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ABSTRACT

One of a series of volumes containing units on specific themes designed for use in college freshman English courses, this particular volume considers people and their responsibilities, through the use of recordings, cartoons, satire, modern and ancient drama, modern fiction, and contemporary essays. The sequence is divided into four sections. Section 1, "Humor and Satire," juxtaposes ancient and modern satires written in formal and informal styles in order to provide the student with an awareness of satire as an effective vehicle for protesting the evils of society. Section 2, "Lanugage and Speech--Drama," emphasizes the spoken word through an examination of two plays and of Greek mythology. Section 3, "Lanugage and Speech--Fiction," stresses the use of drama techniques for analyzing fiction. Section 4, "Ideas and Their Expression," investigates philosophies and themes concerning civil disobedience, and draws attention to written styles and effective devices. (LL)

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RESPONSIBILITY

A Thematic Sequence of English Units

The Thirteen-College Curriculum Program

Developed by

Institute for Services to Education
in conjunction with
The Thirteen Colleges Consortium
and
The Five Colleges Consortium

CS 202 366

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Bishop College	Dallas, Texas
Clark College	Atlanta, Georgia
Florida A & M University	Tallahassee, Florida
Jackson State College	Jackson, Mississippi
Lincoln University	Lincoln, Pennsylvania
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Tennessee State University	Nashville, Tennessee
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A fourteenth college joined this consortium in 1968, although it is still called the Thirteen-College Consortium. The fourteenth member is:

Mary Holmes Junior College	West Point, Mississippi

In 1970, the Five-College Consortium joined the effort although linking up as a separate consortium. The members of the consortium are:

Elizabeth City State University	Elizabeth City, North Carolina
Fayetteville State University	Fayetteville, North Carolina
Langston University	Langston, Oklahoma
Saint Augustine's College	Raleigh, North Carolina
Southern University at Shreveport	Shreveport, Louisiana
Texas Southern University	Houston, Texas

In 1971, eight more colleges joined the curriculum development effort as another consortium. The member schools of the Eight-College Consortium are:

Alcorn A & M College	Lorman, Mississippi
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Bowie State College	Bowie, Maryland
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Lane College	Jackson, Tennessee
Lincoln University	Jefferson City, Missouri
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INTRODUCTION

Man forms responsibilities to many things: to his fellow man--the nation, the immediate communal environment, the school, the family; to nature--music, painting, sculpture, the entire range of art; to God--philosophy, religion, the church; and to himself. This sequence of units is designed to elicit a consideration of responsibility in its various facets by presenting contexts in which man must determine just what his responsibilities are. In presenting this material one should consider the possibility of a conflict in responsibilities. Man is frequently required to make a choice between loyalties--to himself or his family, to God or the state--and what may seem to be a judicious decision at the time it is made may later become a catastrophe. It is not our intention here to moralize. We envision, however, that as this sequence explores these multi-facets of responsibility, the student may begin to formulate an idea of his responsibilities, commitments, and convictions--whatever they may be.

In this volume, which is the instructor's manual, each of the four sections has two parts: the Notes and Suggestions, which give suggestions to the instructor on how to use the material in the section, and the Appendices which contain the student's materials for the course. The materials chosen for this sequence are varied. We begin with recordings and cartoons, range through bitter satires, modern and Greek drama, modern fiction, and end with contemporary essays from diverse sources.

This sequence is divided into four sections. Section I, Humor and Satire, juxtaposes ancient and modern satires written in formal and informal styles, to provide the student with an awareness of satire as an effective vehicle for protesting the evils of society. Section II, Language and Speech--Drama, emphasizes the spoken word through examining two outstanding plays and Greek mythology. It explores language through exercises which encourage students to create "hip" versions, thereby bringing what might otherwise seem a remote problem into immediacy. Section III, Language and Speech--Fiction, stresses the use of drama techniques for analyzing fiction. The understanding of what a work "means" and how it works is obtained, therefore, through active participation. Section IV, Ideas and Their Expression, is designed as a peroration of an idea that begins humorously and is shuttled back and forth across genres and times, now ending on a high note of immediacy and seriousness. It investigates the philosophies of the most pertinent and the most potent spokesmen on the theme of civil disobedience, while drawing attention to written styles and effective devices.

The Notes and Suggestions are not arbitrary procedures developed in the isolated confines of the offices of Institute for Services to Education. Everything in this volume has been developed and used by classroom instructors of English in the Thirteen College Curriculum Program. Both materials and procedures have been found to be successful in the classroom and hence this volume is not offered with the idea that this is the answer to the English instructor's problems in the classroom but rather a record for others of the methods and materials that TCCP teachers have developed and used. It is in this spirit that we say the various pedagogical approaches suggested here are as essential to the success of this course as are the use of the specific

materials. While the flexibility of the instructor and his ability to guide students inductively is crucial, he gradually and ultimately moves into the background as the seminar/workshop becomes increasingly student-centered. The students direct scenes from fiction and from life experiences; they juxtapose word, picture, music, and human collages for comparison and contrast; they interview and write, tape-record and write, scrutinize styles and rewrite. Such methods, discussed under Notes and Suggestions, encourage and provoke students not only to challenge, analytically, what they hear and read, but also to reflect upon the ideas presented and to express their own opinions, critically. Out of such reflection comes motivation for expression and writing.

Listed under "Suggested Writing Activities" are a number of ideas for student composition. Here, too, our approach is different from that in the average freshman composition course. The student is encouraged to build on the power of his own expression in order to gain confidence in his ability to manipulate language to create effective communication, be it in poetry or in prose. Though standard usage is of concern, our first interest here is in the vitality and authenticity of the student's expression. As a result, the student discovers that he has a viable outlet for his creative ideas, and that language is a powerful tool to be used to his advantage in communication.

There comes a time when not only students, but all of us must consider and reconsider what it means to be responsible. We hope that this sequence developed around the theme of responsibility will continue to be of assistance to students in developing tools to critically evaluate the ideas of others and effectively express their own ideas.

The Editors

HUMOR AND SATIRE

Notes and Suggestions

Materials Required: Bill Cosby Is A Very Funny Fellow. Right! Warners Recording #1518
Animal Farm, George Orwell. (Signet Classics)

Suggested Alternative and Supplementary Materials:
The Buttoned-Down Mind of Bob Newhart. Warners Recording #M1379
Dick Gregory: The Light Side: The Dark Side. Poppy Recording #PYS-60,001
An Evening with Mike Nichols and Elaine May. Mercury Recording #20865
"Pogo" cartoon by Walt Kelly
"Pixies" cartoon by Jack Wohl

The Humor and Satire section, as it presents contexts which provoke students to consider responsibility in its various facets, has the specific objective of focusing students' attention on how humor and satire are created and the techniques employed by each. In addition, its aim is to motivate students to manipulate language and use various techniques in their oral and written expressions to create either effect. This section moves from an in-depth investigation of humor and satire with a work that is easy to understand and familiar -- so that students can draw upon present, pertinent knowledge -- to more difficult and unfamiliar works, using the same tools of investigation.

Bill Cosby's recording, which places an ancient Biblical myth in a contemporary setting, is useful in that it poses serious problems through a comic vehicle. The cartoons suggested are an optional alternative or supplement to the recording, and should provoke immediate response. As a follow-up, the Langston Hughes' "Simple on Military Integration" further points up the theme of responsibility while moving into literature. This section continues with

the study of the impulse toward and the techniques of satire in Swift's "A Modest Proposal," and two modern satirical essays, Orans' "Obiter Dicta -- On Serving Your Fellow Man" (a close parallel to Swift's essay, dealing with survival after a nuclear holocaust), and Arthur Miller's "A Modest Proposal" (dealing with the McCarthy Investigations in the 1950's). The juxtaposition of eighteenth and twentieth century satires also makes it apparent that satire continues as a vehicle for protesting serious social evils -- and thus demonstrates its relevance as a stylistic tool for modern students.

This section concludes with an investigation of satire in fables and fiction. A common motif for satire is the use of animals to portray various human types and situations. Animal fables, animal metaphors, editorial cartoons, and comic strips are examples of the various formats in which this motif appears. Many students when confronted with an animal fable may think that it is intended solely to provide humor, and consequently may not be conscious of the more important purposes for which this technique can be utilized. Artists and writers often invest animals with human characteristics--and vice versa--in an attempt to comment on the foibles and aspirations of men. The specific works used to illustrate such usage are as follows: cartoons by Herblock, fables of Aesop and James Thurber, and Orwell's Animal Farm. These selections have been chosen deliberately to cover a wide time span -- from approximately 2500 years ago to the present day. This provides the student with a chance to examine the universality of both human behavior and the technique of using animals to portray it.

A. Recordings

Begin by playing the Noah sequence from the recording Bill Cosby Is a Very Funny Fellow. Right! After part one, "Noah: Right!," ask the students to give some characteristics of the Biblical Noah and of Cosby's Noah, and list these in separate columns on the board. Then ask for the reasoning behind certain of the characteristics named; out of this should evolve a

discussion of the similarities and differences between the two Noahs -- and a hint of why Cosby's Noah is comical. Compare their responses to authority. Is one preferable to the other? Do the two Noahs have different conceptions of God? If so, what might account for the differences? Should a man obey any authority unquestioningly?

Now play part two, "Noah: and the Neighbor." After this playing, list the characteristics of the modern Noah's neighbor, and compare him to the neighbors that the students have encountered. If the students declare that the modern Noah's neighbor is typical of neighbors they know, you might ask them, "Why do we find the reactions of Noah's neighbor humorous if he's simply reacting the way any modern-day neighbor would?" This question may prompt a preliminary investigation into the nature of humor; if it does, let the students explore it for awhile. Whatever insights they develop now into humor can be brought to bear on later discussions. But for now, when their responses to the question about humor begin to flag or become repetitious, lead them back to a consideration of the responsibilities that arise among neighbors, in urban, suburban and rural communities. How great is one's responsibility to his neighbor in the city as compared to it in the suburbs? In the country? Which is more important, friendliness or privacy? What part should the Golden Rule play in present-day communities? From your experience, what part does it play?

Move on to part three, "Noah: Me and You, Lord." In order to provoke a discussion of the priority due man's responsibility to himself, refer to the section where Cosby's Noah says that he is going to let all the animals out, burn down the ark, and go to Florida. Here it might help to sharpen the focus on this aspect of responsibility if a hypothetical situation were introduced. For example, a male student who wears his hair very long, in an Afro or "hippie" style, is ordered by the administration of a school to cut his hair or face expulsion. What should the student do? What factors should he consider before making a decision? Should he consider his parents? His friends? The college he applied to? What if the issue were more serious -- such as holding an unpopular political opinion; should his method of arriving at a decision be the same?

Following this the teacher might read this excerpt from a letter of William Faulkner, in which he offered this advice to a former butler:

> Since Negroes are a minority, they must behave better than white people. They must be more responsible, more honest, more moral, more industrious, more literate and educated. They, not the law, have got to compel the white people to say, "Please come and be equal with us."[1]

During a discussion of this excerpt, certain questions should be brought up: What is your reaction to Faulkner's stand? What type of man do you think Faulkner was? What do you think might happen to the position of the black man if he did as Faulkner suggested? Would the white man then say, "Please come and be equal with us?"

After the sequence on Noah is complete and discussion has ranged in many directions, point out in summation that in all three parts the situation elicited a response involving a decision about man's duty or responsibility;

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[1] _Time_, Vol. 90, No. 6, August 11, 1967, p. 16.

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part one, man's responsibility to authority; part two, man's responsibility to others; part three, man's responsibility to himself. Ask students to think over these three aspects. Let them discuss the three parts again, if they wish, to bring out any further observations they may have on the theme, responsibility, as evidenced in the modern Noah's reactions. Here the teacher might play the entire sequence a second time for reconsideration in a new light. What is the effect of putting the story of Noah in a modern setting? What effect, if any, does the comic mode of Cosby's presentation have on the seriousness of the problem of responsibility? This discussion should call the students' attention this time to Cosby's presentation, noting vocal quality, inflection, tone, timing and emphasis.

As a writing assignment for the next class meeting, have the students write humorous dialogues for the Noah sequence. These should be read and discussed, keeping in mind Cosby's example for heightening the humor and his oral techniques. This discussion should center around the language, tone, use of pause, phrasing, details of emphasis, punch lines, and any other devices necessary for humorous readings. The class can make a list of writing techniques that can be used to create certain humorous effects.

As a futher outside writing assignment the students can write humorous anecdotes using other Biblical incidents, such as Moses and the burning bush, Jonah and the whale, Cain and Abel, Potiphar and Joseph, David and Goliath. This could be a group assignment (a small group for each anecdote) or one done on an individual basis. Perhaps the students can decide whether they wish to work alone or together.

A word of caution: Although your students may have no overt objections to discussing the Noah sequence, a few may have marked objections, because of religious scruples, to writing their own anecdotes on Biblical incidents. Should this arise the teacher should suggest other subjects for these students to write as parody or anecdote, such as a serious personal experience, or a school or historical incident.

When these anecdotes are complete, they should be read in class and discussed. The teacher could have students exchange anecdotes for the reading and note how one student reads another student's work. Or the teacher might suggest that the author or authors select another student to read the anecdote. The discussion, as with the first writing assignment, would center around the language, tone, use of pause, phrasing, details of emphasis, punch lines and any other devices necessary for humorous readings. The class could also discuss possible ways of improving the anecdotes. From here the teacher should move into a discussion on the nature of humor and the means by which it illuminates serious ideas.

If any of the anecdotes center around examples of responsibility and civil disobedience, the teacher should explore the situations further. It is not advisable, however,to plumb the depths of these examples. Subsequent portions of this unit examine the theory and practice of civil disobedience and the general question of man's relation to the state; they will provide the framework for a more sophisticated discussion of these issues. Here it is enough to examine the immediate implications of a particular incident.

Another writing assignment, of a more serious nature, could be a short paper on a specific object of responsibility--the church, the school, parents, teachers, friends--in which the student expresses what he really thinks and feels about his responsibility or lack thereof to it. This might also take the form of a reply to the Faulkner quote. These papers would be discussed during private conferences.

The teacher can use The Buttoned-Down Mind of Bob Newhart for an alternative series of opening lessons, focusing various activities like those that were detailed for the Cosby "Noah" around Newhart's record. "The Griper" and "Lessons for Bus-drivers" lend themselves to a similar treatment; the former looks humorously at such historical figures as Paul Revere and George Washington; the latter treats an everyday situation--catching a local bus--with insight and humor.

The Dick Gregory recording, which contains mainly racial material, also offers incidents around which activities dealing with the theme of responsibility can be built. The teacher could explore this source and might find material that he considers more pertinent than the Cosby or Newhart recordings. Note, especially, "The Congo Daily Tribune" on side one.

B. Cartoons

The "Peanuts," "Pogo," and "Pixies" cartoons listed are optional; those teachers who want to use them instead of, or in addition to, the recording will find a number that are appropriate. A "Peanuts" cartoon is reprinted in the Appendices to this unit. In this cartoon, Charlie Brown is in the doldrums because his baseball team is playing its first game the next day. After ruminating about his predicament as a manager, he gets out of bed, goes to the window and soliloquizes, "I wonder if Casey Stengel is asleep?" This strip could be used as a focus for the difficulties forced upon a leader or authority. Other cartoons from just about any "Peanuts" book could be used. The teacher could have copies xeroxed for the students to read and then discuss, use an opaque projector, or make transparencies of the cartoons to use with the overhead projector and discuss as they are shown. Should some students display an interest in constructing their own cartoons around personal experiences--friends, pets or anything they may desire--these cartoons can also be projected. Discussion should follow and focus on how the humor is conveyed and the points are made. From this could grow a writing assignment on some areas of responsibility suggested by the cartoons.

C. Essays

If all goes as expected, the recordings played earlier have prepared the students for the humor of Langston Hughes in "Simple on Military Integration." Ask the students to check the sections that are particularly humorous, and show evidence of satire. Those who would like to do so can read their favorite sections aloud to the class, with the intent of conveying all humor written into passages. Students may also question what may be the prevailing attitude of those who must respect Simple's authority as a general. The students may discuss the author's attitude toward his characters.

The Hughes character formulates a stance toward the ills of our society. The students can identify these quite easily, and discuss how the author conveys his own and his character's attitude toward these ills.

Hughes essay may serve as the basis for a lively discussion on what makes men laugh. Some students may discover that there is satire in both selections: that of Hughes and Noah. Consequently, one may begin a spontaneous discussion on the nature of satire.

For those students who are interested in reading more essays being treated in a sustained satircal manner, Art Buchwald's "If Adam Had Been Humble" (Appendix F) is a further example of an actual event treated as a satire. Students may need some background information on the Adam Clayton Powell incident with Congress in 1967.

Move on to Swift's "A Modest Proposal" (Appendix C). The teacher should have gathered beforehand a number of shocking pictures of hungry and impoverished people from all over the world. He should also have on hand a generous supply of articles from newspapers and periodicals on various appearances of poverty in the midst of affluence. (Some of the photographs in The Family of Man by Edward Steichen might be useful here.) The pictures and articles resulting from a fairly recent trip of a Congressional group to the state of Mississippi and from concern over the defeat of the "Rat Control Bill" in the House of Representatives are excellent examples of the sort of material that could be collected.

On the day you plan to assign "A Modest Proposal," place some of these pictures and articles in strategic places around the classroom; pass the remainder among the students for them to read in class. Have students write down immediate reactions to the articles and pictures (notes of sensory and emotional impressions) for discussion later during the period. After a good sampling of the articles have been read and the pictures scanned, start the discussion of the students' reactions. Talk might center around some question like, "How does poverty affect the way people live?" Personal observations of poverty could lead to a more general discussion of its effects on the human condition.

The discussion generated by the pictures and articles may lead to a consideration of some solutions to the problem of poverty. The teacher could introduce "A Modest Proposal" as one man's solution, concluding the class by reading aloud the first two pages of the essay, ending with "especially in winter." You might leave the class to consider the question, "Is he serious about this?" as they read the remaining portions at home.

Allow time at the beginning of the next class period for reaction to the Swift essay. It is important that the students talk as long and as freely as they wish at this stage. Some may be repulsed by the "Proposal"; what is important is that they get a sense of the social and psychological conditions that could provoke a satirical response so violent. Later in the discussion you might tell them that Swift was a minister of the Church of England and ask if knowledge of this fact in any way alters their understanding of the essay.

The class should discuss the possibility of a situation so extreme that only a satirical or absurd reaction to it is possible. Can they see examples of this in their own or their friends' behavior (joking about the threat of nuclear war, perhaps, or "irreverence" in the face of death)?

The techniques of satire can be brought out most easily by examining a particular passage in detail to see what makes it work. As one among many possibilities, you could work with the three paragraphs beginning, "I have already computed the charge of nursing a beggar's child (in which list I reckon all cottagers, laborers, and four-fifths of the farmers) to be about two shillings per annum, rags included," and ending, "although I rather recommend buying the children alive, and dressing them hot from the knife, as we do roasting pigs." Have someone read the passage aloud, with the intent of bringing out the satire. What tone is appropriate to the passage? What are the verbal clues to the tone? Is the author's general intention something different from what he states? (The entire "Proposal" is, of course, presented as an inversion of Swift's intended meaning.)

Here, specifically, students may discover:

The contrast of elements within a sentence

> " . . . no gentleman would repine to give ten shillings
> for the carcass of a good fat child . . ."

