now distressed and preoccupied by war.
5. The peace and beauty of the first lines contrast with the reality of war that is then presented. The speaker is not fighting in Europe, but the war nevertheless involves her.

6. When a loved one is far away and involved in a war, it is very difficult to relax and enjoy the everyday beauties around us. Even if the loved one is not far away but is involved in some kind of danger, relaxation seems impossible. On the other hand, this could cause a person to go a lifetime without savoring a single day.
7. Tell students that another famous poem by Amy Lowell is entitled “Patterns.” Ask for definitions of the word *patterns*. (Patterns have to do with repetitions—for example, typical behaviors of individuals or groups and repeated designs on fabrics or wallpaper.) Have students write a response to the following prompt: When does a pattern become a rut? Follow with open-ended discussion.
8. Have students read “Patterns” silently, and then read it aloud to the class. Distribute **Handout 48**, and conduct a discussion based on the questions.

Suggested Responses

1. The speaker is not Amy Lowell, but a very wealthy young woman probably near the end of the eighteenth century, as suggested by the attire and powdered hair.
2. The setting is an exquisite garden with tiled paths in the late 1700s.
3. She appears to have done everything in life according to social expectations; she is perfectly dressed and perfectly composed until the very end.
4. There is the stiff imagery associated with the clothing, in contrast with the graceful garden images and the hint of a desire for joyous nakedness.
5. Certainly, the speaker feels as if she has lost her one chance for freedom and happiness. It may be likely, however, that two people accustomed to sets of patterns might, after marriage, simply establish new ones.
6. The speaker’s tone conveys sorrow, regret, and, at the end, anger. It is possible that the author might have been both sympathetic to and critical of the speaker.
7. Both poems deal with war. Both are in free verse and emphasize the use of vivid images.
8. Use the question to discuss reasons why people stick with patterns that they actually do not like.
9. Organize students into small groups, and ask them to attempt to draw or sketch each stanza of “Patterns,” highlighting what they see and what they think is significant. Encourage students to make written

notations about their ideas and analysis. After they have had ample time for planning, give each group a large sheet of paper, markers, colored pencils, old magazines, and colored paper, and ask students to create storyboards for the poem. (Note: This assignment is an alternative to writing an analysis essay or can serve as a starting point if you choose to assign a formal essay.) When groups have finished, conduct a class gallery walk.

Advanced Placement Extension

Direct students to write original prose or poetic pieces imitating Amy Lowell's "September 1918." They should begin with a detailed description of a peaceful, idyllic setting, including sounds, smells, sights, and textures. Next, they should change the mood of the setting to its opposite, inserting disturbing images that might cause the reader to question the reality of the scene.

Amy Lowell's "September 1918"

Directions: Answer the following questions about the poem.

1. Describe the scene in lines 1–8. Consider the setting and the tone created by the details.
2. What is the purpose of line 9?
3. In lines 10–13, what does the metaphor suggest?
4. Why is the speaker unable to revel in the perfect fall day? What does the pronoun *it* signify?
5. How do the images in lines 10–18 contrast with those in lines 1–8?
6. Does this poem connect in any way with life today?

Amy Lowell's "Patterns"

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

1. This poem is a dramatic monologue. Who is the speaker?
2. What is the setting?
3. Why does the speaker describe herself as a pattern?
4. What kinds of images dominate the poem?
5. The speaker believes that, married, she would have broken the pattern. Do you think she is correct? Explain.
6. How would you describe the tone of the poem?
7. What does "Patterns" have in common with "September 1918"?
8. Identify patterns in your life. Do you like them, or would you, like the speaker in the poem, like to be free of them?

