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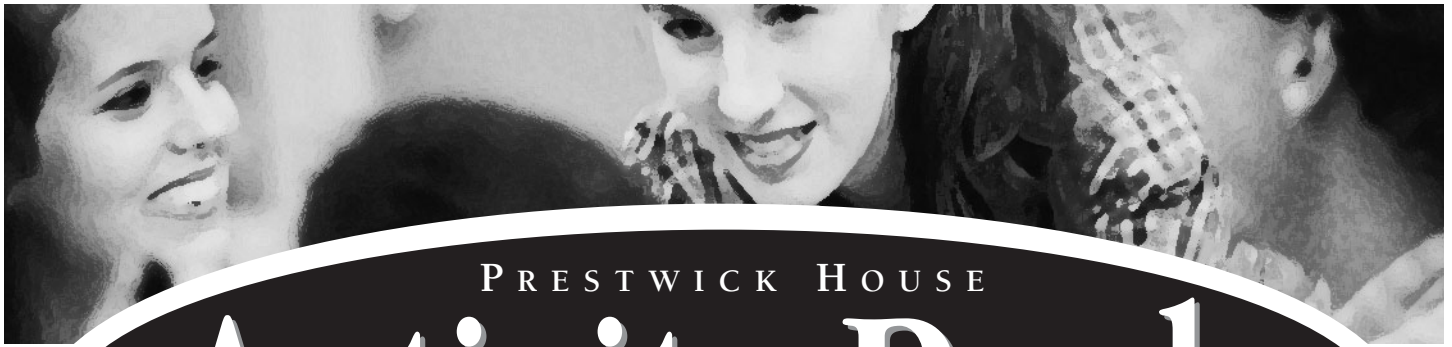
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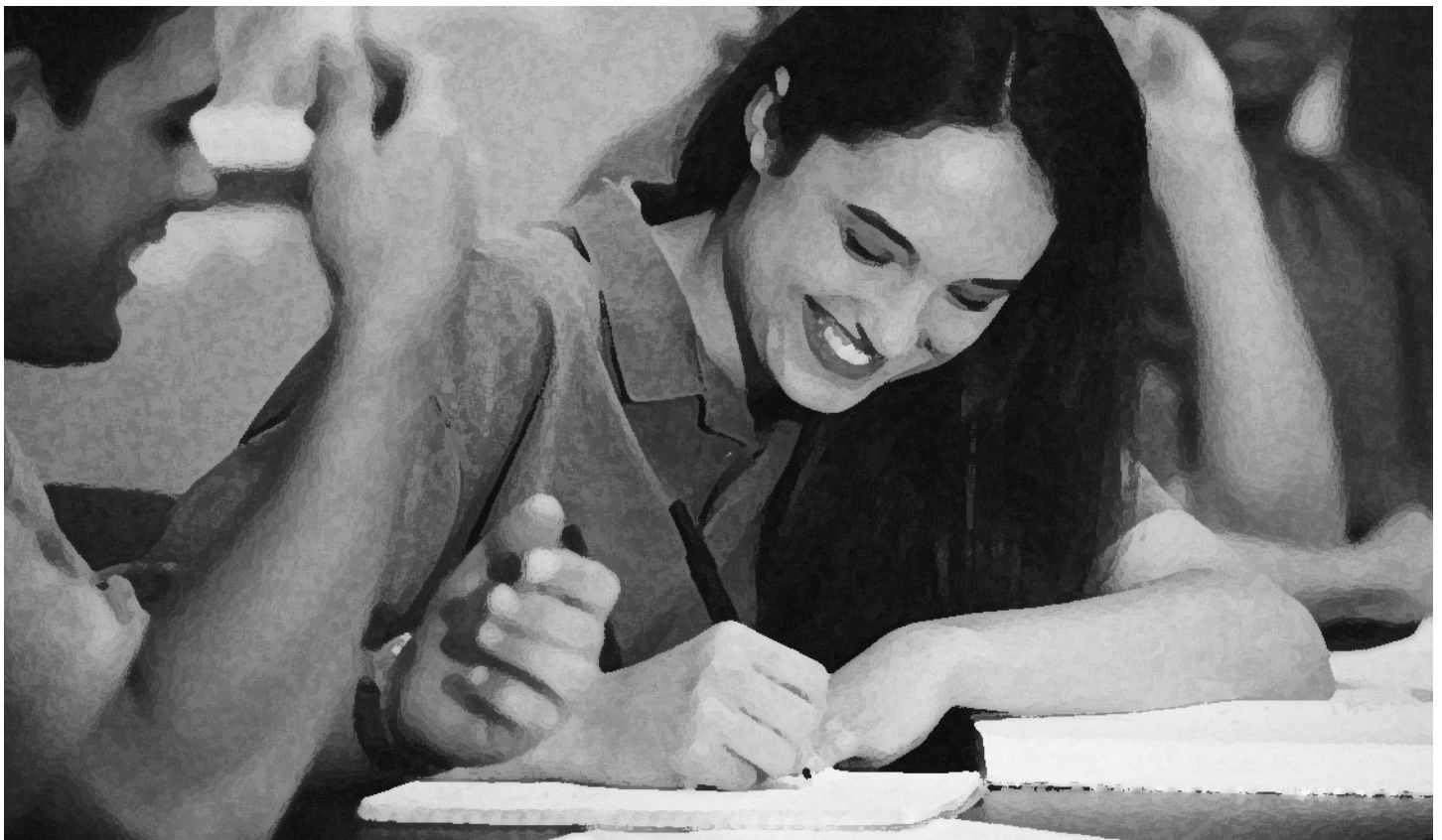


PRESTWICK HOUSE

# Activity Pack

## THE RED BADGE OF COURAGE

BY STEPHEN CRANE



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# *The Red Badge of Courage*

## Table of Contents

<b>Pre Reading</b> .....	1
<b>Characterization</b>	
Chapters I-IV .....	19
Chapters I-IV .....	25
Chapters I-IV .....	27
Chapters I-IV .....	28
Chapters XI-XV .....	45
<b>Debate</b>	
Chapters V-X.....	33
<b>Figurative Language</b>	
Chapters I-IV .....	10
<b>Generalizations</b>	
Chapters I-IV .....	28
Chapters XVI-End .....	57
<b>Imagery</b>	
Chapters V-X.....	30
Chapters XI-XV .....	42
<b>Impressionism</b>	
Chapters I-IV .....	15
<b>Inference</b>	
Chapters V-X.....	34
Chapters XVI-End .....	58
Chapters XVI-End .....	62
<b>Irony</b>	
Chapters I-IV .....	25
<b>Plot</b>	
Chapters I-IV .....	19
<b>Point of View</b>	
Chapters I-IV .....	27
<b>Realism</b>	
Chapters V-X.....	30
<b>Style</b>	
Chapters V-X.....	37
<b>Theme</b>	
Chapters V-X.....	33
Chapters XI-XV .....	49
Chapters XVI-End .....	51
Chapters XVI-End .....	54
Chapters XVI-End .....	56

<b>Wrap Up.....</b>	<b>63</b>
---------------------	-----------

## **Appendix**

Small Group Learning.....	A1
Procedures for Small Group Work .....	A3
Small Group Evaluation Sheet .....	A4
Student Roles in Group Discussions.....	A5
Directions for a Debate .....	A6
Dramatization of Scenes in the Novel.....	A7
Terms and Definitions.....	A8

# *The Red Badge of Courage*

## **Activity Pack Teacher's Edition**

All references come from the Dover Thrift edition of *The Red Badge of Courage*, published 1990.

### **Pre-reading**

**Objective:** Understanding setting.

#### **Activity**

The historical basis and setting of *The Red Badge of Courage* is The Battle of Chancellorsville.

In small groups, read the article on The Battle of Chancellorsville that follows. Make a list of facts that you found either interesting or confusing.

Each group should present a list to the class. The class as a whole should then discuss those facts that seem confusing or interesting.

# *The Red Badge of Courage*

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In small groups, read the article on The Battle of Chancellorsville that follows. Make a list of facts that you found either interesting or confusing.

Each group should present a list to the class. The class as a whole should then discuss those facts that seem confusing or interesting.

## **The Battle of Chancellorsville**

**Location:** Spotsylvania County

**Campaign:** Chancellorsville Campaign (April – May 1863)

**Date(s):** April 30 – May 6, 1863

**Principal Commanders:** Maj. Gen. Joseph Hooker [US]; Gen. Robert E. Lee and Maj. Gen. Thomas J. Jackson [CS]

**Forces Engaged:** 154,734 total (US 97,382; CS 57,352)

**Estimated Casualties:** 24,000 total (US 14,000; CS 10,000)

**Description:** On April 27, Maj. Gen. Joseph Hooker led the V, XI, and XII Corps on a campaign to turn the Confederate left flank by crossing the Rappahannock and Rapidan Rivers above Fredericksburg. Passing the Rapidan via Germanna and Ely's Fords, the Federals concentrated near Chancellorsville on April 30 and May 1. The III Corps was ordered to join the army. Sedgwick's VI Corps and Gibbon's division remained to demonstrate against the Confederates at Fredericksburg. In the meantime, Lee left a covering force under Maj. Gen. Jubal Early in Fredericksburg and marched with the rest of the army to confront the Federals. As Hooker's army moved toward Fredericksburg on the Orange Turnpike, they encountered increasing Confederate resistance. Hearing reports of overwhelming Confederate force, Hooker ordered his army to suspend the advance and to concentrate again at Chancellorsville. Pressed closely by Lee's advance, Hooker adopted a defensive posture, thus giving Lee the initiative. On the morning of May 2, Lt. Gen. T.J. Jackson directed his corps on a march against the Federal left flank, which was reported to be "hanging in the air." Fighting was sporadic on other portions of the field throughout the day, as Jackson's column reached its jump-off point. At 5:20 pm, Jackson's line surged forward in an overwhelming attack that crushed the Union XI Corps. Federal troops rallied, resisted the advance, and counterattacked. Disorganization on both sides and darkness ended the fighting. While making a night reconnaissance, Jackson was mortally wounded by his own men and carried from the field. J.E.B. Stuart took temporary command of Jackson's Corps. On May 3, the Confederates attacked with both wings of the army and massed their artillery at Hazel Grove. This finally broke the Federal line at Chancellorsville. Hooker withdrew a mile and entrenched in a defensive "U" with his back to the river at United States Ford. Union generals Berry and Whipple and Confederate general Paxton were killed; Stonewall Jackson was mortally wounded. On the night of May 5-6, after Union reverses at Salem Church, Hooker recrossed to the north bank of the Rappahannock. This battle is considered by many historians to be Lee's greatest victory.

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## Pre-reading

**Objective:** Reacting to the setting.

### Activity

According to accounts of Crane's writing of *The Red Badge of Courage*, Crane was influenced by the photographs of Matthew Brady.

In small groups, examine the three photographs that follow. For each one, write a statement of the impression of the Civil War that the photograph gives you.

Groups should share their impressions of the photographs in a class discussion.

*Answers will vary, but selected photographs show the difficult environment many battles were fought in, dead bodies, and commanding officers.*

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### Activity

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## **Pre-reading**

**Objective:** Understanding the weapons used during the Civil War.

### **Activity**

Civil War weaponry is very different from the weapons used today. In small groups, read the article that follows. Then, develop the chart on the following page that indicates the advantages and disadvantages of the weaponry of the infantry and the artillery.

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### **Activity**

Civil War weaponry is very different from the weapons used today. In small groups, read the article that follows. Then, develop the chart on the following page that indicates the advantages and disadvantages of the weaponry of the infantry and the artillery.

## Civil War Weapons

Infantry tactics at the time of the Civil War were based on the use of the smoothbore musket, a weapon of limited range and accuracy. Firing lines that were much more than a hundred yards apart could not inflict very much damage on each other, so troops which were to make an attack would be massed together, elbow to elbow, and would make a run for it; if there were enough of them, and they ran fast enough, the defensive line could not seriously hurt them, and when they got to close quarters, the advantage of numbers and the use of the bayonet would settle things. But the Civil War musket was rifled, which made an enormous difference. Although still a muzzle-loader, the rifled barrel gave the weapon much more accuracy and a far longer range than the old smoothbore, and it completely changed the conditions under which soldiers fought. An advancing line could be brought under killing fire at a distance of half a mile, now, and the massed charge of Napoleonic tradition was miserably out of date. When a defensive line occupied field entrenchments— which the soldiers learned to dig fairly early in the game—a direct frontal assault became almost impossible. The hideous casualty lists of Civil War battles owed much of their size to the fact that soldiers were fighting with rifles but were using tactics suited to smoothbores. It took the generals a long time to learn that a new approach was needed.