The depersonalized language used in talking about the babies

> "Four dishes of excellent nutritive meat"
> "flay the carcass"

The absurd comparison

> "I rather recommend buying the children alive, and dressing
> them hot from the knife as we do roasting pigs."

The excessively civilized tone in a barbaric context:

> "no gentleman would repine to give"
> "we may be assured"
> "I rather recommend"

If the general incongruity (and perhaps horror) of the calculated logic working upon a morbid situation does not emerge explicitly, direct the students to the notion of treating the skin and turning it into "admirable gloves for ladies, and summer boots for fine gentlemen." There seems to be nothing wrong with the logic--yet we cannot accept the conclusion. What, then, is wrong in the argument?

"Obiter Dicta--On Serving Your Fellow Man" (Appendix D) is the modern parallel to "A Modest Proposal." Having discussed the Swift, students should need no help with Orans' piece. Class discussion could draw general comparisons between the essays, perhaps starting from the two titles. Students could consider where and if satire is an effective device for the redress of social grievances.

Arthur Miller's essay, "A Modest Proposal" (Appendix E) satirizes the Congressional investigations of the Senator Joe McCarthy era, but there are overtones in the classification system Miller satirically suggests that may have contemporary parallels--or may seem plausible as a prediction of the course America is on the brink of taking. While students' attention is focused on the techniques and tone of satire in Swift's "Modest Proposal" and Oran's "On Serving Your Fellow Man," Miller's essay could be a productive addition for comparison. Both Swift's and Oran's essays satirically propose shocking, grisly solutions to their respective problems; Miller's solution, for a seemingly less crucial problem, is less extreme and more humorous. Does this make Miller's essay less effective as satire? Miller's solution is also something which we can more easily imagine as becoming a reality. Does this fact weaken its satirical thrust? Must satire be extreme and improbable to be effective?

1. Some distressing social or political situation in the United States.

   Example: Congress recently defeated a bill designed to rid slum areas in our cities of rats. As they did so they joked about the conditions described in the bill and the need for such a bill. Write a proposal, similar to Swift's, suggesting some of the "useful" functions of rats in our society.

   Example: Although the Mafia is suspected with being behind organized crime, dope smuggling, and gangland slayings in this country, J. Edgar Hoover of the FBI recently named the Black Panther Party as the number one threat to security in this country. Write a satirical essay either (1) to show the beneficial services" of the Mafia; or (2) to show how the Black Panthers' breakfast program for ghetto children is a threat to national security.

2. A modern American parallel to some condition mentioned in "A Modest Proposal."

   Example: Imagine that you were a member of the body that made laws for Ireland at the time Swift wrote "A Modest Proposal," and that a bill is currently pending for making some provisions for the poor people of that country. Write a serious speech in which you urge the lawmakers to take the action you think desirable.

3. The plight of the poor and possible solutions to poverty problems.

   For this writing activity, the students may divide into three groups. One group of students would write a draft of a piece of legislation which directs itself to and focuses attention on a specific set of solutions to several definite problems of the poor. A second group of students would write a speech which pleads for the passage of the bill. This speech might draw upon examples of

the plight of the poor in the United States or in any city, area, or state; it might also present reasons necessitating the enactment of the bill. The third group would write a speech opposing the specific piece of legislation. Opposition might grow out of the nature of the language of the bill; it might result from insensitivity to the problems of the poor or from the infeasibility of enacting the bill (actually putting it in action), or from a lack of necessary funds or any one of many other reasons for opposition which the student group may suggest. In either case, students should decide whether they want to write a satirical paper or a serious one, and check for consistency of tone.

Each student should write an individual speech that could be submitted to the teacher. However, each group might work on combining the ideas of group members into one finished speech to be presented orally in class, perhaps in a setting emulating Congress.

Because the direction of the two speeches depends upon the original draft of the bill, the first group would have to complete its work before the other members of the class could continue with their speech-writing.

A contemporary concern which may be of more current interest for this particular writing activity is the plight of migrant workers. The teacher may wish to substitute this social problem as the focal point of the writing.

D. Fables and Fiction Fables

Have the students name various animals and the characteristics they associate with those animals. (For example, fox---cunning, sly, shifty, cleaver; pig---dirty, fat, greedy, slothful.) There may be a core of generally recognized characteristics that the students associate with a given animal. Ask what characteristics they think of when they hear "lamb," "mule," "owl". Are these characteristics based on natural animal behavior? Is a pig sty dirty? a mule stubborn?

Ask the students if they have ever seen examples of animals doing "unanimal-like" things. If they can't think of any off-hand, you might start the list with comic strip characters: Mickey Mouse, Tom and Jerry, Pogo, Bugs Bunny, etc. Fairy tales, animal fables, animated cartoons are rich with examples. What attributes do these animals have that more closely resemble those of human beings than those of their own species? What about the situations they are depicted in? Are they natural to their species? Why do we accept such impossible behavior in our fables and cartoons. Encourage the students to discuss the purposes accomplished by investing animals with human attributes. Why do we laugh at animated cartoons and fables? Are we laughing at the ridiculous idea of talking animals--or, are we laughing at the mirror they present of our own

situations and antics? What would be our reaction if the author had shown humans doing the same thing?

Now, you can reverse the consideration of animals behaving like people and discuss people behaving like animals. Ask the class for figures of speech which reflect humans with animal attributes; for example. "quick as a rabbit," "slippery as an eel," or "strong as an ox." The villain in a story is often compared with a wolf. Would it make any difference if we said he was like a lamb? Are there some animals that we say our friends are like? Are there certain feelings that we associate with particular animals--fear? friendship? loyalty? violence? love? Again, encourage the students to discuss the purpose accomplished by investing humans with animal attributes. Do we generally associate certain kinds of people with particular animals? You might ask the students to name and describe some national or international leaders or politicians who they think fit the category of the "fox" or "lion," etc.

Using an overhead projector or similar device, show the class Herblock's cartoon, "Brother, Let Me Tell You About Tortoises," (Appendix G), or one of your own choosing. If a person or country is portrayed as an animal, why was the particular animal chosen? What does the animal characterization tell us about the person or country portrayed? In the case of the appended cartoon, what does the allusion tell us about the situation? Could you make the same point as briefly without using animal characterization?

Next, have the students read the three fables from Aesop (Appendix H). They should consider the implications of the fables and venture interpretations of them. What do the stories reveal about animal behavior? About human behavior? How does Aesop make the transition from animal to human behavior? Does this transition affect in any way our interpretations of the fables? (Are the "morals" or "interpretations" that the students give equally applicable to animals and humans?) The students might also consider where and when they think the fables as relevant as when they were written approximately 2500 years ago?

Now have the students read the Thurber fable, "The Owl Who Was God." The students should consider again the transition--if there is one--from animal to human behavior in this fable. Does your reaction to this fable differ from your reaction to Aesop? How? (More humorous? unexpected moral?) Discuss some of the differences between Aesop's and Thurber's fables. In the course of the discussion, try to help the students see that Aesop has consistently endowed the animals with human behavior: they all speak, reason, etc. Thurber, however, juxtaposes animals with natural behavior with animals with human behavior: the owl exhibits only those actions generally attributed to his species; but these customary hoots and calls are made to appear as carefully reasoned answers to the questions of the skeptical -- and talking -- secretary bird. Another humorous effect is the unexpected twist Thurber gives his morals so that they become as important as the fable itself. Aesop's morals, on the other hand, are so straight-forward and obvious from the fables that we really don't need to state them. Do these stylistic differences make the Thurber fable less timeless or universal than the Aesop fables?

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This preliminary discussion of animal characterization is meant to set the framework for the discussion of Orwell's Animal Farm. By the end of the first class period, the novel should have been assigned.

ANIMAL FARM

As the students begin their reading of Animal Farm, they will notice first that Orwell is using animals instead of people for the characters in his book. This use suggests an obvious question upon which to open discussion: Why did he choose to use animals? The use of animals in fact is a simple way of insuring that the protagonists in the story remain caricatures or stereotypes, rather than becoming full-blooded three dimensional characters. This allows Orwell to be much more economical in the telling of his story. But is such a simplification desirable or necessary for Orwell's purpose? Does Orwell want the reader to sympathize to any extent? Some students may point out that we do sympathize with Boxer, that of all the animals he becomes almost a "person." However, this makes the circumstances of his death an even more effective and bitter commentary on the cruelty and hypocrisy of the pigs.

As with the fables, the students should continue to consider the ways in which the animal protagonists remain true to the nature of animals and the ways in which they act like human beings. What sort of changes take place in the characters during the course of the story? Do they remain consistent to the animal-human balance Orwell gave them in the beginning? Do they become less human? less animal? Encourage the students to jot down as they read references to episodes that support their answers to the above questions. These might provide the basis for some of the discussion in the ensuing classes.

A close reading of passages early, midway, and late in the novel may give students a clearer sense of how Orwell develops his theme. Three such selections are indicated below, along with a suggested pattern for discussion. Have students reread them one at a time, considering each in turn.

PASSAGE 1: (page 17)

> The two horses had just lain down when a brood of ducklings, which had lost their mother, filed into the barn, cheeping feebly and wandering from side to side to find some place where they would not be trodden on. Clover made a sort of wall round them with her great foreleg, and the ducklings nestled down inside it and promptly fell asleep. At the last moment Mollie, the foolish, pretty white mare who drew Mr. Jones's trap, came mincing daintily in, chewing at a lump of sugar. She took a place near the front and began flirting her white mane, hoping to draw attention to the red ribbons it was plaited with. Last of all came the cat, who looked round, as usual, for the warmest place, and finally squeezed herself in between Boxer and Clover; there she purred contentedly throughout

Major's speech without listening to a word of what he was saying.

What animal-like qualities do the animals possess at this point? The ducklings are "cheeping feebly"; Clover the cart-horse allows the ducklings to nestle within the circle of her forelegs; Mollie chews sugar and the cat purrs. At the same time, what human qualities do the animals possess? Major, a pig, is giving a speech which the animals are capable of hearing and understanding.

Read with the students Major's speech, p. 17 (bottom) to p. 22 (top): "When Major saw that they had all made themselves comfortable...." through "All animals are equal." (Note: You can omit the 3 paragraphs on p. 21 that are not part of the speech.) In his vision of a future society, old Major tends to ignore the problem of organization. His thesis is: only get rid of man and utopia will follow. He assumes that not only will animals get all the fruits of their own labors, but also that they will keep reproducing with the same abundance and efficiency. Both of these hopes prove ill-founded. Why? The building of the windmill is a prime example. In the problem of organizing the work, the pigs are not as astute and experienced as man. Would you expect this to influence the development of the story? In what way?

Could Major's speech -- with a few changes -- have been directed towards human beings in the first place? Is the philosophy behind Major's speech analogous to philosophies held by men, movements, or countries? How can we reconcile the ostensibly admirable aims of Major's words -- Freedom and equality for all animals -- with his designation of men as "enemies? -- or can we? Is the society painted by old Major desirable or obtainable for animals? for human beings? How has Orwell made the transition from animal to human behavior? Does the situation presented in Major's speech alter the earlier view we had of the animals after reading the 1st passage (the paragraph from p. 17 preceding Major's speech)? Throughout the story, the students should watch for transitions from animal to human behavior, and analyze the literary and moral value of the device of using animal characters to express human ideas.

PASSAGE 2 (page 32-33)

> The pigs now revealed that during the past three months they had taught themselves to read and write from an old spelling book which had belonged to Mr. Jones's children and which had been thrown on the rubbish heap. Napoleon sent for pots of black and white paint and led the way down to the five-barred gate that gave on to the main road. Then Snowball (for it was Snowball who was best at writing) took a brush between the two knuckles of his trotter, painted out MANOR FARM from the top bar of the gate and in its place painted ANIMAL FARM. This was to be the name of the farm from now onwards. After this they went back to the farm buildings, where Snowball and Napoleon sent for a ladder which they caused to be set against the end wall of the big barn. They explained that in their studies of the past three months the pigs had succeeded in reducing the principles of Animalism to Seven Commandments. These Seven Commandments would now be inscribed on the wall; they would form an unalterable law by which all the animals

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on Animal Farm must live for ever after. With some difficulty (for it is not easy for a pig to balance himself on a ladder), Snowball climbed up and set to work, with Squealer a few rungs below him holding the paint-pot. The Commandments were written on the tarred wall in great white letters that could be read thirty yards away. They ran thus:

THE SEVEN COMMANDMENTS

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol.
6. No animal shall kill any other animal.
7. All animals are equal.

The revolution has taken place and the animals are now in control of the farm. What changes in physical behavior and outlook have taken place in the animals? The pigs have taught themselves to read and write. Snowball has begun to manipulate tools that were designed for man's use; he holds a brush between his knuckles and climbs a ladder. Although the animals have displaced man, the leaders of their society seem to be acquiring his skills. Moreover, a system of laws has been established embodying the principles of "Animalism" as outlined in Major's speech, laws designed to govern their society. What are the values adopted by the animals? Are they human? humane? Are they inconsistent; do they contradict each other in any way? What human analogies can you think of for the "Seven Commandments" of Animalism? Some can be juxtaposed with the "Ten Commandments." "Thou Shalt Not Kill" has become "No Animal shall kill any other animal." Do human beings make similar qualifications to their Commandments? Does "Thou Shalt Not Kill" include animals? Does it apply equally at all times? all situations? The Bill of Rights is another example of human laws. Of what value are such statements of ideals, whether from religious or judicial sources? Have they ever been lived up to? Can they be? If they are adapted to suit the convenience of those who supposedly live under them, do they lose their force and value? Will the animals be able to live under these laws promulgated by the pigs?

PASSAGE 3: (page 121-122)

It was just after the sheep had returned, on a pleasant evening when the animals had finished work and were making their way back to the farm buildings, that the terrific neighing of a horse sounded from the yard. Startled, the animals stopped in their tracks. It was Clover's voice. She neighed again, and all the animals broke into a gallop and rushed into the yard. Then they saw what Clover had seen.

It was a pig walking on his hind legs.

Yes, it was a Squealer. A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance, he was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than

others, one or two were even a trifle unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully. And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him.

He carried a whip in his trotter.

There was a deadly silence. Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly round the yard. It was as though the world had turned upside-down. Then there came a moment when the first shock had worn off and when, in spite of everything--in spite of their terror of the dogs, and of the habit, developed through long years, of never complaining, never criticising, no matter what happened--they might have uttered some word of protest. But just at that moment, as though at a signal, all the sheep burst out into a tremendous bleating of--

"Four legs good, two legs better! Four legs good, two legs better! Four legs good, two legs better!"

It went on for five minutes without stopping. And by the time the sheep had quieted down, the chance to utter any protest had passed, for the pigs had marched back into the farmhouse.

What has happened? A sinister note has crept into the narrative; how do you account for it? Orwell apparently considers this a crucial moment in the relationship between the pigs and the other animals. "The world had turned upside-down" and yet the animals are passively accepting the betrayal of their "revolution." Get the students to examine carefully the reasons for the animal's failure to protest -- fear? shock? confusion? surprise? lack of anyone to take the lead? Would resistance have made any difference at this point, or is it already too late? How do you explain the fact that the sheep now assent to what they do not really believe -- or do they really believe it? Do we admire them more for not protesting, for "rising above" the violence which the less noble pigs so ominously threaten?

A study of Napoleon's character and political methods offers an interesting, if extreme, portrait of the ways of the tyrant or political boss. In our everyday world these workings are often disguised for the general public by careful public relations and secrecy of operations. The class might first focus on examining the way in which Napoleon disposes of his chief rival, Snowball, and establishes himself as the absolute ruler of Animal Farm. The first step in this discussion could be to ask the class to describe and contrast the respective characters and personalities of Napoleon and Snowball. Snowball seems to have certain natural advantages. He is personally more attractive to the animals, and he is a more persuasive speaker. But Napoleon knows of something which is more valuable--the timely and economical application of cruel, brute force. While Snowball gave speeches and won the admiration of his "constituents," Napoleon was training his "Gestapo." Popularity, Napoleon understood, is in the final analysis irrelevant.

Under Napoleon's leadership, how have the pigs altered the "Commandments" to suit their own convenience? How can the animals reconcile the "two-legged"

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pigs with the first commandment, "Whatever goes upon two legs is an enemy"? The pigs have become almost indistinguishable from man and have supplanted one unjust regime with a regime even more tyrannical. What human analogies can you think of? For example, is there a significance in naming the leader "Napoleon"? Did Napoleon Bonaparte betray the ideals of the French Revolution? What about other similar uprisings? Do men in positions of great power often succumb to the temptation of becoming like those they have supplanted? Given the situation confronting the animals at the end of the story, what might they do? What options are open to a human being in such a situation, and on what does one base his decision -- instinct? rules? personal courage? personal advantage?

The students might consider what price the animals had to pay for their rebellion. If the promises of old Major had been fulfilled, then would the sacrifice have been worth it? The students might also consider this question: At what point does one decide to undergo sacrifice and upheaval for a future goal?

After the students have finished reading and discussing Animal Farm, show them Herblock's cartoon entitled "Animal Farm," (Appendix I). Whom does the pig represent? What does this cartoon indicate about human behavior? How does the allusion to Animal Farm help us to understand the commentary in the cartoon?

Suggested Writing Activity:

As a complement to their reading and discussion, the student might compose a fable or satire of their own, using animals in place of people, describing some situation of their personal knowledge. Another idea would be to have them try the technique of using animal characteristics to describe themselves -- or a national or local figure.

Perhaps the class may wish to invent some "meanings" or "morals" which could serve as the basis for fables. Students who are interested can then write an animal fable to illustrate one of these "morals."

E. Supplementary Reading

For a further look at satire Langston Hughes' "Duty Is Not Snooty" and "Vicious Circle" (Appendix J) and Morrie Turner's "An Elementary Guide to Civil Rights Bird Watching" (Appendix K) have been included. Encourage students to lead discussions of these works, focusing particularly on how humor and satire have been created.