Lesson 19

T. S. Eliot: “The Hollow Men”

Objectives

- To read “The Hollow Men” and focus on its imagery and tone
- To articulate the poem’s themes and respond to them

Notes to the Teacher

When T. S. Eliot received the Nobel Prize in Literature in 1948, the Academy praised “his outstanding pioneer contribution to present-day poetry.” Certainly, he was one of the most influential writers in twentieth-century literary history, and he is one of a handful of writers claimed by both the United States and England. “The Hollow Men” was published in 1925, coming after “The Love Song of J. Alfred Prufrock” and “The Waste Land,” which are longer and, in many ways, more difficult.

Eliot was born in 1888 in St. Louis, Missouri. He received both his B.A. and his M.A. from Harvard, studied at the Sorbonne, and returned to Harvard to study philosophy. He was a highly intellectual person, a fact that his poems, often replete with allusions, demonstrate. He moved to England, where he became a citizen in 1927. He died in 1965.

Nevil Shute used lines from “The Hollow Men” at the beginning of *On the Beach*, his novel envisioning the extinction of life on earth after a nuclear war. The poem takes a critical view of what human beings have made of themselves and reflects the pessimism of much of Eliot’s early work. Later, after his conversion to the Church of England and switch in citizenship, his work demonstrated a marked change in perception.

In this lesson, students first work in groups to examine the poem’s five stanzas. They then synthesize their findings and consider the meaning of the poem as a whole. Finally, they write responses based on life today, nearly a century after the poem was published. You may find it helpful to bring to class some scarecrows used as Halloween decorations or to show pictures of scarecrows from the Internet. This will help to make the imagery in the first stanza more immediate for students. The poem is readily available online and in many textbooks, so it is not reproduced on a handout here. You will need a copy of a local or national newspaper for procedure 6.

Procedure

1. Ask students what scarecrows are. (Scarecrows are dummies placed in fields to look like people and scare birds and other animals away from eating the growing crops.) Have volunteers provide descriptions, or

ask students with artistic ability to draw examples of scarecrows. Remind the class of the scarecrow in *The Wizard of Oz* and his lack of a brain.

2. Read aloud the first four lines of “The Hollow Men.” Ask students who the speakers seem to be (a group of scarecrows).
3. Divide the class into five groups, and assign each group one of the stanzas from the poem. Ask the groups to read the sections carefully and to prepare to report on the imagery and on the tone. When groups are ready, have them share insights and perceptions with the class as a whole. During this part of the discussion, function primarily as an observer.
4. Ask students what feelings the speaker or author seems to be experiencing (sorrow, despair, fear, hopelessness).
5. Distribute **Handout 49**, and ask students to use it to examine the poem as a whole. Follow with whole-class discussion.

Suggested Responses

1. Students might mention straw-filled heads, dry whispers, rodents and glass, and paralysis.
2. The voices in the poem lack substance and seem incapable of action.
3. The second stanza mentions some of the accoutrements of scarecrows.
4. Above all, the speaker seems to fear death. In this stanza, as in the first one, there are broken things and wind.
5. Everything in the third stanza is broken, barren, and dead. The impression is one of desolation.
6. The phrase seems to represent Earth.
7. The speakers have lost hope and confidence in the idea of life after death. The rose refers to Dante’s description of heaven in *Paradiso*.
8. The “between” phrases seem to represent the paralysis mentioned earlier in the poem—an inability to act and react.
9. The Lord’s Prayer seems to represent a fragmented memory. The voice in the poem cannot complete the prayer and is mired in hopelessness.
10. The three repeated lines have a sense of grim finality, and the last line reflects the same powerlessness evident elsewhere in the poem. The poem echoes some of the attitudes of the Lost Generation of the 1920s in the aftermath of World War I, feelings of complete disillusionment and loss of purpose and meaning.

6. Read aloud headlines from a local or national newspaper, and ask students to list the concerns they manifest. (Examples might include economic up- and downturns, political campaigns, murders, professional and college sports teams, political corruption, weather phenomena, vandalism, fashion hints, and food suggestions.)
7. Ask students what attitude the poem expresses toward the hollow men. Lead them to see that Eliot's harsh criticism conveys not hatred, but profound sorrow and pity.
8. Have students consider whether the situation in "The Hollow Men" is true of us today. How can people be more than just "hollow men"? If people are hollow, what is missing from them? Direct students to create responses to the poem. Explain that the responses can take a variety of forms: essays, letters, original poems, artworks, music, or speeches.