Much the same development was taking place in the artillery, although the full effect was not yet evident. The Civil War cannon, almost without exception, was a muzzle-loader, but the rifled cannon was coming into service. It could reach farther and hit harder than the smoothbore cannon, and for counterbattery fire, it was highly effective—a rifled battery could hit a battery of smoothbores without being hit in return, and the new 3-inch iron rifles, firing a 10-pound conoidal shot, had a flat trajectory and immense penetrating power. But the old smoothbore—a brass gun of 4.62-inch caliber, firing a 12-pound spherical shot—remained popular to the end of the war; in the wooded, hilly country where so many Civil War battles were fought, its range of slightly less than a mile was about all that was needed, and for close-range work against infantry the smoothbore was better than the rifle. For such work the artillerist fired canisters, tin cans full of iron balls, with a propellant at one end and a wooden disk at the other—and the can disintegrated when the gun was fired, letting the iron balls be sprayed all over the landscape. In effect, the cannon became a huge, sawed-off shotgun, and at ranges of 250 yards or less it was in the highest degree murderous.

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## Weaponry Chart

Infantry		
Type of Weaponry	Advantages	Disadvantages
1. Smoothbore Musket		<ul style="list-style-type: none"> <li>“limited range and accuracy”</li> </ul>
2. Rifled Musket	<ul style="list-style-type: none"> <li>longer effective range and more accurate than smoothbore muskets</li> </ul>	
3. Bayonet	<ul style="list-style-type: none"> <li>very effective at close range</li> </ul>	
Artillery		
1. Rifled Cannon	<ul style="list-style-type: none"> <li>Long range</li> <li>Hard hitting</li> <li>Could hit an opposing line of smoothbore cannons without being hit in return</li> <li>Had penetrating power</li> </ul>	<ul style="list-style-type: none"> <li>Not as good against infantry</li> </ul>
2. Smoothbore Cannon	<ul style="list-style-type: none"> <li>Good for close-range work against infantry</li> </ul>	<ul style="list-style-type: none"> <li>Short range</li> <li>Less accurate than rifled cannons</li> </ul>

### Weaponry Chart

Type of Weaponry	<div>Infantry</div> <div>Advantages</div>	Disadvantages
	Artillery	

## Chapters I-IV

### Figurative Language

**Objective:** Understanding figurative language.

#### Activity I

Figurative language involves using the familiar to make the unfamiliar clear. In the first paragraph of the novel, Crane describes two opposing armies resting, waiting to go into battle. The armies are camped along either side of a river that runs through the hills.

A river, amber-tinted in the shadow of its banks, purred at the army's feet; and at night, when the stream had become of a sorrowful blackness, one could see across it the red, eyelike gleam of hostile camp-fires set in the low brows of distant hills. (Pg. 9)

Some readers may be unfamiliar with the way campfires look along hillsides at night. Crane uses the more familiar image of red eyes in the dark to give the reader an image of how the campfires look. The *topic* of this image is the hostile enemy's campfires and the *vehicle* used to help the reader understand what they look like is the image of a "red, eyelike gleam." The *similarities* between the campfires and the "red, eyelike gleam" are that they both are red and glowing or gleaming in the dark. The reader gets the impression of hostility and threat from the image of red eyes gleaming in "the low brows of distant hills." The types of figurative language Crane uses in this passage include:

Personification: "sorrowful blackness"  
Simile: "eyelike gleam"

Analyze Crane's use of figurative language by completing the following chart. The illustration explained above is used as an example on the chart.

#### Activity II

Draw any one of the examples provided.

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**Figurative Language Chart**

<b>Text</b>	<b>Type</b>	<b>Topic</b>	<b>Vehicle</b>	<b>Similarities</b>	<b>Impression on the Reader</b>
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The cold passed reluctantly from the earth, and the retreating fogs revealed an army stretched out on the hills, resting. As the landscape changed from brown to green, the army awakened, and began to tremble with eagerness at the noise of rumors. It cast its eyes upon the roads, which were growing from long troughs of liquid mud to proper thoroughfares. (Pg. 9)					

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He lay down on a wide bunk that stretched across the end of the room.... A folded tent was serving as a roof. The sunlight, without, beating upon it, made it glow a light yellow shade. A small window shot an oblique square of whiter light upon the cluttered floor. The smoke from the fire at times neglected the clay chimney and wreathed into the room, and this flimsy chimney of clay and sticks made endless threats to set ablaze the whole establishment. (Pg. 10)					
Once a certain tall soldier developed virtues and went resolutely to wash a shirt. He came flying back from a brook waving his garment bannetlike. He was swelled with a tale he had heard from a reliable friend, who had heard it from a truthful cavalryman. (Pg. 9)					
A sufficient time before he would have allowed the problem to kick its heels at the outer portals of his mind, but now he felt compelled to give serious attention to it. (Pg. 15)					

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One morning, however, he found himself in the ranks of his prepared regiment. The men were whispering speculations and recounting the old rumors. In the gloom before the break of the day their uniforms glowed a deep purple hue. From across the river the red eyes were still peering. In the eastern sky there was a yellow patch like a rug laid for the feet of the coming sun; and against it, black and patternlike, loomed the gigantic figure of the colonel on a gigantic horse. (Pg. 18)					
From off in the darkness came the trampling of feet. The youth could occasionally see dark shadows that moved like monsters. (Pg. 18)					
As he looked all about him and pondered upon the mystic gloom, he began to believe that at any moment the ominous distance might be aflame, and the rolling crashes of an engagement come to his ears. Staring once at the red eyes across the river, he conceived them to be growing larger, as the orbs of a row of dragons advancing. He turned toward the colonel and saw him lift his gigantic arm and calmly stroke his mustache. (Pg. 19)					

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A moment later the regiment went swinging off into the darkness. It was now like one of those moving monsters wending with many feet. The air was heavy, and cold with dew. A mass of wet grass, marched upon, rustled like silk. (Pg. 19)					
There was an occasional flash and glimmer of steel from the backs of all these huge crawling reptiles. From the road came creakings and grumbings as some surly guns were dragged away. (Pg. 19)					

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## Chapters I-IV

### Impressionism

**Objective:** Recognizing both visual and auditory images in impressionistic writing.

#### Activity

Crane writes in an impressionistic style. He uses both colorful visual and clear auditory images to give the reader direct sensory information. At times, details of smell, taste, and tactile sensation are included in descriptions. The detail is so concrete and vivid that reading the description becomes an immediate sensory experience for the reader; it is like personally having the experience.

*Note to teacher: This activity can be done in small groups or individually. A different image can be assigned to each group.*

For each of the images quoted on the following sheet, complete the chart about the sensory detail.

## **Chapters I-IV**

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#### **Activity**

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For each of the images quoted on the following sheet, complete the chart about the sensory detail.

## Impressionism

1. At nightfall the column broke into regimental pieces, and the fragments went into the fields to camp. Tents sprang up like strange plants. Camp fires, like red, peculiar blossoms, dotted the night. (Pg. 21)
2. The youth kept from intercourse with his companions as much as circumstances would allow him. In the evening he wandered a few paces into the gloom. From this little distance the many fires, with the black forms of men passing to and fro before the crimson rays, made weird and satanic effects.  
He lay down in the grass. The blades pressed tenderly against his cheek. The moon had been lighted and was hung in a treetop. The liquid stillness of the night enveloping him made him feel vast pity for himself. There was a caress in the soft winds; and the whole mood of the darkness, he thought, was one of sympathy for himself in his distress. (Pg. 21)
3. The youth tried to observe everything. He did not use care to avoid trees and branches, and his forgotten feet were constantly knocking against stones or getting entangled in briars. He was aware that these battalions with their commotions were woven red and startling into the gentle fabric of softened greens and browns. It looked to be a wrong place for a battle field. (Pg. 27)
4. A shell screaming like a storm banshee went over the huddled heads of the reserves. It landed in the grove, and exploding redly flung the brown earth. There was a little shower of pine needles.  
Bullets began to whistle among the branches and nip at the trees. Twigs and leaves came sailing down. It was as if a thousand axes, wee and invisible, were being wielded. Many of the men were constantly dodging and ducking their heads. (Pg. 34)
5. The din in front swelled to a tremendous chorus. The youth and his fellows were frozen to silence. They could see a flag that tossed in the smoke angrily. Near it were the blurred and agitated forms of troops. There came a turbulent stream of men across the fields. A battery changing position at a frantic gallop scattered the stragglers right and left. (Pg. 34)
6. The battle flag in the distance jerked about madly. It seemed to be struggling to free itself from an agony. The billowing smoke was filled with horizontal flashes.  
Men running swiftly emerged from it. They grew in numbers until it was seen that the whole command was fleeing. The flag suddenly sank down as if dying. Its motion as it fell was a gesture of despair.  
Wild yells came from behind the walls of smoke. A sketch in gray and red dissolved into a moblike body of men who galloped like wild horses.  
The veteran regiments on the right and left of the 304<sup>th</sup> immediately began to jeer. With the passionate song of the bullets and the banshee shrieks of shells were mingled loud catcalls and bits of facetious advice concerning places of safety. (Pgs. 34-35)
7. But the new regiment was breathless with horror. "Gawd! Saunders's got crushed!" whispered the man at the youth's elbow. They shrank back and crouched as if compelled to await a flood.  
The youth shot a swift glance along the blue ranks of the regiment. The profiles were motionless, carven; and afterward he remembered that the color sergeant was standing with his legs apart, as if he expected to be pushed to the ground. (Pg. 35)

## Impressionism

1. At nightfall the column broke into regimental pieces, and the fragments went into the fields to camp. Tents sprang up like strange plants. Camp fires, like red, peculiar blossoms, dotted the night. (Pg. 21)
2. The youth kept from intercourse with his companions as much as circumstances would allow him. In the evening he wandered a few paces into the gloom. From this little distance the many fires, with the black forms of men passing to and fro before the crimson rays, made weird and satanic effects.  
He lay down in the grass. The blades pressed tenderly against his cheek. The moon had been lighted and was hung in a treetop. The liquid stillness of the night enveloping him made him feel vast pity for himself. There was a caress in the soft winds; and the whole mood of the darkness, he thought, was one of sympathy for himself in his distress. (Pg. 21)
3. The youth tried to observe everything. He did not use care to avoid trees and branches, and his forgotten feet were constantly knocking against stones or getting entangled in briars. He was aware that these battalions with their commotions were woven red and startling into the gentle fabric of softened greens and browns. It looked to be a wrong place for a battle field. (Pg. 27)
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Impressionism

Quotation	Visual Detail	Auditory Detail	Tactile Detail	Other Sensory Detail	Most Vivid Words	Concrete Detail
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## **Chapters I-IV**

### **Plot Characterization**

**Objective:** Identifying important incidents in plot.  
Interpreting the thoughts and language of a character.

#### **Activity**

1. The first four chapters give a description of Henry's initial experience in the army. Use the following page to list Henry's activities and opinions of the army.
2. Imagine that you are Henry. Use your notes on Henry's opinions and activities to write a letter to his mother. Decide how honest Henry would be with his mother about what he is feeling. You can restrict what you say to his activities, observations, and view-points on the army, or you can disclose as much as you want of his internal struggle.

Before you write your letter, write a short paragraph explaining your decision on how much disclosure Henry would disclose in a letter to his mother. Base your reasons on what you understand about Henry's character. Explain the characteristics of Henry that led you to your decision.

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## **Henry's Initial Experience in the Army**

**List Henry's:**

**Activities:**

**Observations:**

**Opinions on the Army:**

**Feelings:**

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## Chapters I-IV

**Objective:** Weighing the truth and/or significance of a character's assertions.

### Activity

In Chapter I, Crane tells the reader Henry's perspective on war. In the next chapters, while Henry is waiting to experience war, he continues to think about it.

1. In small groups, read and discuss the following quotations from Henry about war. Under each, write Henry's ideas about war as a group statement about Henry's feelings.
2. Collaboratively, write your opinion about Henry's view of war in a two-paragraph essay. Explain the reasons the group has this opinion and support this view with references to Henry's thoughts in the text.

*Assign each group one of the quotations about war taken from Webster's New Explorer Dictionary of Quotations.*

Each group should present an explanation of what their quote means and then relate it to Henry's actions and opinions about war in the first four chapters. Supporting evidence from the text should be used.