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The following pages were removed due to copyright restrictions:

p. 16 - Humor and Satire: Appendix A, "Peanuts" cartoon by Charles Schultz. From Good Ol' Charlie Brown by Charles Schultz, United Features Syndicate, Inc., 1975.

pp. 17-18 - Humor and Satire: Appendix B, "Simple on Military Integration" by Langston Hughes. From The Best of Simple by Langston Hughes (American Century Series), Hill and Wang, Inc., 1961.

pp. 25-26 - Humor and Satire: Appendix D, "Qbiter Dicta--On Serving Your Fellow Man" by Martin Orans. From ETC. January 1963 Volume 19, No. 4.

pp. 27-33 - Humor and Satire: Appendix E, "A Modest Proposal for Pacification of the Public Temper" by Arthur Miller. From The Nation Magazine, July 3, 1954.

pp. 34-35 - Humor and Satire: Appendix F, "If Adam Had Been Humble" by Art Buchwald. From The Washington Post, March 9, 1967.

p. 36 - Humor and Satire: Appendix G, "Brother, Let Me Tell You About Tortoises" cartoon, from Herblock's Special for Today (Simon and Schuster, 1958), The Washington Post.

p. 38 - "The Owl Who Was God" from Fables For Our Time by James Thurber, New York, Blue Ribbon Books, Harper and Brothers, pp. 35-36, 1968. Originally printed in The New Yorker.

p. 39 - Humor and Satire: Appendix I, "Animal Farm" from Straight Herblock (Simon and Schuster, 1964). The Washington Post.

pp. 40-43 - Humor and Satire: Appendix J, "'Simple' Words: 'Duty is Not Snooty' and 'Vicious Circle'" by Langston Hughes. From The Best of Simple by Langston Hughes (American Century Series). Hill and Wang, Inc., 1961.

pp. 44-46 - Humor and Satire: Appendix K, "An Elementary Guide to Civil Rights Bird Watching" by Morrie Turner. From Ebony Magazine, May 1967 Volume 22, pp. 68ff.

pp. 65-67 - Language and Speech - Drama: Appendix A, "Square as Hip" from Dan Burley's Original Handbook of Harlem Jive, New York, 1944.

pp. 68-71 - Language and Speech - Drama: Appendix B, "The Language of Soul" by Claude Brown. From Esquire, April, 1968, The Sterling Lord Agency, Inc.

pp. 73-78 - Language and Speech - Drama: Appendix D, "Oedipus and Antigone" from "The Royal House of Thebes" in Mythology, Little Brown and Company, 1942.

p. 79 - Language and Speech - Drama: Appendix E, "Harlem" by Langston Hughes. From The Panther and the Lash by Lanston Hughes, Random House, Inc., 1951.

pp. 104-109 - Language and Speech - Fiction: Appendix A, "The Bitter Bread" by Jesse Hill Ford. From Fishes, Birds and Men. by Jesse Hill Ford, Atlantic Little Brown and Company, 1967.

pp. 110-114 - Language and Speech - Fiction: Appendix B, excerpts from "The Death of Bessie Smith" by Edward Albee (scene 7, p. 64; scene 8, p. 71-79). From The Sand Box by Edward Albee, Coward McCann Geoghegan, Inc., 1960.

pp. 115-122 - Language and Speech - Fiction: Appendix C, excerpts from The Outsider by Richard Wright: From pp. 360-363 (Passage 1), 378-381 (Passage 2A), 388-391 (Passage 2B) The Outsider by Richard Wright, Harper & Row, Publishers, 1953.

pp. 123-125 - Language and Speech - Fiction: Appendix D, excerpts from Invisible Man by Ralph Ellison (I. p. 16, II. pp. 196-199, III. p. 495). Random House, Inc., 1952.

pp. 153-156 - Ideas and Their Expressions: Appendix D, "A Bronzeville Mother Loiters in Mississippi. Meanwhile, a Mississippi Mother Burns Bacon" and "The Last Quantrain of the Ballad of Emmett Till" by Gwendolyn Brooks. From Selected Poems by Gwendolyn Brooks, Harper & Row, Publishers, Inc., 1960.

pp. 157-158 - Ideas and Their Expressions: Appendix E, "That Same Pain, That Same Pleasure" and "The World and the Jug" by Ralph Ellison, Random House, 1964.

p. 159 - Essay written in response to the essay "Black Boys and Native Sons" by Irving Howe. From Dissent, Autumn, 1963.

pp. 160-172 - Ideas and Their Expressions: Appendix F, "Letter from Birmingham City Jail" by Martin Luther King, Jr. - April 16, 1963 - in Why We Can't Wait by Martin Luther King, Jr., Harper & Row, Publishers, 1963.

pp. 173-175 - Ideas and Their Expressions: Appendix G, excerpts from "What Does Non-Violence Mean?", and "State/Meant" by LeRoi Jones. From Home by LeRoi Jones, William Morrow and Company, Inc., 1963/1965.

pp. 176-179 - Ideas and Their Expressions: Appendix H, excerpts from Soul on Ice by Eldridge Cleaver (pp. 124-126 - Passage I, p. 67 - Passage II; pp. 79-80 - Passage II, pp. 193-194 - Passage III; pp. 195-196 and pp. 207-209. McGraw Hill Book Company, 1968.

HUMOR AND SATIRE: Appendix C

A MODEST PROPOSAL *

FOR PREVENTING THE CHILDREN OF POOR PEOPLE FROM BEING A BURTHEN TO THEIR PARENTS OR COUNTRY, AND FOR MAKING THEM BENEFICIAL TO THE PUBLIC.

by Jonathan Swift

It is a melancholy object to those who walk through this great town, or travel in the country, when they see the streets, the roads, and cabin-doors crowded with beggars of the female sex, followed by three, four, or six children, all in rags, and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling, to beg sustenance for their helpless infants, who, as they grow up, either turn thieves for want of work, or leave their dear Native Country to fight for the Pretender in Spain, or sell themselves to the Barbados.

I think it is agreed by all parties that this prodigious number of children, in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom a very great additional grievance; and therefore whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth would deserve so well of the public as to have his statue set up for a preserver of the nation.

But my intention is very far from being confined to provide only for the children of professed beggars; it is of a much greater extent, and shall take in the whole number of infants at a certain age who are born of parents in effect as little able to support them as those who demand our charity in the streets.

As to my own part, having turned my thoughts, for many years, upon this important subject, and maturely weighed the several schemes of other projectors, I have always found them grossly mistaken in their computation. It is true a child, just dropped from its dam, may be supported by her milk for a solar year with little other nourishment, at most not above the value of two shillings, which the mother may certainly get, or the value in scraps, by her lawful occupation of begging, and it is exactly at one year old that I propose to provide for them, in such a manner as, instead of being a charge upon their parents, or the parish, or wanting food and raiment for the rest of their lives, they shall, on the contrary, contribute to the feeding and partly to the clothing of many thousands.

There is likewise another great advantage in my scheme, that it will prevent those voluntary abortions, and that horrid practice of women murdering their bastard children, alas, too frequent among us, sacrificing the poor innocent babes, I doubt, more to avoid the expense than the shame,

*From The Portable Swift, ed. Carl Van Doren. Copyright 1948/1964 by The Viking Press. Reprinted by Permission of The Viking Press, Inc.

which would move tears and pity in the most savage and inhuman beast.

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couples whose wives are breeders, from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many under the present distresses of the kingdom, but this being granted, there will remain a hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry, or whose children die by accident or disease within the year. There only remain a hundred and twenty thousand children of poor parents annually born: The question therefore is; how this number shall be reared, and provided for, which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed, for we can neither employ them in handicraft, or agriculture; we neither build houses (I mean in the country), nor cultivate land: they can very seldom pick up a livelihood by stealing till they arrive at six years old, except where they are of towardly parts, although, I confess they learn the rudiments much earlier, during which time they can however be properly looked upon only as probationers, as I have been informed by a principal gentleman in the County of Cavan, who protested to me that he never knew above one or two instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art.

I am assured by our merchants that a boy or a girl, before twelve years old, is no saleable commodity, and even when they come to this age, they will not yield above three pounds and half-a-crown at most on the Exchange, which cannot turn to account either to the parents or the kingdom, the charge of the nutriment and rags having been at least four times that value.

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of aquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled, and I make no doubt that it will equally serve in a fricassee, or a ragout.

I do therfore humbly offer it to public consideration, that of the hundred and twenty thousand children already computed, twenty thousand may be reserved for breed, whereof only one fourth part to be males, which is more than we allow to sheep, black-cattle, or swine, and my reason is that these children are seldom the fruits of marriage, circumstance not much regarded by our savages, therefore one male will be sufficient to serve four females. That the remaining hundred thousand may at a year old be offered in sale to the persons of quality, and fortune, through the kingdom, always advising the mother to let them suck plentifully in the last month, so as to render them plump, and fat for a good table. A child will make two dishes at an entertainment for friends, and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

I have reckoned upon a medium, that a child just born will weigh 12 pounds, and in a solar year if tolerably nursed increaseth to 28 pounds.

I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

Infants' flesh will be in season throughout the year, but more plentiful in March, and a little before and after, for we are told by a grave author, an eminent French physician that fish being a prolific diet, there are more children born in Roman Catholic countries about nine months after Lent, than at any other season; therefore reckoning a year after Lent, the markets will be more glutted than usual, because the number of Popish infants is at least three to one in this kingdom, and therefore it will have one other collateral advantage by lessening the number of Papists among us.

I have already computed the charge of nursing a beggar's child (in which list I reckon all cottagers, labourers, and four-fifths of the farmers) to be about two shillings per annum, rags included, and I believe no gentleman would repine to give ten shillings for the carcass of a good fat child, which, as I have said, will make four dishes of excellent nutritive meat, when he hath only some particular friend of his own family to dine with him. Thus the Squire will learn to be a good landlord, and grow popular among his tenants, the mother will have eight shillings net profit, and be fit for work till she produces another child.

Those who are more thrifty (as I must confess the times require) may flay the carcass; the skin of which, artificially dressed, will make admirable gloves for ladies, and summer boots for fine gentlemen.

As to our City of Dublin, shambles may be appointed for this purpose, in the most convenient parts of it, and butchers we may be assured will not be wanting, although I rather recommend buying the children alive, and dressing them hot from the knife, as we do roasting pigs.

A very worthy person, a true lover of this country, and whose virtues I highly esteem, was lately pleased, in discoursing on this matter, to offer a refinement upon my scheme. He said that many gentlemen of this kingdom, having of late destroyed their deer, he conceived that the want of venison might be well supplied by the bodies of young lads and maidens, not exceeding fourteen years of age, nor under twelve, so great a number of both sexes in every country being now ready to starve, for want of work and service: and these to be disposed of by their parents if alive, or otherwise by their nearest relations. But with due deference to so excellent a friend, and so deserving a patriot, I cannot be altogether in his sentiments; for as to the males, my American acquaintance assured me from frequent experience that their flesh was generally tough and lean, like that of our schoolboys, by continual exercise, and their taste disagreeable, and to fatten them would not answer the charge. Then as to the females, it would, I think with humble submission, be a loss to the public, because they soon would become breeders themselves: And besides, it is not improbable that some scrupulous people might be apt to censure such a practice (although indeed very unjustly) as a little bordering upon cruelty, which, I confess, hath always been with me the strongest objection against any project, however so well intended.

But in order to justify my friend, he confessed that this expedient was put into his head by the famous Psalmanazar, a native of the island Formosa,

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who came from thence to London, above twenty years ago, and in conversation told my friend that in His country when any young person happened to be put to death, the executioner sold the carcass to persons of quality, as a prime dainty, and that, in his time, the body of a plump girl of fifteen, who was crucified for an attempt to poison the emperor, was sold to his Imperial Majesty's Prime Minister of State, and other great Mandarins of the Court, in joints from the gibbet, at four hundred crowns. Neither indeed can I deny that if the same use were made of several plump young girls in this town, who, without one single groat to their fortunes, cannot stir abroad without a chair, and appear at the playhouse, and assemblies in foreign fineries, which they never will pay for, the kingdom would not be the worse.

Some persons of a desponding spirit are in great concern about that vast number of poor people, who are aged, diseased, or maimed, and I have been desired to employ my thoughts what course may be taken to ease the nation of so grievous an encumbrance. But I am not in the least pain upon that matter, because it is very well known that they are every day dying, and rotting, by cold, and famine, and filth, and vermin, as fast as can be reasonably expected. And as to the younger labourers they are now in almost as hopeful a condition. They cannot get work, and consequently pine away for want of nourishment, to a degree, that if at any time they are accidentally hired to common labour, they have not strength to perform it; and thus the country and themselves are happily delivered from the evils to come.

I have too long digressed, and therefore shall return to my subject. I think the advantages by the proposal which I have made are obvious and many, as well as of the highest importance.

For first, as I have already observed, it would greatly lessen the number of Papists, with whom we are yearly over-run, being the principal breeders of the nation, as well as our most dangerous enemies, and who stay at home on purpose with a design to deliver the kingdom to the Pretender, hoping to take their advantage by the absence of so many good Protestants, who have chosen rather to leave their country than to stay at home, and pay tithes against their conscience to an Episcopal curate.

Secondly, The poorer tenants will have something valuable of their own, which by law be made liable to distress, and help to pay their landlord's rent, their corn and cattle being already seized, and money a thing unknown.

Thirdly, Whereas the maintenance of a hundred thousand children, from two years old, and upwards, cannot be computed at less than ten shillings a piece *per annum*, the nation's stock will be thereby increased fifty thousand pounds *per annum*, besides the profit of a new dish, introduced to the tables of all gentlemen of fortune in the Kingdom, who have any refinement in taste, and the money will circulate among ourselves, the goods being entirely of our own growth and manufacture.

Fourthly, The constant breeders, besides the gain of eight shillings sterling *per annum*, by the sale of their children, will be rid of the charge of maintaining them after the first year.

Fifthly, This food would likewise bring great custom to taverns, where

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the vintners will certainly be so prudent as to procure the best receipts for dressing it to perfection, and consequently have their houses frequented by all the fine gentlemen, who justly value themselves upon their knowledge in good eating; and a skillful cook, who understands how to oblige his guests, will contrive to make it as expensive as they please.

Sixthly, This would be a great inducement to marriage, which all wise nations have either encouraged by rewards, or enforced by laws and penalties. It would increase the care and tenderness of mothers toward their children, when they were sure of a settlement for life, to the poor babes, provided in some sort by the public to their annual profit instead of expense. We should see an honest emulation among the married women, which of them could bring the fattest child to the market, men would become as fond of their wives, during the time of their pregnancy, as they are now of their mares in foal, their cows in calf, or sows when they are ready to farrow, nor offer to beat or kick them (as it is too frequent a practice) for fear of a miscarriage.

Many other advantages might be enumerated: For instance, the addition of some thousand carcasses in our exportation of barrelled beef; the propagation of swine's flesh, and improvement in the art of making good bacon, so much wanted among us by the great destruction of pigs, too frequent at our tables, which are no way comparable in taste or magnificance to a well-grown, fat yearling child, which roasted whole will make a considerable figure at a Lord Mayor's feast, or any other public entertainment. But this and many others I omit, being studious of brevity.

Supposing that one thousand families in this city would be constant customers for infants' flesh, besides others who might have it at merry-meetings, particularly weddings and christenings, I compute that Dublin would take off annually about twenty thousand carcasses, and the rest of the kingdom (where probably they will be sold somewhat cheaper) the remaining eighty thousand.

I can think of no one objection that will possibly be raised against this proposal, unless it should be urged that the number of people will be thereby much lessened in the kingdom. This I freely own, and was indeed one principal design in offering it to the world. I desire the reader will observe, that I calculate my remedy for this one individual Kingdom of Ireland, and for no other that ever was, is, or, I think, can ever be upon earth. Therefore let no man talk to me of other expedients: Of taxing our absentees at five shillings a pound: Of using neither clothes, nor household furniture, except what is of our own growth and manufacture: Of utterly rejecting the materials and instruments that promote foreign luxury: Of curing the expensiveness of pride, vanity, idleness, and gaming in our women: Of introducing a vein of parsimony, prudence, and temperance: Of learning to love our Country, wherein we differ even from LAPLANDERS, and the inhabitants of TOPINAMBOO: Of quitting our animosities and factions, nor act any longer like the Jews, who were murdering one another at the very moment their city was taken: Of being a little cautious not to sell our country and consciences for nothing: Of teaching landlords to have at least one degree of mercy toward their tenants. Lastly, of putting a spirit of honesty, industry, and skill into our shopkeepers, who, if a resolution could now be taken to buy only our native goods, would immediately unite to cheat and exact upon us in the price, the measure, and the goodness, nor could ever

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yet be brought to make one fair proposal of just dealing, though often and earnestly invited to it.

Therefore I repeat, let no man talk to me of these and the like expedients, till he hath at least one glimpse of hope that there will ever be some hearty and sincere attempt to put them in practice.

But as to myself, having been wearied out for many years with offering vain, idle, visionary thoughts, and at length utterly despairing of success, I fortunately fell upon this proposal, which as it is wholly new, so it hath something solid and real, of no expense and little trouble, full in our own power, and whereby we can incur no danger in disobliging ENGLAND. For this kind of commodity will not bear exportation, the flesh being of too tender a consistence to admit a long continuance in salt, although perhaps I could name a country which would be glad to eat up our whole nation without it.

After all I am not so violently bent upon my own opinion as to reject any offer, proposed by wise men, which shall be found equally innocent, cheap, easy, and effectual. But before something of that kind shall be advanced in contradiction to my scheme, and offering a better, I desire the author, or authors, will be pleased maturely to consider two points. First, as things now stand, how they will be able to find food and raiment for a hundred thousand useless mouths and backs. And secondly, there being a round million of creatures in human figure, throughout this kingdom, whose whole subsistence put into a common stock would leave them in debt two millions of pounds sterling; adding those, who are beggars by profession, to the bulk of farmers, cottagers, and labourers with their wives and children, who are beggars in effect. I desire those politicians who dislike my overture and may perhaps be so bold to attempt an answer, that they will first ask the parents of these mortals whether they would not at this day think it a great happiness to have been sold for food at a year old, in the manner I prescribe, and thereby have avoided such a perpetual scene of misfortunes as they have since gone through, by the oppression of landlords, the impossibility of paying rent without money or trade, the want of common sustenance, with neither house nor clothes to cover them from the inclemencies of the weather, and the most inevitable prospect of entailing the like, or greater miseries upon their breed for ever.

I profess in the sincerity of my heart that I have not the least personal interest in endeavouring to promote this necessary work, having no other motive than the public good of my country, by advancing our trade, providing for infants, relieving the poor, and giving some pleasure to the rich. I have no children by which I can propose to get a single penny; the youngest being nine years old, and my wife past child-bearing.

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HUMOR AND SATIRE: Appendix H

ANIMAL CHARACTERS IN FABLES

1. Aesop's Fables*

The Lion, The Bear, And The Fox

A Lion and a Bear were fighting for possession of a kid, which they had both seized at the same moment. The battle was long and fierce, and at length both of them were exhausted, and lay upon the ground severely wounded and gasping for breath. A Fox had all the time been prowling round and watching the fight; and when he saw the combatants lying there too weak to move, he slipped in and seized the kid, and ran off with it. They looked on helplessly, and one said to the other, "Here we've been mauling each other all this while, and no one the better for it except the Fox!"

The Wolf And His Shadow

A Wolf, who was roaming about on the plain when the sun was getting low in the sky, was much impressed by the size of his shadow, and said to himself, "I had no idea I was so big. Fancy my being afraid of a lion! Why, I, not he, ought to be King of the beasts"; and, heedless of danger, he strutted about as if there could be no doubt at all about it, Just then a lion sprang upon him and began to devour him. "Alas," he cried, "had I not lost sight of the facts, I shouldn't have been ruined by my fancies."

The Wolf And The Ass

The Wolves once selected one of their number to be their ruler. The Wolf that was chosen was a plausible, smooth-spoken rascal, and on a very early day he addressed an assembly of the Wolves as follows: "One thing," he said, "is of such vital importance, and will tend so much to our general welfare, that I cannot impress it too strongly upon your attention. Nothing cherishes true brotherly feeling and promotes the general good so much as the suppression of all selfishness. Let each one of you, then, share with any hungry brother who may be near whatever in hunting may fall to your lot." "Hear, hear!" cried an Ass, who listened to the speech; "and of course you yourself will begin with the fat Sheep that you hid yesterday in a corner of your lair."

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*From Aesop's Fables, trans. V.S. Vernon Jones, London, William Heinemann, pp. 83-84, 191.