Advanced Placement Extension

Remind students that T. S. Eliot was a highly educated man and that education is evident in the many allusions in his poetry. He sometimes seems to have assumed (incorrectly) that his readers knew everything he did. Distribute **Handout 50**, and have students use it to analyze some of the allusions in "The Hollow Men."

Suggested Responses

1. Kurtz is a key character in Joseph Conrad's *Heart of Darkness*. A phenomenally successful person in the ivory trade in the Belgian Congo, Kurtz becomes ill and dies. Near the end, he seems more a voice than a person, a hollow man who has been corrupted by his experiences and choices.
2. To celebrate Guy Fawkes day and the failure of a plot to blow up Parliament, people use effigies stuffed with straw, similar to the people mentioned in the poem.
3. River crossings have archetypal elements, reminding readers of the ferry on the River Styx and of Dante crossing Acheron. Both are entries to death.
4. Dante's work consists of *Inferno*, *Purgatorio*, and *Paradiso*, as the narrator describes his journey to the depths of hell, through purgatory, and up to rapture in heaven. When he reaches Paradise, he is at first unable to meet the eyes of his beloved Beatrice. Refusing to meet someone's eyes is a form of evasion and sometimes a sign of guilt.
5. Broken stones make one think of ruins and old cemeteries. If students have read "Ozymandias," the reference to the stones might make them think of Percy Bysshe Shelley's poem.

6. In *Paradiso*, a rose is one of the symbols used to attempt to convey the experience of God and Paradise. In Eliot's poem, this is only a dim and fragmented hope.
7. The nursery rhyme makes one think of children playing, oblivious to needs and responsibilities around them.
8. The voice speaking the Lord's Prayer is unable to complete the prayer and simply stammers incomplete phrases. It is an inarticulate voice, unable to create meaning—the modern human, devoid of heart, brain, and even soul.

Focus on T. S. Eliot's "The Hollow Men"

Directions: Carefully read the poem, and answer the following questions.

1. What images in the first stanza have the most impact on you? Why?
2. What is missing in the "we" mentioned in the first line?
3. How does the scarecrow imagery recur in the second stanza?
4. In the second stanza, there is a single speaker rather than a group. What does the speaker seem to fear?
5. What main impressions do the images in the third stanza convey?

6. What do you think the poet means by a “valley of dying stars”?

7. At the end of the fourth stanza, what belief do the people seem to have lost or abandoned?

8. In the last stanza, what do all of the “between” phrases communicate?

9. How does the allusion to the Lord’s Prayer function?

10. How does the closing quatrain affect you? Why would a poet writing in the first quarter of the twentieth century have had such a pessimistic view?

Allusions in “The Hollow Men”

Directions: Allusions in literature are references to other works of literature, to history, or to art. In his poems, T. S. Eliot often made extensive use of allusions. This sometimes causes problems for readers who do not have the same broad education he had. Use research tools to consider the significance of the following allusions in the poem.

1. The first inscription mentions Mr. Kurtz. Who was he? How do his experiences connect to the themes in the poem?
2. To what does the second inscription refer? How does that connect with the image of scare-crows?
3. Do you see an allusion in the reference to crossing near the end of the first stanza? How are rivers often used in literature?
4. Eliot experts observe that allusions to Dante permeate the poem. What are the titles of the three sections of *The Divine Comedy*? How does the inability of eyes to meet connect with Dante?