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## Henry's Thoughts on War

1. The youth was in a little trance of astonishment. So they were at last going to fight. On the morrow, perhaps, there would be a battle, and he would be in it. For a time he was obliged to labor to make himself believe. He could not accept with assurance an omen that he was about to mingle in one of those great affairs of the earth. (Pg. 11)
  
2. He had, of course, dreamed of battles all his life—of vague and bloody conflicts that had thrilled him with their sweep and fire. In visions he had seen himself in many struggles. He had imagined peoples secure in the shadow of his eagle-eyed prowess. But awake he had regarded battles as crimson blotches on the pages of the past. He had put them as things of the bygone with his thought-images of heavy crowns and high castles. There was a portion of the world's history which he had regarded as the time of wars, but it, he thought, had been long gone over the horizon and had disappeared forever.  

From his home his youthful eyes had looked upon the war in his own country with distrust. It must be some sort of a play affair. He had long despaired of witnessing a Greeklike struggle. Such would be no more, he had said. Men were better, or more timid. Secular and religious education had effaced the throat-grappling instinct, or else firm finance held in check the passions.

He had burned several times to enlist. Tales of great movements shook the land. They might not be distinctly Homeric, but here seemed to be much glory in them. He had read of marches, sieges, conflicts, and he had longed to see it all. His busy mind had drawn for him large pictures extravagant in color, lurid with breathless deeds.

But his mother had discouraged him. She had affected to look with some contempt upon the quality of his war ardor and patriotism....

At last, however, he had made firm rebellion against this yellow light thrown upon the color of his ambitions. The newspapers, the gossip of the village, his own picturings, had aroused him to an uncheckable degree. They were in truth fighting finely down there. Almost everyday the newspaper printed accounts of a decisive victory. (Pg. 11)
  
3. When he had stood in the doorway with his soldier's clothes on his back, and with the light of excitement and expectancy in his eyes almost defeating the flow of regret for the home bonds, he had seen two tears leaving their trails on his mother's scarred cheeks.  

Still, she had disappointed him by saying nothing whatever about returning with his shield or on it. He had privately primed himself for a beautiful scene. He had prepared certain sentences which he thought could be used with touching effect. (Pg. 12)

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After complicated journeyings with many pauses, there had come months of monotonous life in a camp. He had had the belief that real war was a series of death struggles with small time in between for sleep and meals; but since his regiment had come to the field the army had done little but sit still and try to keep warm. (Pg. 13)



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5. Various veterans had told him tales. Some talked of gray, bewhiskered hordes who were advancing with relentless curses and chewing tobacco with unspeakable valor; tremendous bodies of fierce soldiery who were sweeping along like the Huns. Others spoke of tattered and eternally hungry men who fired despondent powders. "They'll charge through hell's fire an' brimstone t' git a holt on a haversack, an' sech stomachs ain't a-lastin' long," he was told. From the stories, the youth imagined the red, live bones sticking out through slits in the faded uniforms.

Still, he could not put a whole faith in veterans' tales, for recruits were their prey. They talked much of smoke, fire, and blood, but he could not tell how much might be lies. (Pg. 14)

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## Quotations on War

G. Clemenceau

“War is too serious a matter to leave to soldiers [or generals.]”

H. Hoover

“Older men declare war. But it is youth that must fight and die. And it is youth who must inherit the tribulations, the sorrow, and the triumphs that are the aftermath of war.”

Key

“Everything, everything in war is barbaric...But the worst barbarity of war is that it forces men collectively to commit acts against which individually they would revolt with their whole being.”

R. MacDonald

“We hear war called murder. It is not; it is suicide.”

Gen. N. Schwarzkopf

“War’s a profanity, because, let’s face it, you’ve got two opposing sides trying to settle their differences by killing as many of each other as they can.”

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## Chapters I-IV

### Irony Characterization

**Objective:** Understanding irony.  
Recognizing how character traits are revealed.

#### Activity I

In small groups, discuss/explain the irony of the following passages.

1. He wished, without reserve, that he was at home again making the endless rounds from the house to the barn, from the barn to the fields, from the fields to the barn, from the barn to the house. He remembered he had often cursed the brindle cow and her mates, and had sometimes flung milking stools. But, from his present point of view, there was a halo of happiness about each of their heads, and he would have sacrificed all the brass buttons on the continent to have been enabled to return to them. (Pg. 21)

**Explanation:** *The reader remembers Henry's desire to leave the farm and join the army. "Halo of happiness" is an overstatement and emphasizes the way Henry has completely reversed his view of the farm.*

2. But he instantly saw that it would be impossible for him to escape from the regiment. It enclosed him. And there were iron laws of tradition and law on four sides. He was in a moving box.  
As he perceived this fact it occurred to him that he had never wished to come to the war. He had not enlisted of his free will. He had been dragged by the merciless government. And now they were taking him out to be slaughtered. (Pg. 27)

**Explanation:** *The reader knows that Henry had insisted on joining the army. In fact, as the only son of a widow, he was not in any way expected to leave his mother alone on the farm. His mother had tried to convince him to stay at home.*

3. He assumed, then, the demeanor of one who knows that he is doomed alone to unwritten responsibilities. He lagged, with tragic glances at the sky.  
He was surprised presently by the young lieutenant of his company, who began heartily to beat him with a sword, calling out in a loud and insolent voice: "Come, young man, get up into ranks there. No skulking'll do here." He mended his pace with suitable haste. And he hated the lieutenant, who had no appreciation of fine minds. He was a mere brute. (Pgs. 28-29)

**Explanation:** *The reader understands that infantry in battle is related to brute force and has nothing to do with "fine minds." In addition, the reader may question if Henry has even a clear thinking mind, let alone a fine mind.*

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#### **Explanation:**

4. Once he thought he had concluded that it would be better to get killed directly and end his troubles. Regarding death thus out of the corner of his eye, he conceived it to be nothing but rest, and he was filled with a momentary astonishment that he should have made an extraordinary commotion over the mere matter of getting killed. He would die; he would go to some place where he would be understood. It was useless to expect appreciation of his profound and fine senses from such men as the lieutenant. He must look to the grave for comprehension.

The skirmish fire increased to a long clattering sound. With it was mingled far-away cheering. A battery spoke.... A brigade ahead of them and on the right went into action with a rending roar. It was as if it had exploded. And thereafter it lay stretched in the distance behind a long gray wall, that one was obliged to look twice at to make sure that it was smoke.

The youth, forgetting his neat plan of getting killed, gazed spell bound. His eyes grew wide and busy with the action of the scene. His mouth was a little ways open. (Pgs. 30-31)

**Explanation:** *The contradiction is between Henry's thinking and his behavior. He is thinking about wishing to die; then, the next moment, he is watching the battle with complete interest.*

## Activity II

Considering your explanations of Henry's contradictions, what is your opinion of him? Write a paragraph to explain your view. Support your points with references to the text, including things Henry thinks, says, or does.

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## Chapters I-IV

### Point of View Characterization

**Objective:** Understanding how point of view is used in a literary text to develop meaning and character.

### Activity

Crane wrote *The Red Badge of Courage* in the third person, limited omniscient point of view. The narrator reveals only what Henry thinks; the reader's focus is on Henry's mind or what he is aware of, what he sees, hears, feels, understands, wonders about, ect. The reader is told Henry's ideas and how he constructs explanations of his situations and behavior. By giving the reader all of this information about what is going on in Henry's mind and what he perceives through his senses, the narrator projects Henry's mind onto the reader's mind. In a sense, the reader experiences what Henry experiences.

*Divide the class into small groups, with each group assigned one of the following:*

*Group 1 – first half of Chapter I (Pgs. 1-4)*

*Group 2 – second half of Chapter I (Pgs. 5-8)*

*Group 3 – first half of Chapter II (Pgs. 8-11)*

*Group 4 – second half of Chapter II (Pgs. 12-14)*

*Group 5 – first half of Chapter III (Pgs. 15 – top of p. 18)*

*Group 6 – second half of Chapter III (Pgs. 18 – top of p. 21)*

*Group 7 – first half of Chapter IV (Pgs. 21 – top of p. 22)*

*Group 8 – second half of Chapter IV (Pgs. 22 – 23)*

*(Group 7 and 8 may be combined to form one group because Chapter IV is very short.)*

1. List at least ten quotations about what Henry perceives, thinks, or feels. For example:  
The youth was in a little trance of astonishment. So they were at last going to fight. On the morrow, perhaps, there would be a battle, and he would be in it. For a time he was obliged to labor to make himself believe. He could not accept with assurance an omen that he was about to mingle in one of those great affairs of the earth. (Pg. 11)
2. After the group considers and discusses the lists, each person in the group should write a short paragraph explaining what it would be like to be Henry in this situation. Write a short explanation of your reasons.
3. Finally, each group should present its lists and read its paragraphs to the class.

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## Chapters I-IV

### Characterization Generalization

**Objective:** Interpreting the thoughts and language of a character.  
Drawing generalizations about characters.

#### Activity

The narrator gives the reader details of what Henry says and does as well as what he thinks and feels.

1. In small groups, discuss and complete the following page, which depicts the contrast between Henry's external behavior and the turmoil of his internal world.
2. Each group should choose a different statement from the list below and respond to it. Do you agree or disagree with the statement in relationship to Henry? List the main points of your discussion.
3. After groups finish their lists, each group should read its chosen statement and present the group's points to the class.

*Answers will vary.*

#### Statements

1. Henry's internal struggle is typical of the inner turmoil and self-doubts of most young people.
2. Henry cannot deal with reality.
3. Henry is correct in thinking his comrades "were all privately wondering and quaking." (Pg. 18)
4. In contrast to Henry, most of the other soldiers have adequate courage and inner strength to deal with war.
5. Henry's central problem, as he assess it, is that  
    "In his life he had taken certain things for granted, never challenging this belief in ultimate success, and bothering little about means and roads. He was forced to admit that as far as war was concerned he knew nothing of himself." (Pg. 14)  
A person cannot know how he or she will react to a situation until actually in that situation.
6. Henry, like anyone else, cannot control his inner conflict. It is impossible for a person to control his fears; a person cannot stop "fears of stupidity and incompetence" (Pg. 30) from babbling once they start assailing the mind.
7. Henry is misunderstood by other people.

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1. Henry's internal struggle is typical of the inner turmoil and self-doubts of most young people.
2. Henry cannot deal with reality.
3. Henry is correct in thinking his comrades "were all privately wondering and quaking." (Pg. 18)
4. In contrast to Henry, most of the other soldiers have adequate courage and inner strength to deal with war.
5. Henry's central problem, as he assess it, is that  
"In his life he had taken certain things for granted, never challenging this belief in ultimate success, and bothering little about means and roads. He was forced to admit that as far as war was concerned he knew nothing of himself." (Pg. 14)  
A person cannot know how he or she will react to a situation until actually in that situation.
6. Henry, like anyone else, cannot control his inner conflict. It is impossible for a person to control his fears; a person cannot stop "fears of stupidity and incompetence" (Pg. 30) from babbling once they start assailing the mind.
7. Henry is misunderstood by other people.

## The Two Worlds of Henry Fleming

### External World

#### What Henry Notices:

*"He lay down in the grass.... There was a caress in the soft winds; and the whole mood of darkness, he thought, was one of sympathy for himself in his distress." (Pg. 21) (statement #2)*

#### What Henry Says to Others:

*In Henry's conversation with Wilson About the possibility of running, Wilson gets angry at Henry saying, " 'Who are you anyway? You talk as if you thought you was Napoleon Bonaparte.' He glared at the youth for a moment, and then strode away." (Pg. 22)*

### Internal World

#### What Henry Fears:

*"It had suddenly appeared to him that perhaps in a battle he might run.... He finally concluded that the only way to prove himself was to go into the blaze, and then figuratively to watch his legs and discover their relative merits and faults." (Pg. 17) (statement #5)*  
*coon this first time and—I w-want you to take these things—to-my-folks."*

#### What Henry Thinks of Others:

*"The youth studied the faces of his companions, ever on watch to detect kindred emotions. He suffered disappointment. Some ardor of the air which was causing the veteran commands to move with glee—almost with song—had infected the new regiment." (Pg. 20)*

#### What Henry Thinks of Himself:

*"He felt that in this crisis his laws of life were useless. Whatever he had learned of himself was here of no avail. He was an unknown quantity. He saw that he would again be obliged to experiment as he had in early youth. He must accumulate - information of himself." (Pg. 15)*

## The Two Worlds of Henry Fleming

### External World

### Internal World

**What Henry Notices:**

**What Henry Fears:**

**What Henry Thinks of Others:**

**What Henry Says to Others:**

**What Henry Thinks of Himself:**

## Chapters V-X

### Realism

### Imagery

**Objective:** Understanding the purpose of realism in a literary text.  
Recognizing and interpreting imagery in a literary text.  
Recognizing contrasting interpretations of a literary text.