LANGUAGE AND SPEECH - DRAMA

Notes and Suggestions

Materials Required: The Caucasian Chalk Circle by Bertolt Brecht (Evergreen Black Cat Edition)
Raisin in the Sun by Lorraine Hansberry (Signet Book #P2642)
Antigone from Sophocles' Oedipus Cycle, trans. Dudley Fitts and Robert Fitzgerald
Mythology by Edith Hamilton (Mentor Book)

Suggested Alternative and Supplementary Materials:

The Blacks: A Clown Show by J. Genet, trans. N. Bernard Frechtman
Dutchman from Dutchman and The Slave by LeRoi Jones
Luther by J. Osborne
Mother Courage by Bertolt Brecht
Happy Ending by Douglas Turner Ward (excerpts in Appendix)
Day of Absence by Douglas Turner Ward

Language and Speech - Drama is concerned primarily with spoken language. The several facets of responsibility studied in this section are viewed from the perspective of the literary genre dependent upon the spoken word, drama.

The section begins with an examination of Brecht's play The Caucasian Chalk Circle. Brecht's ideas concerning his responsibility as a dramatist, how drama might develop an awareness of the need for social change as well as, the problems of translating both Brecht's original words and his ideas into the context of the contemporary American scene provide a number of options for writing, discussion, and most important, a detailed analysis of the use of spoken language.

The study of Brecht's play provides a logical introduction to a consideration of oral speech styles and some of the differences between the spoken and written word. There are several exercises in addition to Claude Brown's article "The Language of Soul" which can provide the basis for serious

examination of "hip" speaking styles and can lead to an examination of the utility of both the "hip" speaking style as well as the written and formal styles of oral communication.

The "hip" contemporary spoken language presents a contrast to the classical language that one reads in the eighth psalm of the Bible and the Greek plays in this section. Students, however, will quickly recognize the universal themes in these works even though the words are classical. Is the frustration of Oedipus and Antigone any different from the explosion that Hughes refers to in "Harlem"? or the frustration reflected by the characters in Lorraine Hansberry's play, Raisin in the Sun, (which gets its title from Hughes' poem "Harlem")? The discussion of Raisin in the Sun at the end of this section may aid in helping students to integrate the elements of style of spoken language, and effective language with the several facets of responsibility earlier identified. We hope that this will assist each student to focus and define his own concept of what is effective language and what is responsibility.

A. Caucasian Chalk Circle

Have the students read Part One of the Caucasian Chalk Circle (pp. 27-46 of the Evergreen Black Cat Edition). In the ensuing discussion, draw the students' attention to the elements involved in Grusha's choice to take the child. What beyond the advice of the other servants argued against her taking the child? How is Grusha different from the other servants? What was her reason for finally taking the child? If her motivation was simply "the seductive power of goodness," why does the narrator describe her action thus:

> "As if it was stolen goods she picked it up.
> As if she was a thief she crept away." (p. 46)

Develop some hypotheses about Grusha's personality. What does the first encounter with Simon (pp. 31-33) reveal about her? The Older Woman says to her: "You're a fool--the kind that always gets put upon. A person need only say, 'Run for the salad, you have the longest legs' and you run." (p. 44) Does Grusha's "foolishness" lead her to take the child? What else might her action be called besides foolish?

What is meant by the following words, which Grusha hears coming from the child:

Know, woman, he who hears not a cry for help
But passes by with troubled ears will never hear
The gentle call of a lover nor the blackbird at dawn
Nor the happy sign of the tired grape-picker as the Angelus rings."
(pp. 45-46)

A writing assignment naturally growing out of these questions might be to suppose that Grusha had not taken the child, then to write the next scene of the play.

Another possible written exercise involves the last two pages (pp. 45-46) of Part One. The Singer's monologue could be recast as a dialogue between him and Grusha. Allow students to take any liberties with the language of their dialogues that they feel they need. Whoever writes these passages would later assign the roles to other students for them to read in class. After the readings a comparison could be made between the original and rewritten versions: What is the effect of each? Is one more dramatic? Is one more powerful? The teacher might have the original passage read aloud for further comparison of aural effect.

As an exercise in speech, the same passage could be used for a choral reading with a pantomimist and soloists. This reading can be divided in many ways. One suggestion is to select one student to read the stage directions, another to pantomime Grusha's actions, and have the remainder of the class read the Singer's lines, interspersing solo voices. A tape made of this performance and played back during some laboratory period would be a helpful aid in getting students ready to hear their own voices. A comparative examination of all the versions of this scene that have been worked up could introduce in a meaningful context the concepts of tone, emphasis and intensity of language, diction, and style.

The students should be reading the entire play on their own while these speech activities are prepared, performed, and discussed in class. Analysis of the play itself might focus on how Brecht portrays the general lot of mankind. One dramatic device he uses to reveal their lack of principle is to contrast them with Grusha:

At the beginning of Part 2, The Flight Into The Northern Mountains, Grusha finds a peasant couple who are willing to take the baby. Discuss her ambivalent feelings on being freed of the child:

Singer:
Why so cheerful, making for home?
Chorus:
Because the child has won new parents with a laugh,
Because I'm rid of the little one, I'm cheerful.
Singer:
And why so sad?
Chorus:
Because I'm single and free, I'm sad
Like someone who's been robbed
Someone who's newly poor. (pp. 52-3)

Why does the peasant woman agree to tell the Ironshirts that the child is her own, then immediately blurt out the truth to the soldiers? Why does Grusha again assume responsibility for the child she has just given away? Her comment that "In the bloodiest times/ There are kind people," (p. 54) seems to apply directly only to herself, and ironically to the rest of the world.

How does Grusha's actual reception at her brother's house contrast with her expectation?

> "When I enter my brother's house," she thought,
> "He will rise and embrace me."
> "Is that you, sister?" he will say,
> "I have long expected you.
> This is my dear wife,
> And this is my farm, come to me by marriage,
> With eleven horses and thirty-one cows. Sit down.
> Sit down with your child at our table and eat."
>
> (p. 62)

What concerns of the brother and sister-in-law keep them from welcoming her? Why is Lavrenti anxious to arrange Grusha's marriage to the dying man?

The trial scene reveals how the principal characters act under stress. Why should Simon, forsaken by Grusha in favor of the child, be willing to swear that Michael is his son? Is there any evidence that Natella does not love her son? Contrast her behavior with Grusha's when put to the test. Why is the Caucasian Chalk Circle an effective device for telling the true mother? (The obvious Biblical parable of King Solomon's offering to slice in two the child claimed by two mothers is a more violent example of the same test.)

Azdak the judge is an engaging character, at times difficult to comprehend. Base instinct and generous emotions seem to swap control of him. His judgments could be discussed in the light of the Singer's statement that "The people of Grusinia did not forget him but long remembered/ The period of his judging as a brief golden age/ Almost an age of justice." (p. 128) Can you find a consistent principle behind all his seemingly flippant verdicts? Why would a rule like Azdak's be possible only in a time of civil turmoil?

The class could, finally, consider the Prologue as it relates to the body of the play. The teacher could tell the class that the Prologue is seldom included in performances of The <u>Caucasian Chalk Circle</u>. Why might this be so? (A little bit of background information should clear up any confusion students may feel about the Prologue. Brecht, committed to the reform of an immoral world, for much of his life supported the Communist cause:

> Brecht soon abandoned his attempt to reform society by holding up to it the mirror of its own vice and lechery. He became fascinated with the problem of discipline. The austere, monastic side of Communism, its practice of self-denial and strict obedience had a magnetic attraction for the self-indulgent anarchist. Here was the rigid framework of order that he instinctively felt he needed to counteract his drift towards amorphous emotions and nebulous formlessness. The nihilist needed a faith. He found it in the stark

social logic of Marxism.[1]

The Caucasian Chalk Circle represents his reaction to how the problem of land redistribution among the communes in Russia after the massive destruction inflicted by the Germans during the Second World War should be solved. His rationale for what may seem the heartless decisions--such as depriving the cattle grazing village of their native land--a society must make to achieve its goals was:

> What meanness would you not commit, to
> Stamp out meanness?
> If, at last, you could change the world, what
> Would you think yourself too good for?
> Who are you?
> Sink into the mire
> Embrace the butcher, but
> Change the world: it needs it![2]

This is in essence an argument against emotion and for social efficiency.

What do the last six lines of the play suggest about a parallel between the decisions to give the land to the fruit growers and the child to Grusha? On what, in each case, is the decision based? What would Brecht say determines one's right to own something?

The parable of the Caucasian chalk circle is the explanation, or justification, of a decision that had already been reached in the Prologue. If the story intrigues some of the students, they might try writing another Prologue to the play, one relevant to modern America. In other words, they would be devising a new conflict whose resolution would parallel the chalk circle parable. Suggested topics: tearing down slum housing for Urban Renewal, a custody case between the natural and adopted mother of a child, a union's fight to introduce profit-sharing at a factory. Or the students may think of parallels relevant to their immediate environment--school or domestic problems.

It may be that students will find that, though the elements of a particular situation match those in the chalk circle parable, they do not support what would be the parallel decision. A student might, for example, see that, by Brecht's logic, urban renewal programs should be supported, but himself feel that maintaining the existing neighborhood community is more important than a theoretical civic "progress." Such disagreements could lead to a discussion of how the introduction of slanted analogies can influence an argument. How does Brecht's sympathetic rendering of Grusha's story stack the deck in favor of the fruit-growers? Students could then create parables to support their own positions.

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[1]Martin Esslin, Brecht: The Man and His Work, Doubleday & Co., 1961, p. 153.

[2]Esslin, p. 149.

B. Hip vs. Square (Oral Speech Styles)

Before turning to Antigone, we move from drama to the direct study of language. In an article which appeared in the Harvard Educational Review, Martin Joos has this to say about the two worlds in which the average pupil lives:

> The principle lesson that the child learns...the lesson that is the most important of all because its application is not confined to linguistic usage, is a lesson that no sane teacher intends to teach, of course, but which he is bound to teach anyhow unless he is almost superhumanly cautious. It is the lesson that unreality is the norm in school, that the laws of the universe have been banished from the schoolroom, so that within its walls the normal laws of cause and effect are not necessarily valid and a whole new way of thinking has to be put on like a smock to replace outdoor clothing taken off on entering.[1]

Though exaggerated, the statement has much truth in it. The student, particularly in underprivileged areas, has to adjust to two ways of life--the classroom way and the real. And this ambivalence shows itself in the two kinds of language he speaks--one for his teacher in order to win approval and get good marks; another for his peers outside the class in order to be better understood and to win acceptance by an in-group which he values. In his square world, he pays attention to the right use of "can and may," "shall and will," "It is I. It is me," and the like. In his hip world, he drops into a much more colorful speech in which the main verbs are "dig" and "cool" and the principal nouns are "cat" and "man."

Our purpose in this unit is to see what use we can make of this second speech in teaching standard English. Of course, we can ignore hip speech, and this is just what most English teachers have done for far too many years. But we would gain a powerful ally if we could make hip serve our interest in teaching standard speech. Although this, at first, may seem inconsistent, we must remember that we are dealing with a field that sometimes defies logic. As Charlton Laird has expressed it in his The Miracle of Language (See Bibliography):

> Thus there is a fundamental inconsistency in language and in the way in which we make it and use it which forever prevents the establishment and the upholding of any standards from being entirely logical. Language is a living thing. It must survive in men's minds and/or their tongues if it survives at all. In so doing, it changes with minds, lives, and the use of vocal apparatus. But at the same time, language can function only if it has stability in time and place. Change is inevitable in language, and yet all change damages language, although it may at the same time revitalize it. We may be able to minimize the effects of this inconsistency, but we cannot remove it.

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[1]Martin Joos, "Language and the School Child," Harvard Educational Review, XXXIV (1964)

Note the underscored passages. Although change in language is inevitable, yet language must have "stability in time and place." Change damages language; it also revitalizes it. All of this makes of the intelligent English teacher a tolerant and flexible defender of the status quo. In order to give currency and stability to language, he must teach standard speech, and teach it as well as he knows how, in order to slow down the pace of inevitable change. But at the same time he must realize that he is fighting a losing battle.

What techniques can you use in this kind of rear-guard action? One way was reported in an article appearing in the Boston Globe for July 11, 1965 (See Bibliography), which suggested that teachers in underprivileged areas use hip language as a spring-board or point of departure for instruction in conventional or standard language. Teachers using this approach found that the use of hip lead to "greater verbalization and discussion." Starting with the hip words they knew, students have increased their standard vocabularies by looking up and learning synonyms for hip words.

In the following exercises we attempt this method. We feel, however, that the teacher is using this technique should not become too hip himself. For some reason unknown to us, students do not approve of all-out hipness on the part of their teachers. It probably strikes them as patronizing. Let the students make the lists of hip words; you work from their lists. It is good for them to realize that they know something better than the teacher. It inspires confidence.

Another approach to the problem of square vs. hip language is to accept hip as we would any other verbal phenomenon. Hip is a racy and colorful and vivid and, on occasion, poetic speech, and its brilliant irreverence is often refreshing. Approach it then as you would a new and "way out" modern poet. Discuss the tone and color of the words and phrases, examine the rhythmic patterns of some of the expressions, and discuss the probable origins of certain of the better-known words in the hip vocabulary. It is obvious, of course, that as you consider hip in this fashion you are also teaching the students a lot about standard English.

Hip may also be approached as the potential root of future literary English. In Language in the Modern World, Simeon Potter reminds us that:

> Within a highly sophisticated community, speech levels may be clearly marked: rhetorical - liturgical - poetical - archaic; literary; common; familiar - conversational - colloquial; and slang. The health and strength of the language will depend, first of all, upon the common speech as it is constantly refreshed and rejuvenated by the best conversation of the day. After all as Logan Pearsall Smith so well observed..."human speech is...a democratic product, the creation, not of scholars and grammarians, but of unschooled and unlettered people. Scholars and men of letters may cultivate and enrich it, and make it flower into all the beauty of a literary language; but its rarest blooms are grafted on a wild stock, and its roots are deep buried in the common soil.

From that soil it must still draw its sap and nourishment, if it is not to perish, as the other standard languages of the past have perished when...they have been separated and cut off from the popular vernacular--from that vulgar speech which has ultimately replaced their outworn and archaic forms."

Hipness, we must remember, is not just a frivolous and silly display of teenage spirit. For the underprivileged, it is probably one means of escape from the drabness of drab living. For a minority group, it can be a serious means of self-protection from a majority felt to be hostile and menacing. Or it may also be an unconscious rebellion against middle-class conformity and staidness in speech (and in other things); just as jazz, a few decades ago, was a rebellion against the sterility of the popular music of that day. Hip talk has much in common with current "beat" literature. (Urge your students to read some of the "beat" writers.) Although the hipster found in the works of Mailer, Ginsberg, Kerouac, and others is a different sort of being from the teenage hip talker we have in mind, the two are related. The language of both comes from the same roots of protest (against middle-class values), boredom, and rejection. Both tend to feel that they are outsiders.

Our problem is to help the excluded college student become an insider. But you can't pass college tests or hold down certain jobs if you know only hip speech. Whether we like it or not, the in-crowd insists on standard English; and it is our job as teachers to see that our students learn it. If we can use their knowledge to help in the process, so much the better.

Present the following exercises in their entirety with special emphasis placed upon the parodies (Appendix A)

A. Put down in alphabetical order all of the hip words and phrases you know. Compare your list with that of your classmates. Arrange among you a master list or a "hiptionary" of hip words and phrases, defining each item. In your definition, try to find as many synonyms as possible. Do not use, however, hip words to define hip terms.

B. From the above list, pick out the words or phrases or expressions which seem to you most colorful and suggestive. Try to account for them; that is, try to tell why a speaker would prefer to use them rather than standard English. Discuss the possibility of their becoming standard speech.

C. The hip meanings of the following words are given in Webster's Third New International Dictionary:

bug	dig	hep (hip)
cat	gasser	hipster
cool	gendarme	jive
		pad

[2] Simeon Potter, Language in the Modern World, p. 178, Underscoring added.

List others which you think should be in the dictionary. Check to see if they are and what their status is.

What does the inclusion of such words tell about the nature of our language?

D. Why do teenagers use hip language? Is it a form of rebellion? If so, what is it a rebellion against? Discuss.

C. Language of Soul

The confrontation with "square poems," even though rewritten in a hip way, may cause students to suggest that they are being forced to look and deal with that "classroom" stuff--that "stuff" that is unreal and irrelevant. Such objections may be responded to by a discussion around Claude Brown's article "The Language of Soul" (Appendix B). Such a discussion may offer depth to the student's exploration of the classroom world (the unreal) and the real world. Does the student really want to deal with the real world in the classroom? How many students object to the discussion of the term "nigger" in the article? Is there any objection to its use in an article published by Esquire? Would the same objection exist if this same article appeared in Ebony? How many students would like to see Brown's suggestion of a new college course in spoken soul become a reality on their campus? Is the real world of black people the same as the real world of white people? What is the real world then? Is the real world the same as that which is current or immediate? Is what we sometimes call relevant the same as the real world?

Having copies of the originals on hand will facilitate comparisons of particular lines in the two versions. If students say that the "jive talk" is out of date, they could revise the hip version of one of the poems to meet modern standards. The discussion that comes of this unit should tackle the differences between hip and square speech, and make judgments in particular instances for one or the other. Hopefully, the students will see that the crucial judgment to be made about a language style is based on its appropriateness, not absolute value.

The students might be interested in writing their own parodies, in "hip" language, of some of the short poems found in Immortal Poems of the English Language (Washington Square Press,). The teacher might suggest several of these poems as amenable to reworking:

"Lord Randal" (p. 23)
"The Passionate Shepherd to His Love" (p. 45)
Shakespeare Sonnets
"Upon Julia's Clothes" (p. 97)
"On a Fly Drinking out of His Cup" (p. 186)
"The Angel" (p. 231)
"She Walks in Beauty" (p. 291)
"Richard Cory" (p. 498)

The new versions of these poems should be read aloud and compared to the standard versions in terms of language, mood, and expressiveness. Capitalize on any poem used that turns out not to have been readily adaptable into hip language (Browning's "My Last Duchess," for example, might be very difficult to parody) to discuss just what elements make hip parodies possible and impossible.

D. Antigone

Following the discussion of Brown's article and relevance, as a lead-in to Antigone, the teacher could assign the writing of a dialogue for a hypothetical scene between a hippie and a police officer or judge, centered around some act of civil disobedience. Since Antigone will be viewed first from the standpoint of civil disobedience, the discussion of these dialogues should center around the stances the two characters take in relation to the law, and the difference in language styles symbolic of those positions. Can the class think of any cases in which two systems of law conflict? Is illegality always immorality? Would it be right to protect a relative or friend who had broken the law by hiding him from the police?

Next assign the reading of Antigone, a play which exemplifies the conflict between two systems of law and resolves it in terms of a hierarchy of responsibilities. The students can turn either to Chapter 18, "The Royal House of Thebes," in Edith Hamilton's Mythology, or to the two sections from that chapter reproduced in Appendix C at such time as the play becomes confusing for want of background information about the characters. Class discussion of Antigone should not dwell on the formal structure of the Greek play, except perhaps to consider the function of the chorus as public opinion. More interesting to the students will be the personalities of the characters: the difference between Antigone and Ismene; the rationale behind each of their positions, Creon's reason for so cruelly carrying out the law; the father-son relationship between Creon and Haimon.