Lesson 20

T. S. Eliot and J. Alfred Prufrock

Objective

- To read, understand, and appreciate “The Love Song of J. Alfred Prufrock”

Notes to the Teacher

In many ways, “The Love Song of J. Alfred Prufrock” is a perfect reflection of what the Nobel Prize committee described as Eliot’s “outstanding pioneer contribution to present-day poetry” when he received the award in 1948. It remains one of his most widely read poems, is often included in American literature texts, and is readily available on the Internet. Most high school students find the poem to be extremely challenging; some give up as soon as they see the Italian inscription at the beginning. This lesson is intended to facilitate a general understanding and appreciation of “Prufrock.”

The main impression that we receive of poor Prufrock is his complete inadequacy. Life’s tiny details preoccupy him, he dreads misunderstanding and mockery, and he has little hope for happiness. The poem is replete with powerful imagery and allusions that link Prufrock’s story to biblical and mythological figures.

To introduce the poem, procedure 1 suggests playing a few love songs in several musical styles. You can pick examples that your students will find enjoyable and/or amusing. Approaching “The Love Song of J. Alfred Prufrock” from this vantage will quickly enable them to see ironic elements in the title. (Be sure to preview the songs before class; some of the more contemporary songs tend to include lyrics that may not be acceptable in your classroom.)

Students then read and discuss the poem as a whole. Finally, they create visuals to convey the impact of the poem’s images and allusions.

Procedure

1. Have the class listen to several love songs in diverse musical styles. Then ask students to brainstorm general qualities of love songs. (Love songs tend to focus on deep emotional ties between two people; they usually promise fidelity and ask for it in return; they emphasize the good qualities of the other person; they tend to be sentimental. They are also hopeful in the idea that relationships can endure and even flourish in the circumstances that life brings.)

2. Have students look at the inscription that begins “The Love Song of J. Alfred Prufrock.” Point out that it is Italian, and it comes from Dante’s *Inferno*. In the lines, one of the dead tells the narrator that no one in hell ever gets to leave it.
3. Have students read the poem, and, if possible, play an audio recording so that they can hear it at the same time. Then ask students for general impressions. If necessary, prompt discussion with questions. Does the speaker seem happy or unhappy? What else do we learn about the speaker? Is he or she alone or with other people?
4. Ask students to read the poem again and to highlight powerful images. (You might want to play the recording again.) Follow with discussion. (Answers can vary widely, as the poem is replete with stunning images and figures of speech. The simile in the third line hardly conveys a positive image of this particular evening; coffee-spoon measurements of life seem very feeble; the people seem lonely and the air in the streets polluted; the last word in the poem gets back to the drowning image suggested at the beginning.)
5. Point out that the poem is a dramatic monologue in which one character who is not the author speaks from beginning to end. Distribute **Handout 51**, and have small groups discuss the questions.

Suggested Responses

1. The poem opens with images of a sedated patient, empty streets, and cheap hotels in a seedy part of town.
2. An extended metaphor compares the fog to a cat circling a building; it is silent and stealthy.
3. Michelangelo was a sculptor during the Italian Renaissance and is known for massive pieces that survive today, including *David* and *Moses*.
4. Prufrock worries about his thinning hair, his weak physique, and the possibility of being misunderstood or mocked. He is profoundly self-conscious.
5. Coffee spoons are small; everything in Prufrock’s life has been small (in contrast to Michelangelo’s works). It would seem to be preferable to measure one’s life out in wheelbarrows.
6. Since this is a love poem, perhaps he wants to propose marriage or at least commitment. He never gets up the courage to ask the question.
7. Prufrock is not important enough to be the main character in a life story; in stature, he is more like Polonius or Rosencrantz and Guildenstern.
8. Mermaids are mythological creatures; Prufrock does not ever think he will experience that kind of magic.

9. People's voices interrupt the dramatic monologue that is the poem, and all of the thoughts Prufrock has just expressed evaporate.
 10. Prufrock places high values on physical appearance, acceptance by others, and the ability to express himself. He feels painfully insecure and inadequate.
6. Emphasize the complexity of the poem and the impossibility of doing an exhaustive study of it. Each new reading can yield new insights. Distribute **Handout 52**, and ask small groups to complete the assigned close readings.