### Activity

Most critics agree that Crane's intention was to present a realistic, objective account of the Civil War. His detail is so concrete and graphic the reader can, in a sense, experience being in a Civil War battle.

There are some readers, however, who insist that *The Red Badge of Courage* can be considered anti-war literature. Pretend that you are an anti-war activist and you decide to use some of Crane's graphic images of being maimed and killed in war as anti-war propaganda posters.

*Assign each group a different image from the list below.*

You may use colored pencils, paint, or a collage of pictures to present Crane's graphic image. You can probably find present-day war pictures in *Time*, *Newsweek*, *Life*, etc., that could help to create a poster.

In addition, around the border of your poster, quote some of Crane's descriptive phrases that convey the horrific quality of the image. Remember, you are an activist creating anti-war posters; you have a passion for your cause.

## Images of War

A. The lieutenant of the youth's company had encountered a soldier who had fled screaming at the first volley of his comrades. Behind the lines these two were acting a little isolated scene. The man was blubbering and staring with sheeplike eyes at the lieutenant, who had seized him by the collar and was pomeling him. He drove him back into the ranks with many blows. The soldier went mechanically, dully, with his animal-like eyes upon the officer...

The men dropped here and there like bundles. The captain of the youth's company had been killed in an early part of the action.... The babbling man was grazed by a shot that made the blood stream widely down his face. He clapped both hands to his head. 'Oh!' he said, and ran.... Farther up the line a man, standing behind a tree, had his knee joint splintered by a ball. Immediately he had dropped his rifle and gripped the tree with both arms. And there he remained, clinging desperately and crying for assistance that he might withdraw his hold upon the tree. (Pg. 40)

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### Imagery

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Recognizing and interpreting imagery in a literary text.  
Recognizing contrasting interpretations of a literary text.

### Activity

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- B. A small procession of wounded men were going drearily toward the rear. It was a flow of blood from the torn body of the brigade.
- To the right and to the left were the dark lines of other troops. Far in front he thought he could see lighter masses protruding in points from the forest. They were suggestive of unnumbered thousands....
- Batteries were speaking with thunderous oratorical effort. Here and there were flags, the red in the stripes dominating. They splashed bits of warm color upon the dark lines of troops.
- The youth felt the old thrill at the sight of the emblems. They were like beautiful birds strangely undaunted in a storm.
- As he listened to the din from the hillside, to a deep pulsating thunder that came from afar to the left, and to the lesser clamors which came from many directions, it occurred to him that they were fighting, too, over there, and over there, and over there. Heretofore he had supposed that all the battle was directly under his nose.
- As he gazed around him the youth felt a flash of astonishment at the blue, pure sky and the sun gleamings on the trees and fields. It was surprising that Nature had gone tranquilly on with her golden process in the midst of so much devilment. (Pg. 41)
- C. "What do they take us for—why don't they send supports? I didn't come here to fight the hull damned rebel army."
- He began to exaggerate the endurance, the skill, and the valor of those who were coming. Himself reeling from exhaustion, he was astonished beyond measure at such persistency. They must be machines of steel. It was very gloomy struggling against such affairs, wound up perhaps to fight until sundown.
- He slowly lifted his rifle and catching a glimpse of the thickspread field he blazed at a cantering cluster. He stopped then and began to peer as best he could through the smoke. He caught changing views of the ground covered with men who were all running like pursued imps, and yelling.
- To the youth it was an onslaught of redoubtable dragons. He became like the man who lost his legs at the approach of the red and green monster. He waited in a sort of a horrified, listening attitude. He seemed to shut his eyes and wait to be gobbled. (Pgs. 44-45)
- D. Near the threshold he stopped, horror-stricken at the sight of a thing.
- He was being looked at by a dead man who was seated with his back against a columnlike tree. The corpse was dressed in a uniform that once had been blue, but was now faded to a melancholy shade of green. The eyes, staring at the youth, had changed to the dull hue to be seen on the side of a dead fish. The mouth was open. Its red had changed to an appalling yellow. Over the gray skin of the face ran little ants. One was trundling some sort of a bundle along the upper lip. (Pg. 51)
- E. He came to a fence and clambered over it. On the far side, the ground was littered with clothes and guns. A newspaper, folded up, lay in the dirt. A dead soldier was stretched with his face hidden in his arm. Farther off there was a group of four or five corpses keeping mournful company. A hot sun had blazed upon the spot.
- In this place the youth felt that he was an invader. This forgotten part of the battle ground was owned by the dead men, and he hurried, in the vague apprehension that one of the swollen forms would rise and tell him to begone. [sic] (Pg. 54)

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- F. And from this region of noises came the steady current of the maimed.  
One of the wounded men had a shoeful of blood. He hopped like a schoolboy in a game.  
He was laughing hysterically.  
One was swearing that he had been shot in the arm through the commanding general's mismanagement of the army. One was marching with an air imitative of some sublime drum major. Upon his features was an unholy mixture of merriment and agony. As he marched he sang a bit of doggerel in a high and quavering voice:
- “Sing a sing 'a vic'try,  
A pocketful 'a bullets,  
Five an' twenty dead men  
Baked in a-pie.”
- Parts of the procession limped and staggered to this tune. (Pg. 55)
- G. Another had the gray seal of death already upon his face. His lips were curled in hard lines and his teeth were clinched. His hands were bloody from where he had pressed them upon his wound. He seemed to be awaiting the moment when he should pitch headlong. He stalked like the specter of a soldier, his eyes burning with the power of a stare into the unknown.  
There were some who proceeded sullenly, full of anger at their wounds, and ready to turn upon anything as an obscure cause.  
An officer was carried along by two privates. He was peevish. “Don't joggle so, Johnson, yeh fool,” he cried. “Think m' leg is made of iron? If yeh can't carry me decent, put me down an' let some one else do it.” (Pg. 55)
- H. The shoulder of one of the tramping bearers knocked heavily against the spectral soldier who was staring into the unknown.  
The youth joined this crowd and marched along with it. The torn bodies expressed the awful machinery in which the men had been entangled.  
Orderlies and couriers occasionally broke through the throng in the roadway, scattering wounded men right and left, galloping on followed by howls. The melancholy march was continually disturbed by the messengers, and sometimes by bustling batteries that came swinging and thumping down upon them, the officers shouting orders to clear the way. (Pgs. 55-56)

Each group should present its poster to the class with an explanation about its anti-war interpretation of the passage.

*One suggestion might be to place the posters on a bulletin board after presentations have been made.*

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## Chapters V-X

### Theme Debate

**Objective:** Understanding thematic ideas.  
Interpreting and evaluating the values implied by a character's actions.

### Activity

In these chapters, Henry does two things that tradition says soldiers should not do. First, he runs from battle. Second, when Henry realizes the tattered man is in shock and perhaps close to death, Henry abandons him. The narrator says, "Turning at a distance he saw the tattered man wandering about helplessly in the field." (Pg. 67)

In small groups, discuss the following questions:

- Do you blame Henry for running?
- Do you blame Henry for his desertion of the tattered man?

For each question, list your reasons and supporting evidence.

*Reassign students into groups based on:*

*Those who blame  
Henry for running*

*Those who do not blame  
Henry for running*

*Those who blame Henry for  
deserting the tattered man*

*Those who do not blame Henry for  
deserting the tattered man*

*Hold debates on Henry's running and on Henry's deserting the tattered man.*

*After the debates are finished, have the class vote on whether or not Henry was right in running and abandoning the tattered man.*

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## Chapters V-X

### Inference

**Objective:** Understanding inference and its relation to theme in a literary text.

#### Activity

After Henry runs from battle in fear of dying, he almost runs into a corpse. Then, he runs from that. The narrator says:

“Then he began to run in the direction of the battle. He saw it was an ironical thing for him to be running thus toward that which he had been at such pains to avoid.”  
(Pg. 53)

As he moves in the direction of the battle, he meets up with his friend Jim and is confronted with Jim’s death.

Analyze what these two experiences with death may imply about Henry by completing the next two pages, **Confronting Death**.

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## **Confronting Death**

### **Henry comes face to face with a corpse**

#### **Description of Death:**

*“He was being looked at by a dead man who was seated with his back against a columnlike tree. The corpse was dressed in a uniform that once had been blue, but was now faded to a melancholy shade of green. The eyes, staring at the youth, had changed to the dull hue to be seen on the side of a dead fish. The mouth was open. Its red had changed to an appalling yellow. Over the gray skin of the face ran little ants. One was trundling some sort of a bundle along the upper lip.” (Pg. 51)*

#### **Henry’s emotional reaction:**

*He is filled with horror yet interested.*

#### **Henry’s reaction:**

*“The youth gave a shriek as he confronted the thing. He was for the moment turned to stone before it. He remained staring into the liquid looking eyes....”(Pg. 51)*

#### **Effect of the experience on Henry:**

*He is paralyzed at first but soon panics.*

## **Confronting Death**

**Henry comes face to face with a corpse**

**Description of Death:**

**Henry's emotional reaction:**

**Henry's reaction:**

**Effect of the experience on Henry:**

## Watching Jim Die

### **Description of death:**

*“For a moment the tremor of his legs caused him to dance a sort of hideous hornpipe. His arms beat wildly about his head in an expression of implike enthusiasm.*

*“His tall figure stretched itself to its full height. There was a slight rending sound. Then it began to swing forward, slow and straight, in the manner of a falling tree. A swift muscular contortion made the left shoulder strike the ground first.” (Pg. 62)*

### **Henry’s emotional reaction:**

*He experiences, in his mind, what Jim experiences. “His face had been twisted into an expression of every agony he had imagined for his friend.” (Pg. 62)*

### **Henry’s reaction:**

*“This spectacle of gradual strangulation made the youth writhe, and once as his friend rolled his eyes, he saw something in them that made him sink wailing to the ground.” (Pg. 62)*

### **Effect of the experience on Henry:**

*At first, Henry watches his friend die, spellbound, unable to look away. Once Jim is actually dead, Henry feels rage at the mechanisms of war. After a few minutes, Grief overcomes the rage, and Henry sits down to brood.*

What can you infer about Henry’s character from his experiences and reactions to death?

*Henry feels detached from all of the death that surrounds him, but he is outraged and afraid that he too might die.*

## **Watching Jim Die**

**Description of death:**

**Henry's emotional reaction:**

**Henry's reaction:**

**Effect of the experience on Henry:**

What can you infer about Henry's character from his experiences and reactions to death?

## Chapters V-X

### Style

**Objective:** Recognizing an author's style of writing.  
Understanding how writers use sensory detail, imagery, figurative language, and point of view to create an engaging experience for the reader.

### Style

#### I. Diction

##### A. Type of language

1. Standard English – formal
2. Standard English – informal
3. Dialect

##### B. Vocabulary – level of difficulty

1. Concrete words—words that have specific meanings; refer to things that are usually familiar and easily recognized. The more concrete the writing is, the easier it is to comprehend.
2. Abstract words— the use of words to evoke sensory impressions; refer to concepts; a large number of abstract words usually results in a higher level of difficulty and unfamiliarity.

##### C. Imagery

1. Use of connotations
2. Use of descriptive nouns and verbs
3. Figurative language
  - a. Metaphors
  - b. Similes
  - c. Personification

##### D. Tone—the writer's attitude toward subjects or readers

#### II. Sentences

##### A. Length (Number of words in sentences)

##### B. Types of sentences

1. Simple
2. Complex
3. Compound
4. Compound-complex

##### C. Form

1. Dialogue
2. Narrative

##### D. Rhetorical devices - use of literary terms. More literary terms, like simile or metaphor, usually makes the writing more poetic.

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## Activity I

Look at the following four selections from different books and fill in the **Style Chart**.

### ***To Kill A Mockingbird* by Harper Lee**

She was horrible. Her face was the color of a dirty pillowcase, and the corners of her mouth glistened with wet, which inched like a glacier down the deep grooves enclosing her chin. Old-age liver spots dotted her cheeks, and her pale eyes had black pinpoint pupils. Her hands were knobby, and the cuticles were grown up over her fingernails. Her bottom plate was not in, and her upper lip protruded; from time to time she would draw her nether lip to her upper plate and carry her chin with it. This made the wet move faster.