Antigone and Ismene are most clearly contrasted in the Prologue, where they discuss Antigone's determination to bury their brother Polyneices. How does Ismene's statement that "Impossible things should not be tried at all," govern her behavior? Antigone counters her sister's fear by saying, "But I am doing only what I must." Why "must" she go though with the burial, even in the face of Creon's edict? What is their attitude toward each other's stance? How can you account for the fact that their relationship does not change when Ismene, too, tries to confess to burying Polyneices? (Scene II) Discuss the difference which Antigone feels exists between the active and passive participation in the deed:

> The dead man and the gods who rule the dead
> Know whose act this was. Words are not friends.
>
> (p. 207)

She further differentiates between herself and Ismene:

> You are alive, but I belong to Death.
>
> (p. 208)

Why is Antigone's allegiance now to death rather than life?

Creon claims to be acting in the name of Reason in carrying out the severe punishment against Antigone. When we first see him he does, indeed, seem to be the rational public servant:

> . . . I say to you at the very outset that I have nothing but contempt for the kind of Governor who is afraid, for whatever reason, to follow the course that he knows is best for the State; and as for the man who sets private friendship above the public welfare, - I have no use for him, either.
>
> (Scene I, pp. 192-3)

How must this view of him be modified in the light of his reaction to the sentry's report that someone has spread dust over Polyneices' body in defiance of his order?

Choragos:
I have been wondering, King: can it be that the gods have done this?

Creon: (Furiously)
Stop!
Must you doddering wrecks
Go out of your heads entirely? "The gods!"
Intolerable!
The gods favor this corpse? Why? How had he served them?
Tried to loot their temples, burn their images,
Yes, and the whole State, and its laws with it!
Is it your senile opinion that the gods love to honor bad men?
A pious thought! -
No, from the very beginning
There have been those who have whispered together,
Stiff-necked anarchists, putting their heads together,
Scheming against me in alleys. These are the men,
And they have bribed my own guard to do this thing.

Money! (Sententiously)
There's nothing in the world so demoralizing as money.
Down go your cities,
Homes gone, men gone, honest hearts corrupted,
Crookedness of all kinds, and all for money!
(To Sentry)
But you-!
I swear by God and by the throne of God,
The man who has done this thing shall pay for it!
Find that man, bring him here to me, or your death
Will be the least of your problems: I'll string you up
Alive, and there will be certain ways to make you
Discover your employer before you die;
And the process may teach you a lesson you seem to have missed:
The dearest profit is sometimes all too dear:
That depends on the source. Do you understand me?
A fortune won is often misfortune.
(Scene I, pp. 196-7)

Having a few students read this passage aloud should reveal the essentially emotional, rather than logical, nature of the speech. Why does Creon abuse the chorus and the sentry for something not at all their doing? Is there any evidence in the play that "Stiff-necked anarchists, putting their heads together" were actually "Scheming against. . . . [him] in alleys"? Why his excessive concern with money?

The class might consider what more of Creon's psychology is revealed in the confrontation with his son Haemon:

Creon:
You consider it right for a man of my years and experience
To go to school, to a boy?

Haimon: It is not right
If I am wrong. But if I am young, and right,
What does my age matter?

Creon:
You think it right to stand up for an anarchist?

Haimon:
Not at all. I pay no respect to criminals.

Creon:
Then she is not a criminal?

Haimon:
The City would deny it, to a man.

Creon:
And the City proposes to teach me how to rule?

Haimon:
Ah. Who is it that's talking like a boy now?

Creon:
My voice is the one voice giving orders in this City!

Haimon:
It is no City if it takes orders from one voice.

Creon:
The State is the King!

Haimon:
Yes, if the State is a desert.

(Scene III, pp. 214-15)

What does Creon seem to see as the essence of rulership? of fatherhood? What is the relationship between right and age? How is it characteristic of Creon that he misinterprets his son's veiled statement that he will commit suicide

if Antigone is killed?

Creon:
You'll never marry her while she lives.

Haimon:
Then she must die. - But her death will cause another.

Creon:
Another?
Have you lost your senses? Is this an open threat?
(p. 216)

The discussion of characterization in Antigone could conclude by having the class decide for each of the main characters the priority of responsibilities working in his life--to God, state, family, self-preservation. Which of these responsibilities do the students feel is most important?

As an exercise in writing and speech, four sections from the play could be rewritten in "hip" language and performed. This rewriting will, of course, require close attention to the original text and should in no way slight the integrity of Sophocles' play. It should, rather, reemphasize its relevance. The teacher could assign each of these sections (the Prologue, pp. 185-90; Ode I, p. 199; Scene II--from Creon's speech in the middle of page 202 through his speech in the middle of page 206 ending "Find it in hell!; Scene V--from the beginning on page 224 to Teiresias' exit on page 228) to a group consisting of the number of characters in each section plus a director. (The chorus will necessarily be flexible in number.) Each group should be given time outside of class to rewrite its passage in "hip" language, then rehearse both versions for performance during the laboratory period. Before the presentation of a section the director could set the scene for the audience. When does this version take place? What are we to imagine as the surroundings? Since both the hip and original versions of a scene will be presented by the same group, the actors may have precise intuitions into the difference in dramatic effect created by the contrast in speech styles. How was the hip Antigone a different person from the traditional Antigone? How does Creon, the Greek king, differ from Creon, the modern tyrant? It might be necessary to have portions of both versions read a second time for the benefit of those students who have not been working on a particular passage.

E. Psalm 8

The teacher may broaden the discussion of Antigone to include a comparison of Christian culture and classical Greek culture as it appears in Antigone and the Choral Ode on Page 199, juxtaposing it with copies of Psalm 8 from the Bible (Appendix C). Both take for subject the greatness of man, setting it in contrast with a force still greater than he:

> What is man, that Thou are mindful of him?
> And the son of man, that Thou thinkest of him?
> For Thou has made him but little lower than the angels
> And hast crowned him with glory and honor.

Numberless are the world's wonders, but none
More wonderful than man.

The greater force in the psalm is God; in the Ode, death and the "fate of man." What is the difference between these two?

Chapter 3--"How the World and Mankind Were Created," and Chapters 13-15--about the Trojan War--of Edith Hamilton's Mythology demonstrate clearly that the Greek deities worked "both good and evil." These should be read and discussed with an eye to the striking similarities as well as the differences between Christian and classical cultures. Does the Christian God work evil as well as good? What about the destructiveness of the flood; what about the suffering of Job? Does the prophet Teiresias' statement that "The only crime pride" have any relevance to a Christian civilization?

F. A Raisin in the Sun

Raisin in the Sun is set in the trials and aspirations of the 50's in Chicago, and exudes themes of responsibility, values and identity. Walter Lee's difficulty, essentially, is that he has accepted the American myth of success at its face value, that he finds himself trapped, as Willy Loman in Miller's Death of a Salesman is trapped, by disillusionment and despair. His family's ways of coping with their condition are his defeats, for to him the "open sesame that releases him is money." Lorraine Hansberry adequately develops both verbal and narrative techniques to foster evidence of Walter Lee's recognition that he must begin from himself, and that dignity, not bank accounts, is the quality of men.

Because of the popularity of the film made from the play, students are probably already familiar with the plot of Raisin in the Sun. However, this familiarity need not preclude the usefulness of this unit. Although attention here will be directed toward the ways in which the playwright has used verbal and narrative techniques to reveal character, it is suggested that the teacher also treat other aspects of the drama during the classroom discussion and activities. Thematic implications and development might provide additional entres into a treatment of the work.

As motivation for getting the students to read the play, select a passage for the students to act out in class before assigning the play. There are several excellent passages in Act I, Scene One, which can be used for this purpose. One, for example, is the scene between Walter and Ruth on pp. 19-22 (from Walter's speech "That's my boy," to his speech which ends at the top of p. 22 with "Your eggs is getting cold!"), in which Walter Lee tries to talk Ruth into helping him get money from his mother in order to go into business with a friend. Another powerful scene is the one between Lena, Beneatha and Ruth, in which Beneatha incurs her mother's anger by her confessed lack of belief in God (pp. 36-39; from Ruth's speech: "You ask me, this child ain't sweet on nobody but herself," to Beneatha's line: "In my mother's house there is still God."). Either of these scenes--and many others which you may wish to select--is provocative and reveals a great deal about the characters and their relationships to one another. Preliminary discussion after the students have acted out a scene or two can center on these revelations.

Hansberry's verbal technique reveals the characters as readily identifiable types, capable of gaining sympathy and recognition, but they are unquestionably individualized. When you assign the play, tell the students to notice as they read how Hansberry introduces each character. What verbal and narrative techniques does she use to reveal the attitudes of the characters? Walter Lee, a man in his late youth who is in rebellion against his entire world but who lacks the physical and internal resources to do anything about it, declares: "We're to do nothing but moan, pray, and have babies." What does he mean? What kind of circumstances at home, in the community, or in his personal life must be influencing his thinking at this point?

Language, style, effect, use of commonplace words, and use or lack of hip words, as well as indicative stage directions, should be discussed in terms of what they tell us about Walter Lee and other characters. The distinct voice of each character is often prevalent through Hansberry's skillful use of language. One class activity could be to select and mix lines from the play and have students identify the voice that the lines represent. The students would be expected to give reasons for each choice.

As the students read the play, class discussions can focus on character, voice and language. Of all the characters in Raisin in the Sun, Walter Lee is the most complicated and the most impressive. He is often unlikable and occasionally cruel. A sense of being trapped by his situation--class, race, job, prospects, education--transfers to his family who become to Walter not fellow prisoners but complacent jailers.[1] Have the students examine some of Walter Lee's speeches which reveal these emotions and attitudes, such as the following lines:

> ". . .Anybody who talks to me has got to be a good-for-nothing loud mouth, ain't he?" (To Ruth, p. 20)
>
> "Nobody in this house is ever going to understand me." (To Ruth and Beneatha, p. 26)
>
> "Sometimes it's like I can see the future stretched out in front of me. . .Hanging over there at the edge of my days . . .a big, looming blank space. . ." (To Mama, p. 60)
>
> "Don't you see no stars gleaming that you can't reach out and grab?" (To Muchison, p. 71)
>
> Ain't nothing in this world as busy as you colored college boys with your fraternity pins and white shoes." (To Murchison, p, 71).
>
> "It (life) was always money. . .we just didn't know it." (To Mama, p. 61)

Also read the speech on page 74 which sheds additional light on Walter's

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[1]Gerald Weales, "Thoughts on A Raisin in the Sun," Commentary XXVII, 1959, pp. 527-530.

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attitudes. What do these statements reveal about Walter Lee's attitudes, fears, desires, motivations? His self-image? His sense of values?

Lena, the mother, a conventional figure and a force compounded of old virtues and the strength of suffering, hold the family together. She loves her family, but she is the undisputed head of the household, and she rules it accordingly. Note her attitude toward her family and home in the following lines:

> "I ain't meddling--I just noticed all last week he had cold cereal, and when it starts getting this chilly in the fall a child ought to have some hot grits or something when he goes out in the cold--" (To Ruth, about Travis, p. 28)
>
> "You better start eating and looking after yourself better." (To Ruth, p. 29).
>
> "There are some ideas we ain't going to have in this house. Not long as I am at the head of this family." (To Beneath, p. 39)
>
> "I helped do it to you, haven't I, son?" (To Walter Lee, p. 86)
>
> "Now-you say after me, in my mother's house there is still God." (To Beneatha, p. 39)
>
> "[Big Walter, the father] Always wanted them to have something --be something. That's where Brother gets all these notions, I reckon." (To Ruth, about Walter Lee, p. 33)

What sense of values is inherent in Lena? What is her relationship with her son? With her daughter? What does this mean when she says to Walter Lee, "I helped them do it to you, haven't I, son?" Is she at fault in her relationship with her son? Has she failed in her responsibility to him? If so, in what ways? Discuss Lena's and Beneatha's concepts of God. With whom do you agree, with Lena or Beneatha? Why?

Students should be encouraged to analyze the other characters in the play. How is character revealed to the reader?

A Raisin in the Sun

The basic strength of Lorraine Hansberry's narrative technique lies in the character and the problem of Walter Lee which transcends his being a Black man. It is more than just the problem of the Black in America or the black-white conflict that crops up when the proposed move is about to take place. Some discussion of point of view and stance should be evoked at this point. In what ways are Walter Lee's problems universal? How is this myth the American myth? Miss Hansberry chose a Black family through which to tell her story. How does this fact affect the problems? Can you suggest any changes which would be necessary if the story were about an immigrant family, for instance a Polish or Irish family?

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At this point students' attention could be focused on Act II, Scene II (p. 85) where Mama asks, "What you been doing for these three days, son?" The dialogue between Mama and Walter Lee down to her, "I've helped do it to you, haven't I, son?" (p. 86), should be carefully examined. In this section, Walter Lee tells his mother "You know what I like about the Green Hat? I like this little cat they got there who blows a sax. He blows. He talks to me." A flexible discussion on how Walter feels, why he feels as he does, and why the music soothes him would probably be of interest to the students. Since the action of the play does not exceed the 50's, the term "soul," given the connotation that it has today, was not prevalent. However, the feelings, the emotions and spirit embodied in "soul" can be traced back through the centuries, especially among Blacks. How does Walter Lee's feelings about the music in the Green Hat fit the concept of "soul" music we speak of today?

One of Aretha Franklin's or James Brown's records may be played and a discussion of "soul" and voices elicited. Why do you think the music has soul? Think beyond the beat of the music and describe what you honestly felt and thought as you heard the music. Can you identify a voice in the words and in the artist's interpretation of the song? Can the concept of "soul" that you hear in the recording be applied to any of the characters in _A Raisin in the Sun_? Does Aretha Franklin's or James Brown's voice seem appropriate for any of the characters in the play?

This could be followed by a written assignment on some aspect of "soul" and one or more of the characters in the play. Students could select a character and argue that he does or does not have "soul," using dialogue from the play to support their arguments.

Suggested Writing Activities:

There are several scenes which the students might enjoy rewriting as experiments in voice, style, and language. One example is the section of Act II, Scene I, where Walter Lee, George Murchison, and Ruth are conversing. The bitterness and venom in Walter Lee's language at times is almost too much for even him. Have students re-write the dialogue, using their own voices--or the voice of a friend--for Walter's. Or, have them assume that they are Murchison. What kinds of responses would they make to Walter Lee's attacks?

Walter Lee reaches the point of desperation often in the play, but his most desperate moment, perhaps, is in Act II, Scene III, where Bobo informs him that Willie Harris has absconded with Walter Lee's money. To make students cognizant of language, style, and effect ask them to re-write this passage in their own voices--in the language and style they would use if they were in this situation. It might also be a good idea to select passages for oral reading by various students and then compare effects.

If the students have read _Death of a Salesman_, some may prefer to write a comparison of the characters of Walter Lee Younger and Willie Loman. What similarities and dissimilarities do you see in the two characters?

G. Harlem

Following the discussion and activities centered around A Raisin in the Sun, the teacher may use the poem, "Harlem," by Langston Hughes to test some of the assumptions about the theme and to validate or redefine some of the implications of the drama which students have arrived at. Additionally, an exploration of the imagery in the poem might be useful in getting at a correlation of the poem with concrete life situations. One significant question to ask is, "Is 'a raisin in the sun' the most applicable image for the overall theme and development of the drama?"

Ask for several volunteers to read the poem aloud. What is the dominant attitude of the speaker? Is it possible to categorize the kind of individual speaking?

Proceed to explore each line of the poem beginning with a discussion of a "dream deferred." Some students may not know the meaning of "deferred"; if so, the teacher should have the class attempt to come up with a suitable definition from the context in which the word is used in the poem. At this point, several students might look for a dictionary definition which best suits the usage of the word in the poem. Ask the students to write one or two sentences providing their own answers to the initial question.

Continue to explore each of the images in turn. As the class discusses each one, bring out the relationship of the poetic image to a particular real-life reaction to "a dream deferred." How does a particular image answer the initial question?

After the class has completed the discussion of the poetic imagery, have them reconsider the experiences of the play. Why might Lorraine Hansberry have selected the phrase "a raisin in the sun" as the title of her work? Is the image compatible with the conclusions already reached about the drama?

Suggested Writing Activity:

Students might select a particular kind of dream, hope, or wish which they might have. Ask them to write a brief account of what that dream is or involves. Then on a separate sheet, have them write how they might react to having that dream fulfilled, and a second description of having that dream deferred. Ask them not to specifically mention the nature of the dream on the sheet giving reactions. The student might wish to consider how this particular dream might affect his own life, and also how it might affect the lives of others. After the writing activity, have students read their reactions to their dreams. Have the class attempt to determine whether the language is precise enough to pin-point the dream.

An alternate suggestion is to have each student choose a character from the play and describe his future in terms of a dream or aspiration. This would provide a context for the writing that might motivate it more. Many students freeze at the prospect of autobiographical writing, and by asking them to assume a role, the psychological barrier might be relaxed. Moreover, this writing activity would force the student to pay close attention to what is significant about a character and to those episodes in a character's life which imply serious consequences.

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LANGUAGE AND SPEECH - DRAMA: Appendix C

Psalm 8

O Lord, our Lord,
How glorious is Thy name in all the earth!
Whose majesty is rehearsed above the heavens.
Out of the mouth of babes and sucklings hast Thou founded strength,
Because of Thine adversaries;
That Thou mightest still the enemy and the avenger.

When I behold Thy heavens, the work of Thy fingers,
The moon and the stars, which Thou hast established;
What is man, that Thou art mindful of him?
And the son of man, that Thou thinkest of him?
Yet Thou hast made him but little lower than the angels,
And hast crowned him with glory and honour.
Thou hast made him to have dominion over the works of Thy hands;
Thou hast put all things under his feet.
Sheep and oxen, all of them,
Yea, and the beasts of the field;
The fowl of the air, and the fish of the sea;
Whatsoever passeth through the paths of the seas.

O Lord, our Lord,
How glorious is Thy name in all the earth!

LANGUAGE AND SPEECH - FICTION

Notes and Suggestions

Materials Required: "This Ain't No Mass Thing" from A Hand is On The Gate. Verve/Folkways Record
"An Outpost of Progress" by Joseph Conrad
From Short Story Masterpieces

Suggested Alternative and Supplementary Materials:

One of the following from Short Story Masterpieces may be substituted for "An Outpost of Progress":

"Barn Burning" by William Faulkner.
Snopes, a tenant farmer, vents his anger and frustration toward the wealthy people for whom he must work by burning their barns; his son must decide what, if any, obligation he owes to this man.
"The Sojourner" by Carson McCullers.
This story depicts a man who, having failed to take familial responsibility, becomes aware of his failure and attempts to change himself.
"The Use of Force" by William Carlos Williams.
A physician examines by force a child who is desperately protecting her illness from discovery.

Excerpts from Invisible Man by Ralph Ellison (Appendix C)
Invisible Man by Ralph Ellison (Signet)
The Outsider by Richard Wright
Death of Bessie Smith by Edward Albee (Signet)

The focus of this section of the Responsibility sequence, Language and Speech - Fiction, is concerned with the study of how speech and language have been used effectively in fiction.

A most successful tool for moving students to study the use of language in fiction is Chamber Theatre Technique.

> Chamber theatre is a technique for dramatizing a point of view in narrative fiction. Its use in the classroom is aimed at helping students become more aware of the controlling intelligence and the dynamic relationship between it (controlling intelligence) and the characters in a short story or novel. The narrator is encouraged to talk to the audience in a voice from the characters' world and take the audience into that world. He invites them to see for themselves. He also has the freedom to move in time and space. The students are encouraged to study the story or novel for the

unique or individual perspective presented.