Suggested Responses

1. The repeated references to time emphasize Prufrock's procrastination. He is not a man of action. Hamlet, mentioned later in the poem, also tended to thought instead of action, but Prufrock acknowledges that he is more like Polonius or the hapless Rosencrantz and Guildenstern. He also refers repeatedly to the challenge to dare an action, but his insecurity paralyzes him.
2. Students have probably seen butterflies or other insects mounted in displays in science rooms. Prufrock feels like a still living insect pinned to a board, wriggling but unable to free itself. The metaphor emphasizes his trapped and hopeless feelings.
3. This metaphor refers to a crab or a lobster, but its implications are elusive. It may stress Prufrock's feelings of isolation and his frustration with an inability to communicate clearly.
4. The Footman may represent death, and the idea of a snicker from a personified death emphasizes Prufrock's dread of mockery and of being seen as foolish.
5. Prufrock feels as if his thoughts and desires could be flashed on a screen for everyone to see, and that is a loathsome thought, especially for a man who feels so inadequate and insecure.

Advanced Placement Extension

Assign students to read T. S. Eliot's "Little Gidding" and to write essays in which they compare and contrast the poem's perspectives of human nature and life to the themes in "The Love Song of J. Alfred Prufrock." "Little Gidding" was written much later, during World War II, and reflects the impact of the poet's conversion to the Church of England.

A Look into the Mind of J. Alfred Prufrock

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

1. What images dominate the first ten lines?
2. How does the narrator describe the fog?
3. What are the women discussing as they walk about the room?
4. What kinds of things worry Prufrock?
5. How can a person measure his or life in coffee spoons? What does the metaphor mean?

6. Prufrock mentions a question several times. What do you think the unasked question is?
7. What does the mention of Hamlet add to the poem?
8. What do the mermaids symbolize?
9. What happens to the “we” at the end of the poem?
10. What are Prufrock’s main personal values?

A Closer Look at “Prufrock”

Directions: “The Love Song of J. Alfred Prufrock” is a complex poem. One can read it many times and find new meanings with each new encounter with the dramatic monologue. Use the following questions to increase your understanding and appreciation.

1. Find examples of the poem’s uses of repetition, and explain their implications.
2. Reread the stanza in which Prufrock talks of being pinned to a wall. Explain the metaphor and its implications.
3. What does the short stanza about claws at the bottom of the ocean mean?
4. Explain the reference to the “eternal Footman.”
5. What is the significance of the reference to a “magic lantern”?

Index of Authors and Works

	Lesson		Lesson
<i>Adventures of Huckleberry Finn, The</i>	1	“Jazzonia”	10
<i>Adventures of Tom Sawyer, The</i>	1	Johnson, James Weldon.....	8
“Barbara Frietchie”	4	“Lift Every Voice and Sing”	8
Bennett, Gwendolyn	9	Longfellow, Henry Wadsworth.....	4
Bierce, Ambrose	2	“Love Song of J. Alfred Prufrock, The”	20
Black Hawk	3	Lowell, Amy.....	18
“Boys, The”	4	“Luke Havergal”	6
“Chicago”	14	Masters, Edgar Lee.....	6
Chief Joseph.....	3	“Mending Wall”	16
Chopin, Kate.....	7	“Minstrel Man”	10
“Crack-Up, The”	13	“Mr. Flood’s Party”	6
“Desiree’s Baby”	7	“Nothing Gold Can Stay”	15
“Douglass”	5	“Occurrence at Owl Creek Bridge, An”	2
DuBois, W. E. B.	8	“Oriflamme”	9
Dunbar, Paul Laurence.....	5	“Out, Out—”	16
Eliot, T. S.	19, 20	“Pair of Silk Stockings, A”	7
Faulkner, William.....	12	“Patterns”	18
Fauset, Jessie Redmon	9	“Paul Revere’s Ride”	4
“Fifty Years”	8	Pound, Ezra.....	17
Fitzgerald, F. Scott	13	Red Cloud	3
Frost, Robert.....	15, 16	“Richard Cory”	6
<i>Great Gatsby, The</i>	13	“River Merchant’s Wife: A Letter, The”	17
Hemingway, Ernest.....	11	“Road Not Taken, The”	15
“Hollow Men, The”	19	Robinson, Edwin Arlington.....	6
Holmes, Oliver Wendell.....	4	“Rose for Emily, A”	12
“How It Feels to Be Colored Me”	9	Sandburg, Carl	14
Hughes, Langston.....	10	“September 1918”	18
Hurston, Zora Neale	9	<i>Souls of Black Folk, The</i>	8
“In Another Country”	11	<i>Spoon River Anthology</i>	6
“In a Station of the Metro”	17	“Stopping by Woods on a Snowy Evening”	15
		“Story of an Hour, The”	7