I didn't look any more than I had to. Jem reopened *Ivanhoe* and began reading. I tried to keep up with him, but he read too fast. When Jem came to a word he didn't know he skipped it, but Mrs. Dubose would catch him and make him spell it out. Jem read for perhaps twenty minutes, during which time I looked at the soot stained mantelpiece, out the window, anywhere to keep from looking at her. As he read along, I noticed that Mrs. Dubose's corrections grew fewer and farther between, that Jem had even left one sentence dangling in mid-air. She was not listening.

### ***The Old Man And The Sea* by Ernest Hemingway**

The fish moved steadily and they traveled slowly on the calm water. The other baits were still in the water but there was nothing to be done.

"I wish I had the boy," the old man said aloud. "I'm being towed by a fish and I'm the towing bitt. I could make the line fast. But then he could break it. I must hold him all I can and give him line when he must have it. Thank God he is travelling and not going down."

What I will do if he decides to go down, I don't know. What I'll do if he sounds and dies I don't know. But I'll do something. There are plenty of things I can do.

### ***The Red Badge of Courage* by Stephen Crane**

Various veterans had told him tales. Some talked of gray, bewhiskered hordes who were advancing with relentless curses and chewing tobacco with unspeakable valor; tremendous bodies of fierce soldiery who were sweeping along like the Huns. Others spoke of tattered and eternally hungry men who fired despondent powders. "They'll charge though hell's fire an' brimstone t' git a holt on a haversack, an' sech stomachs ain't a lastin' long," he was told. From the stories, the youth imagined the red, live bones sticking out through slits in the faded uniforms.

Still, he could not put a whole faith in veterans' tales, for recruits were their prey. They talked much of smoke, fire, and blood, but he could not tell how much might be lies.

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### ***The Red Badge of Courage* by Stephen Crane**

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Still, he could not put a whole faith in veterans' tales, for recruits were their prey. They talked much of smoke, fire, and blood, but he could not tell how much might be lies.



### ***Demian* by Herman Hesse**

When authors write novels, they usually act as if they were God and could completely survey and comprehend some person's history and present it as if God were telling it to Himself, totally unveiled, in its essence at all points. I can't, any more than those authors can. But my story is more important to me than any author's is to him, because it's my own; it's the story of a human being—not an invented, potential, ideal, or otherwise nonexistent person, but a real, unique, living one. To be sure, people today have less of an idea than ever before what a really living person is; in fact, human beings, each one of whom is a priceless, unique experiment of nature, are being shot to death in carloads. If we weren't something more than unique individuals, if we could really be totally dispatched from the world by a bullet, it would no longer make sense to tell stories. But each person is not only himself, he is also the unique, very special point, important and noteworthy in every instance, where the phenomena of the world meet, once only and never again in the same way. And so every person's story is important, eternal, divine; and so every person, to the extent that he lives and fulfills nature's will, is wondrous and deserving of full attention. In each of us spirit has become form, in each of us the created being suffers, in each of us a redeemer is crucified.

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**Style Chart**

	Diction	Tone	Sentences	Figurative Language
<i>To Kill a Mockingbird</i>	<i>Informal, standard, descriptive</i>	<i>Serious but with a touch of humor</i>	<i>Both long and short, simple and complex</i>	<i>Sensory impressions, exaggerations, similes</i>
<i>The Old Man And The Sea</i>	<i>Informal use of dialogue</i>	<i>Serious</i>	<i>Short and long</i>	<i>None, few adjectives or adverbs</i>
<i>Denian</i>	<i>Standard, precise words</i>	<i>Philosophical</i>	<i>Mostly long</i>	<i>None</i>
<i>The Red Badge of Courage</i>	<i>The dialogue is in an informal dialect, but the rest is standard.</i>	<i>Serious</i>	<i>Various lengths</i>	<i>Similes, Exaggerations, Personification, Metaphors</i>

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<i>The Red Badge of Courage</i>				

## Activity II

Write an essay in which you contrast and compare the styles of any two writers.

Having considered the four selections above, rate them in terms of the following criteria that often concern readers.

- #1. How easy is the selection to understand.  
Explain how the diction, use of language, and sentence structure make the selection easy or difficult.
- #2. How engaging the selection is. (Is the selection written in such a way that it catches the reader's attention completely?)  
Explain how the diction, tone, and use of language makes the selection engaging.
- #3. How impressive the selection is (Are you impressed by the way it is written?)  
Explain how the diction and use of language creates a lasting or forceful impression on your mind.
- #4. What is the effect of each selection on you? How have the elements of style created this effect. For example, how did the diction contribute to your feeling amused by the selection or feeling you are on familiar terms with the speaker? How did the use of language affect you emotionally?

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## Chapters XI-XV

### Descriptive Imagery

**Objective:** Understanding imagery.  
Visualizing descriptive imagery and inferring mood.  
Responding to the emotional effect created by literary text.

#### Activity

In small groups, read and analyze the three excerpts on the next page. Mark the passages to indicate concrete words, effective adjectives, adverbs, and verbs, similes, metaphors, personification, and sensory details.

Complete the chart, **Crane's Use of Language**, for the following three excerpts. Give some specific examples of each stylistic technique from the excerpts.

In the last two columns, write the mental picture you have after reading the section and (What do you see in your mind?) the effect this description has on you. (How do you feel after reading this excerpt?)

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## Images

1.       The column that had butted stoutly at the obstacles in the roadway was barely out of the youth's sight before he saw dark waves of men come sweeping out of the woods and down through the fields. He knew at once that the steel fibers had been washed from their hearts. They were bursting from their coats and their equipments as from entanglements. They charged down upon him like terrified buffaloes.  
      Behind them blue smoke curled and clouded above the treetops, and through the thickets he could sometimes see a distant pink glare. The voices of the canon were clamoring in interminable chorus. (Pg. 75)
  
2.       On the other side of the fire the youth observed an officer asleep, seated bolt upright, with his back against a tree. There was something perilous in his position. Badgered by dreams, perhaps, he swayed with little bounces and starts, like an old, toddy-stricken grandfather in a chimney corner. Dust and stains were upon his face. His lower jaw hung down as if lacking strength to assume its normal position. He was the picture of an exhausted soldier after a feast of war.  
      He had evidently gone to sleep with his sword in his arms. These two had slumbered in an embrace, but the weapon had been allowed in time to fall unheeded to the ground. The brass-mounted hilt lay in contact with some parts of the fire. (Pg. 83)
  
3.       When the youth awoke it seemed to him that he had been asleep for a thousand years, and he felt sure that he opened his eyes upon an unexpected world. Gray mists were slowly shifting before the first efforts of the sun rays. An impending splendor could be seen in the eastern sky. An icy dew had chilled his face....  
      About him were the rows and groups of men that he had dimly seen the previous night. They were getting a last draught of sleep before the awakening. The gaunt, careworn features and dusty figures were made plain by this quaint light at the dawning, but it dressed the skin of the men in corpse-like hues and made the tangled limbs appear pulseless and dead. The youth started up with a little cry when his eyes first swept over this motionless mass of men, thickspread upon the ground, pallid, and in strange postures. His disordered mind interpreted the hall of the forest as a charnel place. He believed for an instant that he was in the house of the dead, and he did not dare to move lest these corpses start up, squalling and squawking. In a second, however, he achieved his proper mind. He swore a complicated oath at himself. He saw that this somber picture was not a fact of the present, but a mere prophecy. (Pg. 87)

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## Crane's Use of Language

*Answers may vary*

	Image	Concrete Words	Vivid Adverbs, Adjectives, and Verbs	Similes, metaphors, and personification	Sensory Detail	Mental Picture	Effect
#1	<ul style="list-style-type: none"> <li>• An army attacking fearlessly</li> <li>• Bayonets shining</li> </ul>	<ul style="list-style-type: none"> <li>• terrified</li> <li>• buffalo</li> <li>• column</li> <li>• fields</li> </ul>	<ul style="list-style-type: none"> <li>• butted stoutly:</li> <li>• smoke curled and clouded</li> <li>• pink glare</li> </ul>	<ul style="list-style-type: none"> <li>• dark waves of men come sweeping out of the woods</li> <li>• steel fibers had been washed from their hearts</li> </ul>	<ul style="list-style-type: none"> <li>• visual—smoke curling</li> <li>• auditory—cannon clamoring</li> </ul>	<ul style="list-style-type: none"> <li>• fear</li> <li>• fearlessness</li> <li>• many men rushing</li> </ul>	<ul style="list-style-type: none"> <li>• confusion</li> <li>• chaos</li> <li>• speed</li> <li>• yet another battle</li> </ul>
#2							
#3							

Crane’s Use of Language

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#1						
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## Chapters XI-XV

### Characterization

**Objective:** Understanding how characters are revealed in a literary text.  
Relating literature to life.

#### Activity I

Sometimes readers can understand one character by seeing him in contrast to another character. In this section of the novel, Wilson and Henry are contrasted. In the first part of the novel, the reader realizes that both Wilson and Henry are nervous as they wait to go into battle. Henry goes off alone and worries. Wilson is introduced as a loud mouth who seems to deliberately pick fights with others but reveals his anxiety when he gives Henry letters for his folks because he believes, he is “a gone coon this first time.”

When Henry finally returns to his regiment, Wilson greets him and takes care of him.

The next morning,

The youth took note of a remarkable change in his comrade since those days of camp life upon the river bank. He seemed no more to be continually regarding the proportions of his personal prowess. He was no more a loud young soldier. There was about him now a fine reliance. He showed a quiet belief in his purposes and his abilities. And this inward confidence evidently enabled him to be indifferent to little words of other men aimed at him.

The youth reflected. He had been used to regarding his comrade as a blatant child with an audacity grown from his inexperience, thoughtless, headstrong, jealous, and filled with a tinsel courage. A swaggering babe accustomed to strut in his own doorway. The youth wondered where had been born these new eyes; when his comrade had made the great discovery that there were many men who would refuse to be subjected by him. Apparently, the other had now climbed a peak of wisdom from which he could perceive himself as a very wee thing. And the youth saw that ever after it would be easier to live in his friend's neighborhood. (Pgs. 88-89)

1. Refer to the long quotation above and list at least five ways Wilson has changed. For instance, before battle he feels he has to prove himself; now, he is not worried what other people think of him.
2. Write a short paragraph offering an explanation of why Wilson has changed.

#### Activity II

Complete the following chart comparing Wilson and Henry. Fill in each box with either descriptive words or examples from the text.

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## Comparison of Wilson and Henry

Points of Comparison	Wilson	Henry
Ability to show concern for others.	<i>Wilson gives Henry his blanket</i>	<i>Henry knows Wilson wants the packet of papers back, but he forces Wilson to ask for them and seems to enjoy his power over Wilson.</i>
Self-respect	<i>He becomes a peacemaker in the regiment. At the same time, his shame over giving the letters to Henry seems to have humiliated him.</i>	<i>He believes that since nobody knows he ran, he can feel a "self-pride."</i>
Confidence	<i>He is assured by the fact that he fought bravely the day before.</i>	<i>"A faith in himself had secretly blossomed. There was a little flower of self-confidence growing within him. He was now a man of experience." (Pg. 92)</i>

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### **Activity III**

Decide which person, Henry or Wilson, you would like for a friend. Use the chart to help you write a 2-paragraph essay that explains your reasoning with examples from the text.

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## Chapters XI-XV

### Theme

**Objective:** Weighing the truth and/or significance of a character's assertions.  
Relating literature to life.

### Activity

*Divide the class into small groups. Assign each group a different statement about life according to Henry from the list below.*

In groups, discuss the statement you have been assigned and plan a short commentary to be presented to the class. Your commentary should include the following:

Your responses to the statement. Is it true, partly true, understandable, or wrong?

Your reasons for thinking as you do.

Specific examples from the text or from your experience that support your group response.