The observation of brief passages staged in the classroom helps the student to hear, feel, and see more clearly than he would, ordinarily, through reading silently--to examine human motivations (the actions of the mind) as well as physical motions (the actions of the body. In addition, the process of working out passages for staging, forces the student director to take a closer critical look at the work; not only what the narrator says but also how he says it (style).

STYLE

The student becomes a critic who is interested in how successful a writer is at presenting his subject. In most cases, careful study of the language used will reveal the author's skill in mimicking expressions, feelings, bodily postures, tones of voice, attitudes --the whole human experience.

The Chamber Theatre Technique forces meticulous study of the text. It also allows for oral renditions of the prose, which force the student to have the intonations, tempo, and inflections that the style suggests. By reading aloud, the student will begin to realize the effect created as a result of an author's skillful use of the language concomitant with his purpose or theme. As the student becomes more observant and gains fresh insights into a work, he also gains an inner satisfaction at realizing his increased awareness of and sensitivity to the power of language.

NARRATOR

The technique also makes a student more aware and appreciative of an author's skill at depicting the various selves of one individual (applicable here in first person narration). The student is free to portray these selves visually by using more than one person to represent the narrator and speak the lines applicable to the self revealed (emotional, social, religious, political; private thoughts vs. overt statements and actions, etc.) In any case the student may visualize the narrator as a certain physical type: The student dresses him accordingly and assigns him positions, gestures, and mannerisms in keeping with his mode of speech. (Though an author does not specify patterns of behavior for the narrator, one can infer them from knowledge of human personality patterns.)

CHARACTERS

The reader gains information about characters through description and/or through his own conclusions as a result of their conversations, habits of expression, actions, and thoughts. Though the main character in a story is usually "round" (many-sided and capable of unexpected behavior), some students may find it difficult to discover his real personality when his overt behavior masks it. The "flat" characters, on the other hand, are more easily understood because of their reliable behavior. But much

> information about a character must be inferred; and though inferences may be made, at first, according to one's own limited perspective, the adapter to chamber theatre learns to sharpen his critical perspective.[1]

How the story shifts points of view should become apparent as the students work through the chamber theatre scenes. Analysis of character should focus on what principle of decorum is operative in each man and on the nature of the threats to it. Aspects of technique such as irony of situation and foreshadowing may be discussed after the students have become completely familiar with each work being considered through reading and the chamber theatre exercises.

Have students read scenes from Edward Albee's play The Death of Bessie Smith, after reading the short story "The Bitter Bread." The similarity of theme in both the story and play will offer the opportunity to compare and contrast techniques of short story and drama; a short story and chamber theatre techniques; chamber theatre techniques and drama. How language is used in each of these genres should be emphasized.

Richard Wright's The Outsider will give students the chance to adapt sections of a longer work for chamber theatre presentation. In addition to being able to view Wright's delineation of the anxiety ridden Twentieth Century Man and how he views responsibility, students can examine how language is used in the novel. Invisible Man is similar to The Outsider and allows a supplement and/or alternative in the study of the novel.

A. "An Outpost of Progress"

The primary purpose in exposing the student to "An Outpost of Progress" is to enable him to recognize in the short story a medium for the exploration of ideas and serious human problems. One advantage in using this particular story is that its setting in a remote continent removes it from the immediate experience of the student, thus making it easier for him to look objectively at what is happening. At the same time, however, he will recognize universal qualities in the characters and hopefully recognize Kayerts' and Carlier's terrors as latent in all "civilized" men.

Make an assignment to read the story outside class with the understanding that students will work on dramatizing certain scenes in chamber theatre technique at the next class meeting. If they have had no previous experience with chamber theatre, the teacher should spend a good part of that class going through one excerpt from the story with several student directors. (Note: For an introduction to the chamber theatre approach to the teaching of fiction, the teacher is referred to "Chamber Theatre Technique," by Carolyn Fitchett.) From there the students can divide into groups to choose and work out their own scenes. Encourage as much originality and flair in interpretation as the scenes will allow. Two passages which lend themselves

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[1] Carolyn Fitchett, Chamber Theatre Technique, Program for Pre-College Centers, 1966. (now Institute for Services to Education).

to the chamber theatre approach and which might be either used in an initial classroom demonstration or suggested as possible scenes for student groups, depict the chief-of-station Kayerts and his assistant Carlier, first, after they have been at the station two months and, second, after they have been there some eight months. The first passage (beginning with line 13, page 93, and running through line 5, page 94) characterizes the two men by revealing their past lives. The second passage (beginning with the word "Days" in the middle of line 18, page 108, and running through line 19, page 109) depicts the deterioration in the relationship of the two men.

As an introduction to the second passage and a transition between the two passages, the narrator could read lines 6 through 14, page 94.

Another group might want to do the fight and chase scene, which ends with Kayerts' murder of Carlier.

SAMPLE SCRIPT: The following sample script is intended for the guidance of the teacher and should not be given to the students. It is merely an example of what might be done with the chamber theatre approach to "An Outpost of Progress."

PASSAGE NO. 1, FROM
"AN OUTPOST OF PROGRESS" BY JOSEPH CONRAD

CHARACTERS: Narrator, Kayerts, Carlier.

PROPERTIES: 1. No hand props are necessary, although there might be some tea cups, ash trays, a hat, etc., lying about.

2. Set props: the scene takes place in a large common room where the two men eat and relax. A table and two chairs will suffice to furnish the room.

When the scene opens, the two men (Kayerts and Carlier) are sitting at the table, Kayerts on the left and Carlier on the right. The narrator is standing to the left and slightly back of Kayerts, and addressing the audience.

NARRATOR: At the end of two months Kayerts often would say

KAYERTS: "If it was not for my Melie, you wouldn't catch me here,"

NARRATOR: Melie was his daughter. He had thrown up his post in the Administration of the Telegraphs, though he had been for seventeen years perfectly happy there, to earn a dowry for his girl. His wife was dead, and the child was being brought up by his sisters. He regretted

KAYERTS: The streets, the pavements, the cafes, his friends of many years; all the things he used to see, day after day; all the thoughts suggested by familiar things--the thoughts effortless, monotonous, and soothing of a government clerk; he regretted all the gossip, the small enmities, the mild venom, and the little jokes of Government offices.

CARLIER: "If I had had a decent brother-in-law,"

NARRATOR: Carlier would remark,

CARLIER: "a fellow with a heart, I would not be here."

NARRATOR: He had left the army and had made himself so obnoxious to his family by his laziness and impudence, that an exasperated brother-in-law had made superhuman efforts to procure him in an appointment in the Company as a second-class agent. Having not a penny in the world he was compelled to accept this means of livelihood as soon as it became quite clear to him that

CARLIER: there was nothing more to squeeze out of his relations.

NARRATOR: He, like Kayerts, regretted his old life. He regretted

CARLIER: the clink of saber and spurs on a fine afternoon, the barrack-room witticisms, the girls of garrison towns;

NARRATOR: but, besides, he had also a sense of grievance. He was evidently

CARLIER: a much ill-used man.

NARRATOR: This made him moody, at times. But the two men got on well together in the fellowship of their stupidity and laziness. Together they did nothing, absolutely nothing, and enjoyed the sense of the idleness for which they were paid. And in time they came to feel something resembling affection for one another.

TRANSITION

NARRATOR: (Moving farther away from the two men.) They lived like blind men in a large room, aware only of what came in contact with them (and of that only imperfectly), but unable to see the general aspect of things. The river, the forest, all the great land throbbing with life, were like a great emptiness. Even the brilliant sunshine disclosed nothing intelligible. Things appeared and disappeared before their eyes in an unconnected and aimless kind of way. The river seemed to come from nowhere and flow nowhither. It flowed through a void.

PASSAGE NO. 2

CHARACTERS AND SCENERY are the same as above.

NARRATOR: Days passed, silent, exasperating, and slow. When the two men spoke, they snarled; and their silences were bitter, as if tinged by the bitterness of their thoughts. (Narrator goes to stand behind Carlier.) One day after a lunch of boiled rice, Carlier put down his cup untasted, and said:

CARLIER: Hang it all! Let's have a decent cup of coffee for once. Bring out that sugar, Kayerts!

ERIC

KAYERTS: "For the sick,"

NARRATOR: muttered Kayerts, without looking up.

CARLIER: "For the sick,"

NARRATOR: mocked Carlier, without looking up.

CARLIER: "Bosh! . . . Well! I am sick,"

KAYERTS: "You are no more sick than I am, and I go without,"

NARRATOR: said Kayerts in a peaceful tone.

CARLIER: "Come! Out with that sugar, you stingy old slave dealer."

NARRATOR: Kayerts looked up quickly. Carlier was smiling with marked insolence. And suddenly it seemed to Kayerts that he had ~~(Moves over~~ to Kayerts~~)~~

KAYERTS: never seen that man before.

NARRATOR: Who was he? He knew

KAYERTS: Nothing about him. What was he capable of?

NARRATOR: There was a surprising flash of violent emotion within him, as if in the presence of something undreamt-of, dangerous, and final. But he managed to pronounce with composure:

KAYERTS: "That joke is in very bad taste. Don't repeat it."

CARLIER: "Joke!"

NARRATOR: said Carlier, hitching himself forward on his seat.

CARLIER: "I AM HUNGRY--I AM SICK--I DON'T JOKE! I hate hypocrites. You are a hypocrite. You are a slave dealer. I am a slave dealer. There's nothing but slave dealers in this cursed country. I mean to have sugar in my coffee today, anyhow!"

KAYERTS: "I forbid you to speak to me in that way,"

NARRATOR: said Kayerts with a fair show of resolution.

CARLIER: "You!--What?"

NARRATOR: shouted Carlier, jumping up. Kayerts stood up also.

KAYERTS: "I am your chief,"

NARRATOR: he began, trying to master the shakiness of his voice.

CARLIER: "What? . . . Who's chief? There's no chief here. There's nothing here: there's nothing but you and I. Fetch the sugar--you pot-bellied ass."

KAYERTS: "Hold your tongue. Go out of this room, . . . I dismiss you--you scoundrel."

NARRATOR: Carlier swung a stool. All at once he looked dangerously earnest.

CARLIER: "You flabby, good-for-nothing civilian--take that!"

NARRATOR: Kayerts dropped under the table, and the stool struck . . . the wall of the room.

THE END

The writing and performance of these scenes could take several days, especially if chamber theatre is new to the class. There is no reason to rush through this process; if done with enough care it will familiarize students with both this story and narrative techniques of point of view as they work in any story. As chamber theatre evolves from a careful scrutiny of the text, interpretation should in every case be justified by the evidence in the story. Encourage students to refer to the text in challenging the interpretations of directors if they feel that these interpretations do not conform with what the author of the story is suggesting.

Class discussion of "An Outpost of Progress" could begin by noting the relationship of the narrator to characters and by delving into the various characters and their relationships of each other. How well did Kayerts and Carlier perform their assigned roles at the outpost? Was Makola doing, as he claimed, "the best for you and the Company" (p. 103) when he sold the men for ivory? Were they more free before they were sold? Ask students to identify some of the human traits or attitidues evinced by the characters which confuse their impulse toward "responsible" or "civilized" behavior. The following, among others, may be noted:

Hatred - "Makola, taciturn and impenetrable, despised the two white men." (p. 89)

Greed - Carlier: "We shall let life run easily here! Just sit still and gather in the ivory those savages will bring. This country has its good points after all!" (p. 92)

Prejudice - Carlier, referring to native warriors, calls them "Fine animals." (p. 94)

Fear - The entire fight between Kayerts and Carlier exemplifies panic behavior: "He (Kayerts) listened and got confused. Must run again! Right or left? He heard footsteps. He darted to the left, grasping his revolver, and at the very same instant, as it seemed to him, they came into violent collision. A loud explosion took place between them; a

> roar of red fire; thick smoke; and Kayerts, deafened and blinded, rushed back thinking: 'I am hit--it's all over!'"
> (pp. 110-111)

Raise the question, if it does not come up in the course of discussion, of whether or not the terms "criminal" and "civil disobedience" have meaning in the absence of organized society. Was Kayerts guilty of murder in view of the circumstances under which he killed Carlier? Makola despised the white men as much as they despised the natives and is as indifferent to the sufferings of others as the whites appear to be. Is he, as an African, more justified in his attitudes and behavior?

Makola is the one character in the story who thrives on the lawlessness of the situation. How does he manipulate events to his own advantage? Could he have done anything to alleviate the food shortage at the outpost in the final days? Conrad tells the reader that Makola "got on very well with his god. Perhaps he had propitiated him by a promise of more white men to play with, by and by." (p. 90) What sort of deity is this? Can it function to the advantage of the believer?

Sometime during the discussion of Makola's character the teacher might play the recording of "This Ain't No Mass Thing" from the record <u>A Hand Is On the Gate</u>. The song alternates between two voices: the first speaks a verse in a nasal, high-pitched French; the second speaks the same verse translated into a low-pitched, throaty, hip English. The contrast between the two is striking. Students who know French may discover that the two voices are saying the same thing; otherwise the teacher could simply tell the class that this is so. What messages are conveyed by the difference in the voice quality of the French and English speakers? Might one of the voices be Makola's? Makola is his own man, a loner; would his philosophy differ in any way from that expressed in the poem? An interesting discussion may develop around the contrast between the characterization of Gobila and his people, and the warriors from Loanda. What was "mild old Gobila" feeling when he offered "extra human sacrifices to all the Evil Spirits that had taken possession of his white friends"? There might also be speculation on the psychology of the director of the Great Trading Company, who is described as "ruthless and efficient." Where do his loyalties lie?

The teacher who wishes to discuss the author's techniques beyond characterization might turn to irony and foreshadowing, which Conrad uses so effectively in "An Outpost of Progress." The discussion of irony might begin with the title of the story and proceed through its development. One good example of irony of situation comes when the two white men lie on their beds thinking, "This Makola is invaluable," on the very night he is selling the men for ivory.

Foreshadowing could be approached by referring the students back to the scene where Carlier went out and "replanted the cross firmly." (p. 96) What relation does the earlier trader's death have to Carlier's and Kayerts'? How is the effect of Kayerts' suicide heightened by the fact that it takes place over the last white trader's grave? Students may spot other examples of foreshadowing, among them the mention that his wife came from Loanda. (p. 89)

Writing: It might be best, as the chamber theatre exercise will involve a lot of written work, to limit writing assignments to short impressions and sketches. Some students might want, however, on a voluntary basis, to tackle the problem: On what social conventions must human beings depend? Such a theme might take as a frame of reference Carlier's mind in a state of gradual dissolution, or Makola's amoral god as he views the world, or the following quotation from the story:

> Incidentally he reflected that the fellow dead there had been a noxious beast anyway; that men died every day in thousands; perhaps in hundreds of thousands--who could tell?--and that in the number, that one death could not possibly make any difference; couldn't have any importance, at least to a thinking creature.
>
> He, Kayerts, was a thinking creature. He had been all his life, till that moment, a believer in a lot of nonsense like the rest of mankind--who are fools; but now he thought! He knew! He was at peace; he was familiar with the highest wisdom! (p. 112)

B. "The Bitter Bread"

"The Bitter Bread" by Jesse Hill Ford may be used in order to encourage students to examine language and speech used in the genre of the short story.

One way to generate such an examination might be a comparison of the elements of drama and chamber theatre. A chamber theatre production of "The Bitter Bread" and a production of excerpts from Edward Albee's play, The Death of Bessie Smith, which is based upon the same theme, may allow students the necessary experience to be able to readily identify the differences between drama and chamber theatre. From The Death of Bessie Smith, you might prefer to assign the production of the scenes to a group. Before the group begins it would be a good idea to have students find out who Bessie Smith was. In presenting the scenes, the group might want to use some of her recordings as background music. They might use costumes, scenery, props or any other aid to increase the emotion in the scene. Such aids can be used as a starting point in the discussion about the differences between drama and chamber theatre.

Students may want to go more into depth in comparing and contrasting the elements of chamber theatre and drama. What are the major differences in style and characterization? What are differences in attitudes and tones represented in the two works? How effective is each genre?

Suggested Writing Assignment

1. Write a scene where the tone of the nurse in the second scene would be different (the student might change the tone of any one of the characters through a change of words and phrases).

2. Write a scene where all of the characters would have different tones or speak in voices other than the ones in Albee's play.

3. Themes discussing the idea of responsibility in one of the following areas:
   a. medicine
   b. religion
   c. human relations or human kindness

4. A comparison may be made between:
   a. The nun and the nurse
   b. Robert and Jack

There is the possibility that at some point during the class discussions, students may mention that "The Bitter Bread" and The Death of Bessie Smith reveal how people are not concerned about the misfortunes of others. It seems that people go about their duties or professions in a routine and uncaring manner, and never stop to look up or around--then we suggest this poem by Robert Frost:

DEPARTMENTAL*

An ant on the table cloth

MATERIAL ... ...TIONS

From Anthology of Robert Frost's Poems, ed. Louis Untermeyer, Washington Square Press, Inc. New York, 1966.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Chamber Theater approach to "The Bitter Bread" by Jesse Hill Ford to use in juxtaposition with The Death of Bessie Smith by Edward Albee.

Characters: Narrator, Robert, Sister, Nurse, Jeannie, Doctor

Properties: 1. Hand properties: Money, receipt, certificate
2. Set properties: desk and chair, chairs

The scene opens with Sister sitting behind the desk to upper stage left. The nurse stands at upper stage right. Chairs for waiting room are at stage right. Narrator stands back stage center.

Narrator: The way back seemed shorter. The sidewalk started again. Almost before he knew it he saw the blue and red filling station, then the two white men, standing as before, beside the heater. Again the dogs rushed down at him but he hardly minded them.

They drew back as though astonished and let him pass. Lightly he bounded over the dead short grass on the hospital lawn and took his time then, opening the front door approaching the admissions window. He laid the five bills on the black marble shelf.

Silently the sister took the money, counted it, and pushed him a receipt.

Sister: Take this to the nurse.

Robert: The doctor?

Sister: The doctor will be called.

Narrator: He went down to the Negro waiting room. The nurse took the receipt.

Nurse: Do you have a regular doctor?

Robert: No, No, Ma'am.

Narrator: The nurse picked up the phone. Robert walked around the corner and into the hall to the cart. The hallway was dim. It didn't seem proper to touch his wife, not here.

Robert: What took me so long, I had to go after the money.

Narrator: Jeannie made no answer, Resting he thought.

He walked back to the waiting room. It was deserted. Only Christ and Mary looked at him from pale, hard eyes. The red eye in the cold drink machine said "Nickels Only." The doctor came briskly up the hall, nodded in Robert's direction, and muttered something to the nurse. The two of them went into the hallway. Presently they came back.

Doctor: Should have called me at once! How long ago did you bring her in?

Nurse: I think...

Doctor: You think?

Narrator: The doctor came slowly from behind the counter.

Doctor: Robert?

Narrator: The doctor's white face had a smooth powdered look. His eyes were soft and blue.

Robert: Sir?

Doctor: Your wife's dead. She's been dead maybe half an hour. Sister will refund your fifty dollars. There'll be no fee for my services. There's the body to be taken care of--I usually call the L.B. Jones Funeral Parlor for colored.

Robert: And they bury her?

Doctor: Well, they fix her and arrange a burial for her, yes. You have a burial policy?

Robert: I don't have one.