Lesson

“To Usward”	9
Twain, Mark.....	1
“We Wear the Mask”	5
“Weary Blues, The”	10
Whittier, John Greenleaf.....	4
“Winter Dreams”	13

American Literature 3: Into the Twentieth Century

ISBN 978-1-56077-965-0

Lesson 1 - The Genius of Mark Twain

- | | |
|------------|---|
| 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.11-12.5 | 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. |

Lesson 2 - Ambrose Bierce and the Owl Creek Bridge

- | | |
|------------|---|
| 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.11-12.5 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).
- RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

Lesson 3 - Native American Oratory

- 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.)
- 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 4 - The Fireside Poets

- 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 5 - Paul Laurence Dunbar's Poetic Genius

- 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.11-12.5 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 6 - Poem Portraits by Robinson and Masters

- 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 7 - Kate Chopin and Feminist Perspectives

- | | |
|------------|---|
| 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.11-12.6 | 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 8 - Forefathers of the Harlem Renaissance

- | | |
|------------|---|
| 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. |
| 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.11-12.4 | Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10). |

- 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 9 - Women of the Harlem Renaissance

- 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 10 - Musical Poems of Langston Hughes

- 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 11 - The Hemingway Hero

- | | |
|------------|---|
| 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.11-12.5 | 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 12 - William Faulkner's Unique Voice

- | | |
|------------|---|
| 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).

Lesson 13 - F. Scott Fitzgerald and the Jazz Age

- 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).
- 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 14 - Carl Sandburg and "Chicago"

- 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.11-12.5 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.11-12.3a 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.)

Lesson 15 - Robert Frost: Short Lyrics

- 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.11-12.5 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 16 - Robert Frost's Longer Poems

- 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.11-12.5 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).
- 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 17 - Ezra Pound, Imagist Leader

- | | |
|------------|---|
| 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.11-12.4 | 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 - Amy Lowell's "September, 1918" and "Patterns"

- | | |
|------------|---|
| 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.11-12.5 | 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 19 - T. S. Eliot: "The Hollow Men"

- | | |
|------------|---|
| 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.11-12.5 | 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 20 - T. S. Eliot and J. Alfred Prufrock

- 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.11-12.5 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).

Source

Common Core State Standards (Washington, D.C.: National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010)

Developing trusted, teacher-tested resources for 40 years, The Center for Learning is a nonprofit publisher of tools that enhance students' learning experience in the humanities.

Designed for use in any educational setting, the English and Language Arts series includes a wide range of lesson plans and coursework. The Center for Learning's materials help teachers

- improve students' composition and grammar
- prepare students for Advanced Placement exams
- foster student understanding and appreciation of literary forms and genres
- build students' communication skills
- promote student thought on crucial issues
- cultivate lifelong learning

Visit the Web site for complete publication descriptions and ordering information:
www.centerforlearning.org

ISBN 978-1-56077-965-0



9 781560 779650