### Life According to Henry

1. In the present, he declared to himself that it was only the doomed and the damned who roared with sincerity at circumstance. Few but they ever did it. A man with a full stomach and the respect of his fellows had no business to scold about anything that he might think to be wrong in the ways of the universe, or even with the ways of society. Let the unfortunates rail; the others may play marbles. (Pg. 92)
2. He did not give a great deal of thought to these battles that lay directly before him. It was not essential that he should plan his ways in regard to them. He had been taught that many obligations of a life were easily avoided. The lessons of yesterday had been that retribution was a laggard and blind. With these facts before him he did not deem it necessary that he should become feverish over the possibilities of the ensuing twenty-four hours. He could leave much to chance. (Pg. 92)
3. Besides, a faith in himself had secretly blossomed. There was a little flower of confidence growing within him. He was now a man of experience. He had been out among the dragons, he said, and he assured himself that they were not so hideous as he had imagined them. Also, they were inaccurate; they did not sting with precision. A stout heart often defied, and defying, escaped. (Pg. 92)
4. He had been slow in the act of producing the packet because during it he had been trying to invent a remarkable comment upon the affair. He could conjure nothing of sufficient point. He was compelled to allow his friend to escape unmolested with his packet. And for this he took unto himself considerable credit. It was a generous thing.  
His friend at his side seemed suffering great shame. As he contemplated him, the youth felt his heart grow more strong and stout. He had never been compelled to blush in such manner for his acts; he was an individual of extraordinary virtues. (Pg. 93)

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5. The youth wondered where had been born these new eyes; when his comrade had made the great discovery that there were many men who would refuse to be subjected by him. Apparently, the other had now climbed a peak of wisdom from which he could perceive himself as a very wee thing. And the youth saw that ever after it would be easier to live in his friend's neighborhood. (Pg. 89)
6. After this incident, and as he reviewed the battle pictures he had seen, he felt quite competent to return home and make the hearts of the people glow with stories of war. He could see himself in a room of warm tints telling tales to listeners. He could exhibit laurels. They were insignificant; still, in a district where laurels were infrequent, they might shine. (Pg. 93)

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## Chapters XVI – end

### Theme

**Objective:** Understanding how writers use literary elements to suggest thematic ideas.

### Activity

In the novel, Crane uses figurative language, symbols, images, and characters to suggest ideas. For instance, at the end of Chapter XVIII, the men are being prepared to charge.

The narrator says:

Still, they saw no hesitation in each other's faces, and they nodded a mute and unprotesting assent when a shaggy man near them said in a meek voice: "We'll git swallowed." (Pg. 108)

One idea suggested by the shaggy man's image of being swallowed is that the regiment has little chance against such overwhelming odds. Another idea suggested by his quote is that the individual men are powerless against forces beyond their control. On the following pages are excerpts dealing with themes from the novel.

*Divide the class into small groups. Assign a different quotation to each group.*

In your groups, discuss what ideas are suggested by the quote. The discussion should include the use of figurative language, symbols, images, or characters used to suggest these ideas.

Create a group poster to represent the quotation; write ideas suggested by the passage around the perimeter of the poster.

Group presentations should be made to the class after the activity is completed in the form of a panel discussion. (See Appendix)

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## Quotations

1. To the youth the fighters resembled animals tossed for a death struggle into a dark pit. There was a sensation that he and his fellows, at bay, were pushing back, always pushing fierce onslaughts of creatures who were slippery. Their beams of crimson seemed to get no purchase upon the bodies of their foes; the latter seemed to evade them with ease, and come through, between, around, and about with unopposed skill. (Pg. 102)
2. “Good Gawd,” the youth grumbled, “we’re always being chased around like rats! It makes me sick. Nobody seems to know where we go or why we go. We just get fired around from pillar to post and get licked here and get licked there, and nobody knows what it’s done for. It makes a man feel like a damn’ kitten in a bag. Now, I’d like to know what the eternal thunders we was marched into these woods for anyhow, unless it was to give the rebs a regular pot shot at us. We came in here and got our legs all tangled up on these cussed briers, and then we begin to fight and the rebs had an easy time of it. Don’t tell me it’s just luck! I know better.” (Pg. 98)
3. On an incline over which a road wound he saw wild and desperate rushes of men perpetually backward and forward in riotous surges. These parts of the opposing armies were two long waves that pitched upon each other madly at dictated points. To and fro they swelled. Sometimes, one side by its yells and cheers would proclaim decisive blows, but a moment later the other side would be all yells and cheers. Once the youth saw a spray of light forms go in houndlike leaps toward the waving blue lines. There was much howling, and presently it went away with a vast mouthful of prisoners. Again, he saw a blue wave dash with such thunderous force against a gray obstruction that it seemed to clear the earth of it and leave nothing but trampled sod. And always in their swift and deadly rushes to and fro the men screamed and yelled like maniacs. (Pg. 128)
4. These happenings had occupied an incredibly short time, yet the youth felt that in them he had been made aged. New eyes were given to him. And the most startling thing was to learn suddenly that he was very insignificant. The officer spoke of the regiment as if he referred to a broom. Some part of the woods needed sweeping, perhaps, and he merely indicated a broom in a tone properly indifferent to its fate. It was war, no doubt, but it appeared strange....  
As he noted the vicious, wolflike temper of his comrades he had a sweet thought that if the enemy was about to swallow the regimental broom as a large prisoner, it could at least have the consolation of going down with bristles forward. (Pgs. 107, 118)
5. Within him, as he hurled himself forward, was born a love, a despairing fondness for this flag which was near him. It was a creation of beauty and invulnerability. It was a goddess, radiant, that bended its form with an imperious gesture to him. It was a woman, red and white, hating and loving, that called him with the voice of his hopes. Because no harm could come to it he endowed it with power. He kept near, as if it could be a saver of lives, and an imploring cry went from his mind. (Pg. 113)

## Quotations

1. To the youth the fighters resembled animals tossed for a death struggle into a dark pit. There was a sensation that he and his fellows, at bay, were pushing back, always pushing fierce onslaughts of creatures who were slippery. Their beams of crimson seemed to get no purchase upon the bodies of their foes; the latter seemed to evade them with ease, and come through, between, around, and about with unopposed skill. (Pg. 102)
2. “Good Gawd,” the youth grumbled, “we’re always being chased around like rats! It makes me sick. Nobody seems to know where we go or why we go. We just get fired around from pillar to post and get licked here and get licked there, and nobody knows what it’s done for. It makes a man feel like a damn’ kitten in a bag. Now, I’d like to know what the eternal thunders we was marched into these woods for anyhow, unless it was to give the rebs a regular pot shot at us. We came in here and got our legs all tangled up on these cussed briars, and then we begin to fight and the rebs had an easy time of it. Don’t tell me it’s just luck! I know better.” (Pg. 98)
3. On an incline over which a road wound he saw wild and desperate rushes of men perpetually backward and forward in riotous surges. These parts of the opposing armies were two long waves that pitched upon each other madly at dictated points. To and fro they swelled. Sometimes, one side by its yells and cheers would proclaim decisive blows, but a moment later the other side would be all yells and cheers. Once the youth saw a spray of light forms go in houndlike leaps toward the waving blue lines. There was much howling, and presently it went away with a vast mouthful of prisoners. Again, he saw a blue wave dash with such thunderous force against a gray obstruction that it seemed to clear the earth of it and leave nothing but trampled sod. And always in their swift and deadly rushes to and fro the men screamed and yelled like maniacs. (Pg. 128)
4. These happenings had occupied an incredibly short time, yet the youth felt that in them he had been made aged. New eyes were given to him. And the most startling thing was to learn suddenly that he was very insignificant. The officer spoke of the regiment as if he referred to a broom. Some part of the woods needed sweeping, perhaps, and he merely indicated a broom in a tone properly indifferent to its fate. It was war, no doubt, but it appeared strange....  
As he noted the vicious, wolflike temper of his comrades he had a sweet thought that if the enemy was about to swallow the regimental broom as a large prisoner, it could at least have the consolation of going down with bristles forward. (Pgs. 107, 118)
5. Within him, as he hurled himself forward, was born a love, a despairing fondness for this flag which was near him. It was a creation of beauty and invulnerability. It was a goddess, radiant, that bended its form with an imperious gesture to him. It was a woman, red and white, hating and loving, that called him with the voice of his hopes. Because no harm could come to it he endowed it with power. He kept near, as if it could be a saver of lives, and an imploring cry went from his mind. (Pg. 113)

6. The youth, in his leapings, saw, as through a mist, a picture of four or five men stretched upon the ground or writhing upon their knees with bowed heads as if they had been stricken by bolts from the sky. Tottering among them was the rival color bearer, whom the youth saw had been bitten vitally by the bullets of the last formidable volley. He perceived this man fighting a last struggle, the struggle of one whose legs are grasped by demons. It was a ghastly battle. Over his face was the bleach of death, but set upon it was the dark and hard lines of desperate purpose. With this terrible grin of resolution he hugged his precious flag to him and was stumbling and staggering in his design to go the way that led to safety for it.

But his wounds always made it seem that his feet were retarded, held, and he fought a grim fight, as with invisible ghouls fastened greedily upon his limbs. Those in advance of the scampering blue men, howling cheers, leaped at the fence. The despair of the lost was in his eyes as he glanced back at them.

The youth's friend went over the obstruction in a tumbling heap and sprang at the flag as a panther at prey. He pulled at it and, wrenching it free, swung up its red brilliancy with a mad cry of exultation even as the color bearer, gasping, lurched over in a final throe and, stiffening convulsively, turned his dead face to the ground. There was much blood upon the grass blades. (Pg. 133)

7. There was one shot through the body, who raised a cry of bitter lamentation when came this lull. Perhaps he had been calling out during the fighting also, but at that time no one had heard him. But now the men turned at the woeful complaints of him upon the ground.

"Who is it? Who is it?"

"It's Jimmie Rogers. Jimmie Rogers."

When their eyes first encountered him there was a sudden halt, as if they feared to go near. He was thrashing about in the grass, twisting his shuddering body into many strange postures. He was screaming loudly. This instant's hesitation seemed to fill him with a tremendous, fantastic contempt, and he damned them in shrieked sentences....

Near where they stood shells were flip-flapping and hooting. Occasional bullets buzzed in the air and spanged into tree trunks. Wounded men and other stragglers were slinking through the woods.

Looking down an aisle of the grove, the youth and his companion saw a jangling general and his staff almost ride upon a wounded man, who was crawling on his hands and knees. The general reined strongly at his charger's opened and foamy mouth and guided it with dexterous horsemanship past the man. The latter scrambled in wild torturing haste. His strength evidently failed him as he reached a place of safety. One of his arms suddenly weakened, and he fell, sliding over upon his back. He lay stretched out, breathing gently....

Other men, punched by bullets, fell in grotesque agonies. The regiment left a coherent trail of bodies. (Pgs. 105, 106, 110)

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## Chapters XVI – end

### Theme

**Objective:** Understanding thematic ideas.  
Relating literature to personal experience.

### Activity

Throughout the novel, the focus is on Henry's thoughts. He constructs explanations of reality; then, he changes them. Often, he finds ways to think about reality, so he can adjust to his situation. At times, he constructs a new reality so that he can justify or accept his own actions. When he does, the reader is aware of the contradiction and irony of his rationalizations. One glaring example of this is when Henry thinks about his desertion.

He remembered how some of the men had run from the battle. As he recalled their terror-struck faces he felt a scorn for them. They had surely been more fleet and more wild than was absolutely necessary. They were weak mortals. As for himself, he had fled with discretion and dignity. (Pgs. 92-93)

To complicate Henry's struggle to make sense of reality and deal with his behavior, he is often unable to perceive reality accurately. His perceptions are skewed because he can see only a portion of what is happening. His judgements are clouded because his emotions often distort what is actually happening. The first illustration of this is when Henry panics and runs. The men around him are running, so he thinks the regiment is retreating. Emotionally, he is already distraught because he does not expect a second attack so soon. Critics point out that Crane uses the smoke to suggest how clouded and inaccurate human perceptions are. For instance:

The smoke fringes and flames blustered always. The youth, peering once through a sudden rift in a cloud, saw a brown mass of troops, interwoven and magnified until they appeared to be thousands. A fierce-hued flag flashed before his vision. (Pg. 117)

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Crane seems to suggest that the most we can hope for is to have a clear vision of what's real, even if it is just within a short time span and will become distorted by memory. Occasionally, Henry is able to achieve this unclouded vision; a few times that he is able to achieve this level of consciousness are described below:

They turned when they arrived at their old position to regard the ground over which they had charged.

The youth in this contemplation was smitten with a large astonishment. He discovered that the distances, as compared with the brilliant measurings of his mind, were trivial and ridiculous. The stolid trees, where much had taken place, seemed incredibly near. The time, too, now that he reflected, he saw to have been short. He wondered at the number of emotions and events that had been crowded into such little spaces. Elfin thoughts must have exaggerated and enlarged everything, he said. (Pg. 122)

They had passed into a clearer atmosphere. There was an effect like a revelation in the new appearance of the landscape. Some men working madly at a battery were plain to them, and the opposing infantry's lines were defined by the gray walls and fringes of smoke.