Narrator: The doctor went to the counter. The doctor took out his fountain pen. In a moment he returned, holding a slip of paper. He handed the paper to Robert.

Doctor: That's the death certificate. However you decide about handling the burial will be all right. Whoever does it will need this.

Robert: Thank you, sir.

Narrator: He sat down on the yellow patterned sofa.

An additional outgrowth of this unit that might be used along with "The Bitter Bread" would be the hospital scenes from Edward Albee's The Death of Bessie Smith.

These two hospital scenes where Jack brings in a wounded Bessie Smith

present samples of language that represents the coldness and indifference of the hospital staffs. Jack's only now beginning to realize the full impact of her words, Robert's thoughts desperately darted between the cold aspect of the nurse before him and his feverish wife, who lay unattended, as precious moments swept swiftly by.

"But she need the white doctor," Robert said, his voice trembling in anxiety.

"I'm sure she does, and we'll call the doctor as soon as we can get her into a hospital bed. The doctor can't deliver babies out in the hall. I'll hold these papers while you go for the money."

Robert's shoulders sagged in defeat. "Yes'm, I don't have it."

"Then you'll just have to borrow it, won't you," answered the nurse, the sarcasm in her voice clearly evident.

"Yes'm," he mumbled quietly.

She turned away in the bright, silent room beyond the glass, bent about other business. As Robert reached the front door a sense of urgency now impelled him. He suddenly began running down the dark road, his hollow footsteps loudly echoing in the cold crisp air.

Suggested Writing Assignment to Follow Preliminary Dialogue or Chamber Theater Exercise for "The Bitter Bread"

To the Teacher: The purpose of the assignment is to make the student aware that images may serve a dual purpose, to describe and to suggest deeper meanings. The first group of questions are discussion questions, designed to make the class aware of the images suggesting coldness and hardness which appear throughout the story. These images move from the coldness and hardness of the environment to the coldness and hardness of people the protagonist meets and to the "hard luck" of Robert and Jennie.

The writing assignment involves images of thawing and freezing which appear throughout the story. The landscape reflects the fortunes of Robert and Jennie:

"Soft fields of dead grass"
"the mud was beginning to freeze crisp"

"warm cab" (of the truck)
"thin clothes began to stiffen"

etc.

To the Student: Writing Assignment

In addition to dialogue and narrative details, the author of a work of fiction weaves into that work particulars which form a background for occurrences. They are usually physical details which suggest a time or place where the story unfolds. Such details often perform an additional role; they carry meanings which elicit stereotyped responses. The author depends on the fact that people handle the masses of small details that constantly bombard us by grouping or classifying them. And when new situations arise in which we find some point of familiarity, we draw on our classes or groups for a rehearsed emotional or physical reaction.

Scattered throughout "The Bitter Bread," for example, are sensory details that describe the landscape which forms the backdrop of the story. Because of their continued recurrence, we begin to notice that these images fall into the same category and that they do more than describe setting; they suggest meaning.

ERIC

1. What do you think of when you encounter the word December? What do you feel?
2. Do the words "after Christmas, toward the end of December" add a new dimension to your concept of "December"?
3. What does the term "dun-colored fields" do to that concept?
4. Do these details from the story suggest the same kind of image or feeling:
   "the mud was beginning to freeze crisp"
   "by now the land would be frozen--nearly as hard as the sidewalk"
5. Do these excerpts change your original concepts in any way:
   "bright, silent room beyond the glass"
   "earbobs that glittered like ice"
   "pale, hard eyes"
   "pale, hard eyes" (of the statues of Jesus and Mary)

Images which describe the thawing and freezing of the landscape appear throughout the story; paralleling these are images of thawing and freezing which involve Robert. Underline these images and consider the following questions: What is the relationship between the images of thawing and freezing and this sentence (taken from the first paragraph of the story):

> There had come a sudden thaw. The roads got soft--the Devil was baking his bread ...getting ready to pass out the hard luck for the New Year.

What is the relationship between the title "The Bitter Bread" and the images? Between the story itself and the images?

Write a paper which explains your conclusions.

C. The Outsider

The purpose of exposing the student to The Outsider by Richard Wright is to acquaint him with an anxiety-ridden twentieth century man who totally rejects his responsibilities. Cross Damon, the protagonist of The Outsider, denounces the religions and institutions of society, and becomes a tiny god. Wright describes his protagonist's search for a supreme responsibility as follows:

> He had long yearned to be free of all responsibilities of a certain sort, but not because he hadn't a capacity for responsibility. What had irked him about his past responsibilities had been their fullness, their tenuity, their tendency simply to bore him. What he needed, demanded, was the hardest, the most awful responsibility, something that would test him and make him feel his worth.

(The Outsider, p. 143)

The Outsider is told from the omniscient point of view. The reader seems to mature with Damon as the novel progresses. The novel begins simply as Damon cavorts with his friends:

They jostled one another with rude affection and their hot breaths projected gusts of vapor onto the chilled morning air. One of the men threw out an arm and grabbed a companion about the neck and crooned: "Booker, let me rest my tired, cold body on you, Hugh?"

"Hell, naw! Stand on your own two big flat feet, Cross!" Booker, a short, black man, protested with a laugh.

The man called Cross turned and flung his arm about the shoulders of a big, fat, black man and said, "Then how about you, Joe?"

"Look, Crossy, I'm tired too," Joe defended himself, shying off. "Why pick on me?"

"Cause you're soft as a mattress and can stand it," Cross explained.
(p. 1)

Later in the novel, a timely subway accident thrusts Damon into a new environment which is a contrast to that of his South Side Chicago home. His new acquaintances include the Communists Gil Blount and Blimin, and the New York District Attorney, Ely Houston. Damon begins to think more and talk less as he adjusts to his new acquaintances. As Houston converses with Damon, the latter is careful to choose his words before speaking:

"I'm profoundly interested in the psychological condition of the Negro in this country," Houston said. "Only a few people see and understand the complexity of this problem. And don't think my interest is solely political. It is not, it was there long before I ever thought of entering politics." He smiled cryptically and let his eyes wander over the icy landscape flowing past the train's window. "My personal situation in life has given me a vantage point from which I have gained some insight into the problems of other excluded people."

Cross's impulses were at war. Was Houston raising the question of the Negro to mislead him before he was told that he was under arrest? Why didn't he come right out with what he wanted? He had a foolish desire to reach forward and grab Houston's shoulder and say to him: All right; I know you are after me . . . . Let's get it over with . . . . His stomach muscles tightened as he checked himself. He knew that Houston, in identifying himself with Negroes, he had been referring to his deformity. Houston was declaring himself an outsider like Cross and Cross was interested, but he kept his face impassive to conceal it.

"The way Negroes were transported to this country and sold into slavery, then stripped of their tribal culture and held in bondage; and then allowed, so teasingly and over so long a period of time, to be sucked into our way of life is something which resembles the rise of all men from whatever it was we all came from, Houston said, the smile on his lips playful and knowing.

"I follow you," Cross said.

(pp. 128-129)

The chamber theatre presentation can be used to motivate the students to read the novel and explore the character of the protagonist--to make them concerned about the circumstances which guided Damon into this state of indifference and refusal to acknowledge his identity.

After the students have read Passage I (in the Appendix), prepare them for a discussion of the "voice" of the speaker by asking them to list words unfaimilar to them which appear in the passage. Their lists may include the following: atheist, exploitation, duplicity, blatant, chicanery, astute, totalitarian, mythis, congenitally, and enigmatic. The definitions of these words can be discussed in class.

Questions concerning the voice of the speaker should be posed. What does the vocabulary of the speaker imply to you? Can you identify with the speaker? Would you classify him as to race? Does the speaker seem stable or frustrated? To get into the social overtones, pose questions concerning the symbols used. Who are the "rats"? Who are the capitalists? Can you find parallels to these symbols in your society?

Although the protagonist of the novel, Cross Damon, is Black, the student will recognize universal qualities in him. The purpose of the first passage is to guide the student into the realization that Damon's voice is not immediately identifiable as being the voice of a Black man.

Divide the class into three or four groups and distribute mimeographed copies of passage 2a and 2b (2a--excerpt from The Outsider, pp. 378-381; 2b --excerpt from The Outsider, pp. 388-391). The students should select one or two people from each group to serve as directors and to rewrite passages in preparation for chamber theatre presentations. The preparations of their chamber theatre scripts should force the students to formulate and to come to grips with their own questions of voice, style, point of view, which can then be discussed as the presentations and interpretations are compared.

After the chamber theatre presentations, assign the novel. While the novel is being read, class discussion should begin concerning characterization. Attention should be directed to Damon's reasons for escape. Was he justified in seeking a new life? Did his relationships with Dot, with Gladys, and with his mother indicate that he was a responsible being? At what points in the novel does Damon reject religion? Communism? Whose story is this?

As the students' reading of the novel progresses, discuss the other characters:

Ely Houston

Can Houston claim that he is an outsider in the same sense that Damon is an outsider? What does Houston mean when he describes Damon:

> "You were so inhuman that I wouldn't have believed it unless I'd seen it. Man--sociologists say that the American Negro has not had time to become completely adjusted to our mores, that the life of the family of the Western world has not had time to sink in. But with you, you are adjusted and more. You've grown up and gone

beyond our rituals. I knew you were beyond organized religion, but I did not know you were already beyond the family." (p. 422)

Eva Blount

Is Eva's concern for Damon genuine? What does the following statement imply? "You're colored and you're strong. I'll never know how you managed to face those awful people and never flinch or quail . . . . You're prepared for them and I'm not . . . . Have pity on me and let me stay here near you . . . ." (p. 260)

Gil Blount

Is Gil genuinely concerned with the plight of the Negro?

What does his reply to Bob indicate about identity or freedom of individual expression:

> "Goddamn your damned feelings!" Gil spat. "Who cares about what you feel? Insofar as the party is concerned, you have got no damned feelings!" Gil paused a moment; there was a look of wild exasperation in his bulbous eyes. "Bob, there is a hell of a lot you don't understand. What do you think men like Molatov do when they get a decision? They carry it out! Do you think the party exists to provide an outlet for your personal feelings? Hell, no!" (p. 183)

Other questions can be posed concerning Damon's character. Why is Damon an outsider? Is he an outsider because he is frustrated and neurotic? Does Damon have a case against society? Is his indifference due to callousness? At this point, a writing assignment is suggested. Suggested titles: "Cross Damon's Case Against Society," "The Fundamental Attitude of Cross Damon," "The Problem of Cross Damon." Or, if students have read Camus' The Stranger (in the Self and Alienation sequence), some may be interested in writing a comparison of Cross Damon and Meursault.

D. Invisible Man (Suggested Alternate or Supplementary Materials)

Invisible Man, because it contains a Prologue and an Epilogue, lends itself to an interesting modification of the Chamber Theatre Technique. Since this novel is included in some of the social science units, its content will probably become very familiar to the students. The excerpts that students will work into chamber theatre scripts were selected to bring out specifically the invisible man's relation to responsibility, and to make apparent something about the structure of the novel. The juxtaposition of passages from the Prologue and the body of the novel in the excerpts forces students to deal dramatically with the difference between a summary statement about an incident and the fictional portrayal of the same incident. The passage from the Epilogue resolves the problems raised in the other excerpted material. Having worked through prior chamber theatre exercises, students should be able to cope with the Epilogue more easily, and integrate their ideas about theme and structure into the discussion.

Pass out the excerpts from Invisible Man. Before working these into a chamber theatre script, the students should read them through carefully. Divide the class into small groups to discuss the passage and construct their scripts together; or select several student directors to choose their own characters, to lead the discussion with them of the narrator's and characters' attitudes, positions, ages, interests, and relationshipto one another, and to work out the script. In the latter case, the individual student (the director of the scene) will be largely responsible for interpreting the passage, as he sees it, to his student casts. Suggest that they devise a way of making a distinction between the narrator telling the story and the same person participating in the events, as well as a way of representing the audience. (Since they have already studied Antigone, a chorus might seem a good representative of public reaction.)

When discussion follows the presentations students will have a chance to agree or disagree with the interpretation on the basis of the textual evidence. How much time might have elapsed between the events and the recounting of them? Is there a difference in the attitude of the first person narrator as he tells and when he participated? How close is he emotionally to what has happened? What might be the nature of the conflict between the Narrator and Bockway? Pinpoint the difference between their characters, ages, and interests. What position would a man be in who reacts so violently against the union--is Brockway an Uncle Tom? Who was at fault in the fight?

What follows is a sample script indicating what might be done with the passages. Students should not see this script; they should, rather, develop their own from the same excerpts.

Invisible Man by Ralph Ellison

CHARACTERS: Chorus made up of three students and Narrator No. 1.

Narrator No. 2, who acts out Narrator No. 1's memories.

PROPERTIES: The action takes place in a large basement room.

A stool or chair to represent a wheelbarrow on which Brockway is sitting is the only prop that is needed. The action involving weapons can be pantomimed.

PROLOGUE

NARRATOR NO. 1: (Standing one step away from the members of the Chorus, all a little to the left of front center.)

I can hear you say,

CHORUS: "What a horrible, irresponsible bastard!"

N. NO. 1: And you're right.

CHORUS: I leap to agree with you.

N. NO. 1: I am one of the most irresponsible beings that ever lived. Irresponsibility is part of my invisibility;

CHORUS: Any way you face it, it is a denial.

N. NO. 1: But to whom can I be responsible, and why should I be, when you refuse to see me? And wait until I reveal how truly irresponsible I am.

CHORUS: Responsibility rests upon recognition, and recognition is a form of agreement.

N. NO. 1: Take the man whom I almost killed: Who was responsible for that near murder--I?

The SCENE shifts to the middle of the stage where Brockway is sitting on the wheelbarrow.

Narrator No. 2 enters from the right.

BROCKWAY: "What kept you so long?"

N. NO. 1: (Moving closer to center stage) Brockway snapped from where he sat on a wheelbarrow. He had been drinking from a white mug now cupped in his grimy hands.

(Moving behind N. NO. 2) I looked at him abstractedly, seeing how the light caught on his wrinkled forehead, his snowy hair. "I said,

N. NO. 2: what kept you so long!"

N. NO. 1: What had he to do with it, I thought, looking at him through a kind of mist, knowing that I dislike him and that I was very tired.

BROCKWAY: "I say . . ."

N. NO. 1: he began, and I heard my voice come quiet from my tensed throat as I noticed by the clock that I had been gone only twenty minutes.

N. NO. 2: "I ran into a union meeting--"

CHORUS: "a horrible, irresponsible bastard."

BROCKWAY: "Union!"

ERIC

N. NO. 1: I heard his white cup shatter against the floor as he uncrossed his legs, rising.

BROCKWAY: "I knowed you belonged to that bunch of troublemaking foreigners! I knowed it! Git out!"

N. NO. 1: he screamed.

BROCKWAY: "Git out of my basement!"

CHORUS: "irresponsible bastard."

N. NO. 1: He started toward me as in a dream, trembling like the needle of one of the guages as he pointed toward the stairs, his voice shrieking. I stared; something seemed to have gone wrong, my reflexes were jammed.

N. NO. 2: "But what's the matter?"

N. NO. 1: I stammered, my voice low and my mind understanding and yet failing exactly to understand.

N. NO. 2: "What's wrong?"

BROCKWAY: "You heard me. Git out!"

N. NO. 2: "But I don't understand . . ."

BROCKWAY: "Shut up and git!"

N. NO. 2: "But, Mr. Brockway,"

N. NO. 1: I cried, fighting to hold something that was giving way.

BROCKWAY: "You two-bit, trouble-making union louse!"

N. NO. 2: "Look, man,"

N. No. 1: I cried, urgently now,

N. NO. 2: "I don't belong to any union."

CHORUS: "What a horrible, irresponsible bastard!"

BROCKWAY: "If you don't git outta here, you low-down skunk,"

N. NO. 1: he said, looking wildly about the floor,

BROCKWAY: "I'm liable to kill you. The Lord being my witness, I'LL KILL YOU!"

N. NO. 1: It was incredible, things were speeding up.

N. NO. 2: "You'll do what?"

N. NO. 1: I stammered.

BROCKWAY: "I'LL KILL YOU, THAT'S WHAT!"

N. NO. 1: He said it again and something fell away from me, and I seemed to be telling myself in a rush: You were trained to accept the foolishness of such old men as this, even when you thought them clowns and fools; you were trained to pretend that you respected them and acknowledged in them the same quality of authority and power in your world as the whites before whom they bowed and scraped and feared and loved and imitated, and you were even trained to accept it when, angered or spiteful, or drunk with power, they came at you with a stick or strap to escape unmarked. But this was too much . . .

CHORUS: he was not grandfather or uncle or father, nor preacher or teacher.

N. NO. 1: Something uncoiled in my stomach and I was moving toward him, shouting, more at a black blur that irritated my eyes than at a clearly defined human face,

N. NO. 2: "YOU'LL KILL WHO?"

BROCKWAY: "YOU, THAT'S WHO!"

N. NO. 2: "Listen here, you old fool, don't talk about killing me! Give me a chance to explain. I don't belong to anything--Go on, pick it up! Go on!"

N. NO. 1: I yelled, seeing his eyes fasten upon a twisted iron bar.

N. NO. 2: "You're old enough to be my grandfather, but if you touch that bar, I swear I'll make you eat it!"

BROCKWAY: "I done tole you, GIT OUTTA MY BASEMENT! You impudent son' bitch."

CHORUS: "Who was responsible for that near murder?"

N. NO. 1: I moved forward, seeing him stoop and reach aside for the bar; and I was throwing myself forward, feeling him go over with a grunt,

hard against the floor, rolling beneath the force of my lunge. It was as though I had landed upon a wiry rat. He scrambled beneath me, making angry sounds and striking my face as he tried to use the bar. I twisted it from his grasp, feeling a sharp pain stab through my shoulder. He's using a knife, flashed through my mind and I slashed out with my elbow against his face, feeling it land solid and seeing his head fly backwards and up and back again as I struck again, hearing something fly free and skitter across the floor, thinking It's gone, the knife is gone . . . and struck again as he tried to choke me, jabbing at his bobbing head, feeling the bar come free and bringing it down at his head, missing, the metal clinking against the floor, and bringing it up for a second try and him yelling,

BROCKWAY: "No, no! You the best, you the best!"

N. NO. 2: "I'm going to beat your brains out!"

N. NO. 1: I said, my throat dry,

N. NO. 2: "stabbing me . . ."

BROCKWAY: "No,"

N. NO. 1: he panted.

BROCKWAY: "I got enough. Ain't you heard me say I got enough?"

N. NO. 2: "So when you can't win you want to stop! Damn you, if you've cut me bad, I'll tear your head off!"

N. NO. 1: Watching him warily, I got to my feet. I dropped the bar, as a flash of heat swept over me: His face was caved in.

N. NO. 2: "What's wrong with you, old man?"

N. NO. 1: I yelled nervously.

N. NO. 2: "Don't you know better than to attack a man a third your age?"

N. NO. 1: He blanched at being called old, and I repeated it, adding insults I'd heard my grandfather use.

N. NO. 2: "Why, you old-fashioned, slavery-time, mammy-made, handkerchief-headed bastard, you should know better! What made you think you could threaten my life? You meant nothing to me, I came down here because I was sent. I didn't know anything about you or the union either. Why'd you start riding me the minute I came in? Are you people crazy? Does this paint go to your head? Are you drinking it?"