It seemed to the youth that he saw everything. Each blade of the green grass was bold and clear. He thought that he was aware of every change in the thin, transparent vapor that floated idly in sheets. The brown or gray trunks of the trees showed each roughness of their surfaces. And the men of their regiment, with their starting eyes and sweating faces, running madly, or falling, as if thrown headlong, to queer, heaped-up corpses – all were comprehended. His mind took a mechanical but firm impression, so that afterward everything was pictured and explained to him, save why he himself was there. (Pg. 110)

1. Write a 2-paragraph descriptive narrative of a time your perceptions of reality were clouded and you realized it later.
2. Then write a 2-paragraph descriptive narrative of a time you understood reality clearly and you had an experience of complete consciousness in the midst of a difficult situation.

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## Chapters XVI – end

### Theme

**Objective:** Understanding thematic ideas in a narrative commentary.  
Defining an abstract idea and responding to it in a literary text.

### Activity

Crane titled this novel *The Red Badge of Courage*. By the end, the reader knows that Henry does not receive his red badge for courageous behavior. At the same time, Henry does exhibit what might be considered courage during the second half of the novel.

*Divide the class into small groups. Each group is to complete all parts of the activity, but the answers of each will vary.*

1. Use a dictionary to write a short definition of the word “courage.”
2. Locate twenty phrases that describe courage or show instances of it in Chapters XVI-XXIV. Make sure you copy the sentences correctly and label the pages.
3. Underline the phrases describing courage. We have done one for you as an example.

He was waving his free arm in furious circles, the while shrieking mad calls and appeals, urging on those did not need to be urged, for it seemed that the mob of blue men hurling themselves on the dangerous group of rifles were again grown suddenly wild with an enthusiasm of unselfishness. (Pgs. 131-132)

4. Look over your underlined phrases; then, write a short analysis of courage according to Crane’s depiction of each of your selections. Example: Crane shows that elements of courage must include taking risks in the face of death. It also implies a disregard for personal safety.
5. Write a short paragraph that explains how Crane’s idea of courage relates to ideas that you have observed in the novel.
6. Write a short paragraph that explains your view of Crane’s ideas.
7. Each group should present definitions, examples, themes, and viewpoints to the rest of the class.

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## Chapters XVI – end

### Generalizations

**Objective:** Drawing generalizations about characters.  
Relating literature to life.

### Activity

Both Henry and Wilson perform well in battle. Imagine that both men receive awards from the general for their performance during the war.

Write an acceptance speech that you would give after this award was made. You should write one speech for Wilson and one for Henry. You can find some quotations at the end of Chapter XXI. Include what Henry and Wilson have accomplished that results in these awards.

*Answers will vary.*

*Wilson's speech might begin:*

*I am honored to be part of such a brave regiment. We, as a team, were able to...*

*Henry's speech might begin:*

*I have been to the place of death and destruction. With a will of iron, I have focused my energy on the goal of...*

## **Chapters XVI – end**

### **Generalizations**

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## **Chapters XVI – end**

### **Inference**

**Objective:** Inferring meaning from a character's behavior.

### **Activity**

During the second half of the novel, Henry becomes a model soldier. His focus changes from his internal world of doubt and fear to the external world of the battle.

Read the passages in the **Henry as a Successful Soldier** chart that describe Henry's successful performance. For each one, list how he is able to perform as well as he does. We have answered the first one for you.

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## Henry as a Successful Soldier

Quotation	How does he perform so well?
<p>This advance of the enemy had seemed to the youth like a ruthless hunting. He began to fume with rage and exasperation. He beat his foot upon the ground, and scowled with hate at the swirling smoke that was approaching like a phantom flood. There was a maddening quality in this seeming resolution of the foe to give him no rest, to give him no time to sit down and think. Yesterday he had fought and had fled rapidly. There had been many adventures. For to-day he felt that he had earned opportunities for contemplative repose.... and he wished to rest.</p> <p>But those other men seemed never to grow weary; they were fighting with their old speed. He had a wild hate for the relentless foe. Yesterday, when he had imagined the universe to be against him, he had hated it, little gods and big gods; to-day he hated the army of the foe with the same great hatred. He was not going to be badgered of his life, like a kitten chased by boys, he said. It was not well to drive men into final corners; at those moments they could all develop teeth and claws. (Pg. 101)</p>	<p>Henry uses his hatred to stimulate him to fight. If cornered he will fight like a demon. He is willing, eager, and impatient to fight.</p>
<p>His fingers twined nervously about his rifle. He wished that it was an engine of annihilating power. He felt that he and his companions were being taunted and derided from sincere convictions that they were poor and puny. His knowledge of his inability to take vengeance for it made his rage into a dark and stormy specter, that possessed him and made him dream of abominable cruelties. The tormentors were flies sucking insolently at his blood, and he thought that he would have given his life for a revenge of seeing their faces in pitiful plights. (Pg. 102)</p>	
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<p>The colonel came running along back of the line. There were other officers following him. "We must charge 'm!" they shouted. "We must charge 'm!" they cried with resentful voices, as if anticipating a rebellion against this plan by the men.</p> <p>The youth, upon hearing the shouts, began to study the distance between him and the enemy. He made vague calculations. He saw that to be firm soldiers they must go forward. It would be death to stay in the present place, and with all the circumstances to go backward would exalt too many others. Their hope was to push the galling foes away from the fence. (Pg. 131)</p>	
<p>The line fell slowly forward like a toppling wall, and, with a convulsive gasp that was intended for a cheer, the regiment began its journey. The youth was pushed and jostled for a moment before he understood the movement at all, but directly he lunged ahead and began to run.</p> <p>He fixed his eye upon a distant and prominent clump of trees where he had concluded the enemy were to be met, and he ran toward it as toward a goal. He had believed throughout that it was a mere question of getting over an unpleasant matter as quickly as possible, and he ran desperately, as if pursued for a murder. His face was drawn hard and tight with the stress of his endeavor. His eyes were fixed in a lurid glare. And with his soiled and disordered dress, his red and inflamed features surmounted by the dingy rag with its spot of blood, his wildly swinging rifle and banging accoutrements, he looked to be an insane soldier....</p> <p>The youth, light-footed, was unconsciously in advance. His eyes still kept note of the clump of trees. From all places near it the clannish yell of the enemy could be heard. The little flames of rifles leaped from it. The song of the bullets was in the air and shells snarled among the treetops. (Pgs. 109-110)</p>	
<p>The youth ran like a madman to reach the woods before a bullet could discover him. He ducked his head low, like a football player. In his haste his eyes almost closed, and the scene was a wild blur. Pulsating saliva stood at the corners of his mouth.</p> <p>Within him, as he hurled himself forward, was born a love, a despairing fondness for this flag which was near him...Because no harm could come to it he endowed it with power. He kept near, as if it could be a savior of lives, and an imploring cry went from his mind. (Pgs. 112-113)</p>	

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When the woods again began to pour forth the dark-hued masses of the enemy the youth felt serene self-confidence. He smiled briefly when he saw men dodge and duck at the long screechings of shells that were thrown in giant handfuls over them. He stood, erect and tranquil, watching the attack begin against a part of the line that made a blue curve alone the side of an adjacent hill. His vision being unmolested by smoke from the rifles of his companions, he had opportunities to see parts of the hard fight. It was a relief to perceive at last from whence came some of these noises which had been roared into his ears. (Pg. 127)

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## **Chapters XVI – end**

### **Inference**

**Objective:** Relating literature to life.

#### **Activity**

At the end of the novel, Henry reflects on his experience at war. His “public deeds were paraded in great and shining prominence.” Then, he remembers his running and deserting. “A specter of reproach came to him.... Yet gradually he mustered force to put the sin at a distance.” (Pg. 137)

Write a two-paragraph essay from the point of view of a person reflecting over his or her high school experience. Make sure you include both the positive and negative memories of that person.

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## Wrap-up

**Objective:** Identifying dramatic moments in the plot.

### Activity

In chapter V, Henry begins to plan the war stories he will tell everyone when he returns home. He thinks:

After this incident, and as he reviewed the battle pictures he had seen, he felt quite competent to return home and make the hearts of the people glow with stories of war. He could see himself in a room of warm tints telling tales to listeners. He could exhibit laurels. They were insignificant; still, in a district where laurels were infrequent, they might shine.

He saw his gaping audience picturing him as the central figure in blazing scenes. And he imagined the consternation and the ejaculations of his mother and the young lady at the seminary as they drank his recitals. Their vague feminine formula for beloved ones doing brave deeds on the field of battle without risk of life would be destroyed. (Pg. 93)

Write a narrative that includes a collection of the stories Henry might tell when he returns home. Include at least five incidents. Draw your details from the events of the novel. For example, you could use the charges, getting the flag, or becoming a “war devil.” Write in the first person and include direct quotations from the text.

## Wrap-up

**Objective:** Identifying dramatic moments in the plot.

### Activity

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## Wrap-up

**Objective:** Identifying the sequence of events in a literary text.  
Identifying the significant events of a literary text.

### Activity

Divide the class into small groups. Each group is to create a timeline of Henry's experiences in the Civil War. Start with Henry's "war visions" and include ten of the major events that Henry experiences. You do not need to use dates, but events should be in chronological order. If you want, you can include some illustrations along your timeline.

- *Henry imagines himself as a great warrior before he enlists.*
- *Henry trains and then sits in camps waiting and experiencing intense anxiety.*
- *In his first battle, Henry fights and feels the security of a "battle brotherhood."*
- *Henry runs when he allows his imagination to exaggerate the strength of the enemy and he believes others are running*
- *Henry confronts his fears as he watches Jim die.*
- *Henry feels guilt and shame and abandons the tattered man.*
- *Henry grabs onto a soldier who is fleeing from battle and gets hit in the head with a rifle.*
- *Henry is returned to his regiment by the cheery soldier.*
- *Henry fights fiercely the next day; he becomes a "wildcat."*
- *Henry carries his regiment's colors and leads his regiment as they charge.*
- *Henry is able to distance his misdeeds and feels an overall satisfaction about his performance in battle.*

## **Wrap-up**

**Objective:** Identifying the sequence of events in a literary text.  
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### **Activity**

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## **Possible Scenes for Dramatizations**

### **Chapters I-IV**

1. The argument between the loud soldier and the tall soldier about when the regiment will move.
2. Henry's monologue of self-doubt, his internal debate.
3. Henry's mother's speech and Henry's silent reactions.
4. Henry's discussion with Jim about running.
5. Henry's discussion with Wilson about running.
6. A soldier's monologue about life in camp while waiting to go into battle.
7. The scene where Wilson's sobs to Henry just before they go into battle.
8. The scene in which the fat soldier tries to steal a horse.

### **Chapters V-X**

1. Henry's monologue on the experience of intense fear.
2. The scenes between Henry and the tattered man (before and after Jim's death).
3. Jim's death, including the activity of Henry and the tattered man.
4. The tattered man's monologue about his view of the army and his short experience in battle.
5. A war correspondent's interview with Henry about the number of deaths and the amount of suffering in the Civil War.

### **Chapters XI-XV**

1. Henry's monologue about conflict and confusion in Chapter XI.
2. The scene where the cheery soldier returns Henry to his regiment.
3. The scenes of Wilson caring for Henry.
4. A monologue by Wilson about giving Henry the letters and getting them back.
5. A monologue by Henry about not worrying, about being able to get away with things.

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## **Chapters XVI – end**

1. The scene with the sarcastic man.
2. A monologue by Henry about the generals.
3. The scene after the battle in Chapter XVII.
4. The scene in which Henry and Wilson leave to get water, overhear the general talking about the charge, and return to tell the others in the evening.
5. Henry's monologue about charging.
6. The lieutenant's monologue about charging.
7. An interview with the men in gray who are taken captive in Chapter XXIII.
8. Henry's monologue on the meaning of being in war.
9. The scene when Henry gets his regiment's flag.
10. The scene when Wilson gets the enemy's flag.

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## Appendix I

### SMALL GROUP LEARNING

*Small Group Learning is defined as two to five students working together for a common goal. For it to be successful, three basic elements must be present.*

1. **SOCIAL SKILLS IN GROUP WORK:** Most students, unless they are taught the appropriate skills, do not participate as effectively as they might in small group work. Like any other skill, those needed for group work must be identified, practiced, and reinforced. To this end, we have included a Social Skills Behavior Checklist which we will ask you to use to rate your group. At this time, please read the related objectives listed below.

#### *Social-Behavioral Objectives*

1. Everyone is addressed by his or her first name.
2. Everyone speaks quietly in order not to disturb other groups.
3. No one ever uses put-downs or name calling.
4. Everyone is always physically and mentally part of the group. The following are prohibited and may result in the group's grade being lowered:
  - A. Putting one's head down on the desk.
  - B. Reading or working on unrelated items.
  - C. Moving about the room or talking to members of other groups.
5. Everyone is encouraged to participate and does participate.
6. Everyone offers praise and encouragement.
7. Everyone recognizes that on some points of opinion two equally valid points of view can be supported.
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.

#### *Social-Intellectual Objectives*

9. Ideas are discussed aloud.
10. Ideas are summarized.
11. Clarification is asked for and received.
12. Explanations are given until everyone understands.
13. Ideas, not people, are criticized.
14. Difficult ideas are paraphrased.
15. Multiple points of view are examined.
16. Work is organized within available time and available resources.
17. Questions are asked and answered satisfactorily.
18. Ideas are examined, elaborated on, and pulled together.
19. Reasons and rationale are asked for and provided.
20. Conclusions are challenged with new information.
21. Ideas are created in brainstorming.

2. **POSITIVE INTERDEPENDENCE:** Critical to successful *group work* is the realization on the part of the students “that we are all in this together; we either sink or swim as a group.” In terms of this unit, it may mean that everyone in the group will share the group grade on the project, whether it is an “A” or an “F.”
3. **INDIVIDUAL ACCOUNTABILITY:** The bottom line of any teaching method is, of course, how well the students have mastered the objectives being taught. Therefore, you must understand that the small group process, while it is more fun than other methods, is serious business. At the conclusion of this unit, a test may be used to evaluate how well each individual has mastered the objectives. As a consequence, the student who slacks off in the group or in his homework not only lets the group down, but also hurts him or herself.



## PROCEDURES FOR SMALL GROUP WORK

*As well as mastery of content and concepts, grades will be based on the demonstration of the following skills.*

1. **Linguistic-Intellectual Skills** – These skills are fostered when students examine ideas from multiple points of view and critically probe for strengths and weaknesses.
2. **Group Social Skills** – Before anything else can be mastered, the small group must function effectively as a learning unit, which makes the mastery of these skills the first priority.

### **Linguistic-Intellectual Skills to be Demonstrated**

### **Examples of these skills in action**

#### ***Explaining***

It seems to me...  
One way of looking at it...  
How does everyone feel about...  
The idea that...

#### ***Encouraging***

What's your idea?  
I didn't think of that.  
Good idea!  
That helps.  
Good; go on with that thought.

#### ***Clarifying***

Let's put it this way...  
Perhaps if we draw a chart...  
It may mean that...  
How does this sound...  
Where does this lead us?

#### ***Elaborating***

That's right and it also may include...  
Another instance of that is when...  
A point we might also include...

#### ***Qualifying***

I agree with your premise, but...  
I see it leading somewhere else...  
That is one reason, but it may also...  
I agree with the examples, but I come to a different conclusion.  
Does that conclusion hold up in every instance?

#### ***Questioning***

Why do you say that?  
What is the proof for that conclusion?  
Is that a valid generalization?  
How did you reach that point?

#### ***Disagreeing***

It seems to me there could be a different reason.  
But looking at it from his point of view...  
We may be jumping to a conclusion without looking at all the facts.  
Here's another way of looking at it...

## SMALL GROUP EVALUATION SHEET

Social-Behavioral Skills in our group		Poor			Good		
1.	Everyone is addressed by his or her first name.	1	2	3	4	5	
2.	Everyone speaks quietly. (If one group gets loud, other groups get louder to hear each other.)	1	2	3	4	5	
3.	No one ever uses put-downs or name calling.	1	2	3	4	5	
4.	Everyone is always physically and mentally part of the group.	1	2	3	4	5	
5.	Everyone is encouraged to and does participate.	1	2	3	4	5	
6.	Everyone offers praise and encouragement.	1	2	3	4	5	
7.	Everyone recognizes that on some opinions, two equally valid points of view can be supported.	1	2	3	4	5	
8.	Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.	1	2	3	4	5	

### Social-Intellectual Skills in our group

9.	Ideas are examined and discussed aloud.	1	2	3	4	5	
10.	Ideas are summarized.	1	2	3	4	5	
11.	Clarification is asked for and received.	1	2	3	4	5	
12.	Explanations are given until everyone understands.	1	2	3	4	5	
13.	Ideas, not people, are criticized.	1	2	3	4	5	
14.	Difficult ideas are paraphrased.	1	2	3	4	5	
15.	Multiple points of view are examined.	1	2	3	4	5	
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18.	Ideas are examined, elaborated on, and pulled together.	1	2	3	4	5	
19.	Reasons and rationales are asked for and provided.	1	2	3	4	5	
20.	Conclusions are challenged with new information.	1	2	3	4	5	
21.	Ideas are created in brainstorming.	1	2	3	4	5	

---

**Total Score**

## STUDENT ROLES IN GROUP DISCUSSIONS

1. **Reader:** The reader's job is to read the questions aloud and to be sure everyone knows the meaning of unfamiliar words and understands the questions.
2. **Recorder:** The recorder takes notes and is responsible for writing down the group's final answers.
3. **Timer and Voice Monitor:** The timer and voice monitor is responsible for reminding individuals when they get too loud and for keeping track of the time. Because of a concern for finishing the project on time, the monitor will be the one to get the students back on task when they stray or get bogged down on one point.
4. **Checker and Encourager:** This person's chief responsibility is to encourage all members to contribute, to compliment when appropriate, and to remind everyone of the necessity of avoiding name calling and/or put-downs.

## **Appendix II**

### **Directions for a Debate**

1. The *speakers* representing each of the opposing groups should state the position and arguments of his group.
2. After both groups have presented their viewpoints, students of each group should discuss how they could refute the arguments of the opposing groups.
3. The *speakers* of each group should present their position again, including their points to refute the opposing group.
4. The class can vote for the most convincing argument.

## **Appendix III**

### **Dramatization of Scenes in the Novel**

**Drama:** Drama according to Aristotle is “imitated human action” presented through dialogue meant to instruct or entertain.

**Dramatic Monologue:** A person speaks to a silent audience, revealing an aspect of his character, expressing his viewpoint.

### **Introduction**

Often, sections of literary works seem to portray intense or captivating interaction, drama, between characters. While reading, visualize how the characters move in terms of their gestures and in relation to each other. See them touching each other or backing away. Hear the tones in their voices and the inflections, volume, and emphasis they use when they speak to each other. Imaginatively experience the feelings and meanings they are communicating to each other.

# *The Red Badge of Courage*

## **Terms and Definitions**

*Characterization* - the methods, incidents, speech, etc., an author uses to reveal the people in the book.

*Concrete* - language referring to something that can be perceived by the senses. Examples: pavement, hunger, locomotive.

*Epic* - a long, narrative poem which celebrates the deeds of legendary heroes. Example: *The Iliad*.

*Generalization* - an idea, statement, or conclusion that is formed for an entire group or category. Generalizations can pertain to nearly anything. Example: Pit bulls are vicious dogs.

*Imagery* - the use of words to evoke sensory impressions that are beyond the words themselves. Similar to *symbol* and *motif*. Example: "Get thee to a nunnery," from *Hamlet* implies purity and chastity, not simply a convent.

*Impressionism* - an artistic and literary style that focuses on the relationship between reality and the perception or feeling the viewer, reader, or character has of reality. Examples: Virginia Woolf's and Joseph Conrad's writings; Monet's paintings.

*Inference* - the act of drawing a conclusion that is not actually stated. For example, in *The Pigman*, since John and Lorraine are writing a memorial epic about the incident with the Pigman, we may infer that the Pigman is now dead and the incident is important to them.

*Irony* - a subtle, sometimes humorous perception of inconsistency in which the significance of a statement or event is changed by its content. For example: the firehouse burned down.

- *Dramatic irony* - the audience knows more about a character's situation than the character does, foreseeing an outcome contrary from the character's expectations. The character's statements have one meaning for the character and a different meaning for the reader, who knows more than the character.
- *Structural irony* - a naïve hero whose view of the world differs from the author's and reader's. Structural irony flatters the reader's intelligence at the expense of the hero.
- *Verbal irony* - a discrepancy between what is said and what is really meant; sarcasm. Example: calling a stupid man smart.

*Metaphor* - a comparison of two things that are basically dissimilar but are brought together in order to create a sharp image. Example: The moon, a haunting lantern, shone through the clouds.

*Mood* - the emotional aspect of the work, which contributes to the feeling the reader gets from the book. Example: Gothic novels like *Frankenstein* have a gloomy, dark quality to them reflected by nature, character, and plot.

*Narrator* - the one who tells the story. If the narrator is a character in the book, the term is first-person narration. (Example: *Moby Dick* is narrated by Ishmael, a crew member). If the narrator is not a character, the term is third-person narration. (Example: *Sense and Sensibility*).

*Naturalism* - a literary movement that began in the late nineteenth century, which emphasized that man was as much a prisoner of instinct, environment, and heredity as animals; man has no free will in the theory of naturalism. Examples: *Maggie: A Girl of the Streets*, *The Call of the Wild*.

*Personification* - a figure of speech in which an object or animal is given human characteristics. Example: The pig laughed all the way to the barn.

*Point of View* - the position or vantage point from which the events of a story seem to come and are presented to the reader. The author determines the point of view. The two most common are First-person and Third-person. Example: In *The Adventures of Huckleberry Finn*, the reader receives all the information from Huck's vantage point, which is an example of a first-person point of view; the only things that are known come through him.

*Realism* - a literary movement that has at its core the depiction of life as it really is, with no attempt to hide or gloss over the problems, hardships, or ugliness of life. Example: *The Adventures of Huckleberry Finn*.

*Sensory images* - the use of details from the five senses to help describe the subject.

*Setting* - when and where the short story, play, or novel takes place. Example: *Macbeth* takes place in the eleventh century in Scotland, which greatly influences the story and adds the elements of truthfulness to its violence.

*Simile* - a comparison between two different things using either *like* or *as*. Example: I am as hungry as a horse.

*Style* - the way an author chooses and uses words, phrases, and sentences to tell the story. For example, in an action/adventure story, the author may use simple words and short, choppy sentences, because this style moves the story along quickly. But in a story about a college professor, the same author may choose to use polysyllabic, unfamiliar words and long, convoluted sentences.

*Symbol* - an object, person, or place that has a meaning in itself and that also stands for something larger than itself, usually an idea or concept; some concrete thing which represents an abstraction. Example: The sea could be symbolic for “the unknown;” since the sea is something which is physical and can be seen by the reader, but has elements which cannot be understood, it can be used *symbolically* to stand for the abstraction of “mystery,” “obscurity,” or “the unknown.”

*Theme* - the central or dominant idea behind the story; the most important aspect that emerges from how the book treats its subject. Sometimes theme is easy to see, but, at other times, it may be more difficult. Theme is usually expressed indirectly, as an element the reader must figure out. It is a universal statement about humanity, rather than a simple statement dealing with plot or characters in the story. Themes are generally hinted at through different devices: a phrase or quotation that introduces the novel, a recurring element in the book, or an observation made that is reinforced through plot, dialogue, or characters. It must be emphasized that not all works of literature have themes in them.

In a story about a man who is diagnosed with cancer and, through medicine and will-power, returns to his former occupation, the theme might be: “real courage is demonstrated through internal bravery and perseverance.” In a poem about a flower that grows, blooms, and dies, the theme might be: “youth fades and death comes to all.”



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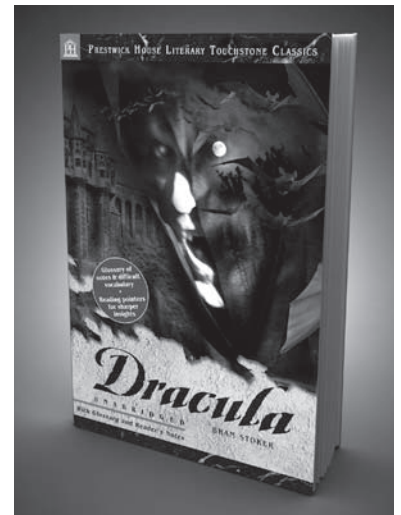
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Phone:	Email:

<b>Method of Payment (Choose one)</b> <input type="checkbox"/> <b>Check or Money Order Enclosed</b> <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> Discover Card <input type="checkbox"/> American Express		<input type="checkbox"/> <b>Purchase Order Enclosed</b> We accept purchase orders and authorized orders charged to institutions. Personal orders not on a credit card must be accompanied by a check.	Subtotal \$ Shipping 12% S&H (\$6.00 minimum) \$ Total \$
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- Overnight Air
- 2nd day air
- 3 Day Select