N. NO. 1: He glared, panting tiredly. Great tucks showed in his overalls where the folds were stuck together by the goo with which he was covered, and I thought, Tar Baby, and wanted to blot him out of my

sight. But now my anger was flowing fast from action to words.

N. NO. 2: "I go to get my lunch and they ask me who I work for and when I tell them, they call me a fink. A fink! You people must be out of your minds. No sooner do I get back down here than you start yelling that you're going to kill me! What's going on? What have you got against me? What did I do?

N. NO. 1: He glowered at me silently, then pointed to the floor.

N. NO. 2: "Reach and draw back a nub."

BROCKWAY: "Caint a man even git his teeth?"

N. NO. 1: he mumbled, his voice strange.

N. NO. 2: "TEETH?"

EPILOGUE

N. NO. 1: So there you have all of it that's important. Or at least you almost have it.

CHORUS: I'm an invisible man

N. NO. 1: I'm an invisible man and it placed me in a hole--or showed me the hole I was in, if you will--and I reluctantly accepted the fact.

CHORUS: Invisible man . . .

N. NO. 1: . . . a decision has been made. I'm shaking off the old skin and I'll leave it here in the hole. I'm coming out, no less invisible without it, but coming out nevertheless.

CHORUS: I'm coming out.

N. NO. 1: And I suppose it's damn well time. Even hibernations can be overdone, come to think of it. Perhaps that's my greatest social crime. I've overstayed my hibernation, since there's a possibility that even an invisible man has a socially responsible role to play.

CHORUS: I'm coming out.

THE END

If the teacher wishes to go beyond the writing, performance, and discussion of chamber theatre scripts in the study of Invisible Man, the students should be able to proceed to reading the whole book. Class discussion could begin with the central metaphor of the novel--invisibility.

As a starting point, the teacher might note that the hero's grandfather is speaking to him from the grave, his own job in the paint factory is in the basement, and the Brotherhood which he joins is an underground organization. Finally, the invisible man hides himself away in a coal cellar. Is the invisible man an underground man also? What are the values and intentions of the man who, sitting in a cellar amidst thousands of light bulbs run on stolen electricity, announces "irresponsibility is part of my invisibility"?

Discussion should next consider how the invisible man got that way, which story is, of course, the development of the novel. The hero is engaged in a search for his own identity which takes him on an adventure through his own racial history in America. Is the invisible man representative of all Negroes in modern America? Of some whites as well? He is born in the South, comes north to the city and in a series of boomerang reversals is crushed by the power structure in which he finds it impossible to function. In what situations is every American, regardless of race, invisible? Do politicians consider the individual or just the profit he brings in as a customer? Can any one man living in a country of 180 million people be "visible"?

At the end of the novel the hero says he is "coming out." As a writing exercise, students might give their ideas of how the invisible man will deal with life in the future. Will he love and marry and have children? How will he treat other people? Will he become visible? This exercise could take the form of narrative fiction or an essay.

IDEAS AND THEIR EXPRESSION

Notes and Suggestions

Materials Required: In White America by Martin Duberman (Signet Classics)
A Hand Is on the Gate. Verve Folkways Recording # S-3032-2-OC
Ain't That News, Tom Paxton, Electra #7298

Suggested Alternative and Supplementary Materials:

The Movement, Text by Lorraine Hansberry
Our Faces Our Words by Lillian Smith
Blues for Mister Charlie by James Baldwin
The Last Poets, East Wind Associates, Douglas-International - 3
"Responsibility - Through Change, Through Revolution" by Nat Hentoff (essay from the album cover)
Tauhid, Pharoah Saunders, Impulse Recording A-9138. (Read Liner Notes)

This section of Responsibility, Ideas and Their Expression examines the expression of ideas and their relationship to responsible action.

The study of the documentary play, In White America, offers the opportunity to observe how documentary material can be organized and presented in a dramatic form as an impetus to social action. Martin Duberman, author of the documentary play used in this section, In White America, states:

> My starting point was the wish to describe what it has been like to be a Negro in this country (to the extent that a white man can describe it). Neither popular journalism nor professional history has made much effort to tell this story. Both have been dominated by whites, and the whites, whether from guilt, indifference, or hostility, have been slow to reveal the American Negro's past. The revelations are painful, but they must be faced if the present is to be understood, and the future made more tolerable.

ERIC

Study of this play and its documentary form can stimulate students to develop their own dramatic presentations centering around a current or historic event.

The relationship of ideas, their expression, action and the action's consequences may be examined by reading the excerpts from Plato's "Crito," Thoreau's "Civil Disobedience," and Ballou's "Catechism of Non-Resistance." These selections deal explicitly with man's responsibility to the State and provide a comparative framework and a historical perspective in which to consider the collision between responsibility to the laws of the State and responsibility to some "higher law."

Gwendolyn Brooks' poems present an opportunity to consider the kinds of actions which men use to justify their engagement in contemporary civil disobedience in America. While Martin Luther King's "Letter from Birmingham Jail" reinforces the idea that civil disobedience is justified and that responsibility to some "higher law" is a persistent feature of man's social existence, the excerpts from Ralph Ellison's Shadow and Act challenge one to define responsible action. Are the "human qualities" that Ellison has tried to "commemorate in fiction" more responsible (more desirable) than what Jones and Cleaver urge in their writings? Perhaps the general question to pose is: what moves men to action? More specifically, what words move men to action? What forms of expression most effectively move men to action? What is the responsibility of the writer who expresses words with the intent to move men to action? To whom is that writer responsible?

A close examination of the convictions of each of the authors read in this section, as well as the ways in which each chooses to express those convictions, may aid students in understanding and crystallizing and expressing their own beliefs about ideas.

I. Documentary Play (In White America)

The following five excerpts from In White America are suggested for student discussion:

1. The William and Olmstead scene beginning at the bottom of page 25 ending at the middle of page 29. Describe Olmstead's and William's differing attitudes toward life. What is William's view of freedom? Does Olmstead know more than he communicates to William? How has William been deprived of his manhood and humanity by the slavery system? How have the conditions of William's environment determined his internal existence?

2. The scene between the lawyer and Mrs. Tutson, pages 59-61. What seems to be the relationship between cruelty and lust in the dialogue?

3. Senator Tillman's speech on lynching, pages 62-63. Does the frequent use of rhetoric and rich imagery do anything for Senator Tillman's speech? Explain the process by which he justifies lynching as the "noblest" form of responsible action and justice.

4. The letters between Miss Beautiful Love and Father Divine, pages 69-71. The folksy and mystical aspects of Negro aspirations are burlesqued in the Father Divine, Miss Beautiful Love skit. What would Divine consider to be the responsibility of other people to his divinity?

5. The Little Rock scene, pages 74-77. There seems to be in this scene a conflict between law and emotion. How are the guards, a force of order, related to the disorder of the jeering mob? Do their actions share any common base?

After the class has read each excerpt carefully, students should be able to discuss the dramatic conflicts which point to those factors complicating or obscuring a character's clear moral choice. How does a character reveal himself in his actions? Which of the characters here were acting "responsibly"? How did each perceive the link between his loyalties and his responsibilities?

At this point student directors could be selected to initiate a classroom dramatization of the play. A few crucial scenes might be acted out, those in which the problems of characterization and responsibility are particularly complex and interesting. After the presentation, students should discuss the interpretations and make suggestions for improvements in characterization, tone, etc.

Introduce this section of the unit by questioning students if there is a city or state or college regulation that they consider unjust.

Discussion of these laws might provoke such questions as: Why is the law or regulation unjust? Whom does it favor? Why is there such a law? Would you dare disobey it? How would you defend your position? How far does your obligation go in obeying an "unjust" law? Could you propose a better law or regulation?

Ask students if they, friends, or relatives have had experience in the Movement. What was the specific grievance? What was the reaction to the act of civil disobedience? Did the act achieve its "purpose"? Would you (or they) do it again? At this point students might begin keeping a journal (see first writing assignment).

The library may have copies of Documentaries such as The Movement, by Lorraine Hansberry and Our Faces Our Words, by Lillian Smith. These works portray through photographs and commentaries both people engaged in acts of civil disobedience, violent and non-violent, and those opposing their civil disobedience in the name of "justice." How effective do they find a pictorial history? Note how the writer of the text makes use of monologues, quotations, and comments. If cameras are accessible to students, they might wish at a later date to compile a pictorial documentary on a subject of their choice.

Distribute the Appendices for this section, and ask students to read the following passage in Thoreau's essay:

> Unjust laws exist: shall we be content to obey them, or shall we endeavor to amend them, and obey them until we have succeeded, or shall we transgress them at once? Men generally, under such a government as this, think they ought to wait until they have persuaded the majority to alter them. They think that, if they should resist, the remedy would be worse than the evil. But it is the fault of the government itself that the remedy is worse than the evil. It makes it worse. Why is it not more apt to anticipate and provide for reform? Why does it not cherish its wise minority? Why does it cry and resist before it is hurt? Why does it not encourage its citizens to be on the alert to point out its faults, and do better than it would have them? Why does it always crucify Christ, and excommunicate Copernicus and Luther, and pronounce Washington and Franklin rebels?

How would you define a just law? An unjust one? According to Thoreau, in the passage quoted above, there are three alternatives to dealing with an unjust law. Which do you favor? Why does Thoreau bring Christ, Copernicus, Luther, Washington, and Franklin into his argument? Is one justified in doing what he thinks right regardless of the law?

Here let a student read aloud Thoreau's direct words on the part that conscience plays:

> Can there not be a government in which majorities do not virtually decide right and wrong, but conscience? -- in

ERIC

> which majorities decide only those questions to which the rule of expedience is applicable? Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience, then? I think that we should be men first, and subjects afterward. It is not desirable to cultivate a respect for the law, so much as for the right. The only obligation which I have a right to assume is to do at any time what I think right.

Discuss the implications of governments deciding matters of conscience. Are there any dangers in every man's adopting the policy that "the only obligation which (he has) a right to assume is to do at any time what (he thinks) is right?" How many students support this policy? Who is responsible for cultivating in man a respect for the right? Who defines "right" for any man or group of men?

How might a spokesman for the government answer a man who attempts to nullify and destroy its legal judgements? To what extent does a man have a responsibility to his government? Have students look at Plato's "Crito." According to Crito, Socrates is "taking the line of least resistance." Is this an attitude one is likely to take under the circumstances? To what extent do you agree with the State's arguments as presented by Socrates? Present a counter argument to the second speech. ("Did we not give you life in the first place? Was it not through us that your father married your mother and begot you?" etc.)

Have a student read aloud Socrates' third speech. Is a government justified in assuming the following?

> ...if any one of you stands his ground when he can see how we administer justice and the rest of our public organization, we hold that by so doing he has in fact undertaken to do anything that we tell him; and we maintain that anyone who disobeys is guilty of doing wrong on three separate counts; first because we are his parents, and secondly because we are his guardians; and thirdly because, after promising obedience, he is neither obeying us nor persuading us to change our decision if we are at fault in any way; and although all our orders are in the form of proposals, not of savage commands, and we give him the choice of either persuading us or doing what we say, he is actually doing neither.

Discuss briefly this State's attitude toward its citizens. To what extent does a man "choose" his government? Cite the following passage:

> You have definitely chosen us, and undertaken to observe us in all your activities as a citizen; and as the crowning proof that you are satisfied with our city, you have begotten children in it.

Could you present a counter argument for Socrates' third speech? On what point do Socrates and Thoreau differ? (Students should go back and read the entire Thoreau appendix.) Why do Socrates and Thoreau view the State through different eyes? Note what Thoreau says about the right of revolution, the

abolition of slavery in Massachusetts, his night in prison, and the State's confrontation of a man's body instead of his sense. How might Socrates have answered Thoreau on one of these issues -- the right of revolution, for example?

What characterizes Socrates' style? Notice how he presents his argument as a dialogue between the State and himself, with much of the first and second speeches in the form of questions. Why does he use the first person plural, although the State's questions are addressed to him? Example:

> Now, Socrates, what are you proposing to do? ... Do you imagine that a city can continue to exist and not be turned upside down, if the legal judgements which are pronounced in it have no force but are nullified and destroyed by private persons? -- how shall we answer this question, Crito, and others of the same kind?

Have two students read, "'The Catechism of Non-Resistance' and Other Writings by Adin Ballou," aloud. Adin Ballou (1803-1890) was an American Universalist clergyman who founded a nineteenth century Christian utopian colony (Hopedale, Massachusetts). He devoted fifty years of his life in teaching the doctrine of non-resistance. What inconsistencies did he find between being a Christian and a citizen? Read to the class the following passages from Ballou's essays:

> Jesus Christ is my Lord and Master. I have covenanted myself to forsake all and follow Him, through good and evil report, until death. But I am nevertheless a Democratic Republican citizen of the United States, implicitly sworn to bear true allegiance to my country, and to support its constitution, if need be, with my life. Jesus Christ requires me to do unto others as I would that others should unto me. The Constitution of the United States requires me to do unto twenty-seven hundred thousand slaves the very contrary of what I would have them do unto me-- (in other words) assist me to keep in a grievous bondage ... But I am quite easy. I vote on. I help govern on. I am willing to hold any office I may be elected to under the constitution. And I am still a Christian. I profess on. I find difficulty in keeping covenant both with Christ and the Constitution.
>
> . . . . .
>
> The constitution says -- "Congress shall have the power to declare war, grant letters of marque and reprisal," and I agree to this, I endorse it. I swear to help carry it through. I vote for me to hold office who are sworn to support all this. What, then, am I less a Christian? Is not war a Christian Service? Is it not perfectly Christian to murder hundreds of thousands of fellow human beings; to ravish defenseless females, sack and burn cities, and enact all the other cruelties of war? Out upon these new-fangled scruples! This is the very way to forgive injuries, and love our enemies! If we only do it all in true love nothing can be more Christian than wholesale murder!
>
> . . . . .

> One man must not kill. If he does, it is murder; two, ten, one hundred men, acting on their responsibility, must not kill. If they do, it is still murder. But a state or nation may kill as many as they please, and it is no murder. It is just, necessary, commendable, and right. Only get people enough to agree to it, and the butchery of myriads of human beings is perfectly innocent. But how many does it take? This is the question. Just so with theft, robbery, burglary, and all other crimes. Man-stealing is a great crime in one man, or a very few men only. But a whole nation can commit it, and the act becomes not only innocent, but highly honorable.

In what tone are the above excerpts stated? Locate the change of tone within the passage. What dangers exist when people begin appealing to "higher law"? Can you refute Ballou's argument, setting the Bible aside, and using practical good sense? What effect might such writings have upon the general public? Governing bodies? With what groups of people would they arouse most interest? Many such works, that attempt to explain the true meaning of Christ's doctrine, have been received with indifference-- even little enthusiasm has been evident among the clergy. What is your reaction to this kind of appeal? Is the "Catechism of Non-Resistance effective? What is the difference between the dialectic (Socrates) and the catechism as methods of argument? What changes did Ballou make in presenting his ideas in essay form? What changes would have to be made to present the same ideas in a drama? Is any one form most congenial to effective political argument?

Of the three men, Thoreau, Socrates, and Ballou, which could be more dangerous to the State? Why? Students might wish to draw comparisons with present-day leaders of the Movement and more radical leaders. What figures today exert powerful influences on youth; what does each of them stand for?

Writing Assignments:

The teacher may choose when to talk about or assign writing. If some students wish to write journals or dialogues, it is preferable that they work on them during the unit. On the other hand, a person writing legal-moral briefs might wish to wait until after some class discussion has gone on before writing. Some students might prefer writing an "essay" about someone they have read or discussed. Students selecting this alternative might meet with the teacher during the workshop periods to discuss supplementary readings.

Suggestions:

Imagine that you have been jailed for refusing to be drafted. Write a journal that you might keep while imprisoned. (Students should keep the journal from the first day of this part of Section V through the end of Responsibility Sequence to allow for the evolution of reactions.) What is jail like? Should you be there? Does jail deter crime? Does it deter civil disobedience? Is it necessary to go to jail for what you believe in?

ERIC

Write a dialogue between you and your parents who do not agree with action and refuse to pay your bail.

As an alternative to writing a journal or dialogue, students might write a legal or moral brief for the defense or prosecution of a draft evasion or demonstration case. If you can get several people to work together on defense and prosecution arguments, they could be presented to the class (as silent jury). (Most arguments to juries are based on moral suasion rather than legalistic arguments, and the students should be encouraged to defend their immediate impressions of right and wrong.)

Write a dialogue between Thoreau, Socrates, and Ballou in which they express their opinions on some issue of immediate concern (i.e. Vietnam, riots). Students should take care to write each man's speeches in a style similar to that in which his works (see excerpts) were written. These papers can be presented in class by having students assigned to read the dialogue aloud. Follow each reading by class discussion. (If the students do not, previous to reading them, identify the men they are representing, the class can attempt to detect through the style -- peculiarities of turn of phrase, vocabulary, tone, and attitude -- which students represent Thoreau, Socrates, and Ballou.)

Some students might be interested in assembling current civil rights incidents as reported in magazine articles, and commenting on them. They may make their comments by 1) using these incidents as a basis for a documentary drama (using In White America as a model), or 2) using the incidents as the subject of poems or brief essays.

Longer Writing Assignments:

(Conferences on the following papers can be held during workshop periods.)

The student may wish to read further works by Thoreau. He should perhaps begin by reading all of Civil Disobedience (the teacher should put it in its historical context). The student's essay could explore the aspect of Thoreau's thought that appeals to that particular student. Why was Thoreau willing to stand alone? Could he lead a Movement? How did he get out of jail? (Note: see pre-college unit on "The Hero in Jail" for further suggestions.) The students may want to look up Thoreau's Anti-Slavery Papers or Life Without Principle to explore another facet of Theoreau's attitude toward the State and institutions.

If a student wishes to read the background to the excerpts from "Crito" read earlier, he should be directed to "The Apology." Did Socrates want to be put in jail? Why did he not choose banishment instead? Was Socrates a "reasonable" man? Is he more dangerous to the State than Thoreau, despite his professed respect for the law?

"The Voices of Reason?" -- The students may be interested in reassessing Antigone as a conflict of divine and public law. They should reread the

Prologue and Scene II beginning with Antigone's first words. In what ways are Antigone and Thoreau alike (conscience)? Creon and Socrates? Ismeme and Crito? Is there a similarity between Antigone and Socrates? To what extent do any of them represent "voices of reason"? Cowards? In what ways are they irresponsible or "right" and "reasonable"?

III. The State and Civil Disobedience in Contemporary Life

("A Bronzeville Mother Loiters in Mississippi. Meanwhile, A Mississippi Mother Burns Bacon," "The Last Quatrain of the Ballad of Emmett Till," excerpts from "That Same Pain, That Same Pleasure," and "The World and the Jug," "Letter from Birmingham Jail," excerpts from "What Does Non Violence Mean?" and "Statement," excerpts from Soul on Ice.)

The third section may be introduced by playing Tom Paxton's ballad "We Didn't Know" (recording Ain't That News). The song narrates three situations -- German annihilation of the Jews, burning of Negro churches and shooting of Negroes in the South, and the horrors of the Vietnam war -- in which people were put in the position of condoning a moral injustice by passively tolerating its existence. In each instance, the persons involved avoided responsibility with the excuse that:

> We didn't know, we didn't see a thing,
> You can't hold us to blame.
> What can we do?
> We can't bear the blame
> What can we do?
> It's a terrible shame.

Certainly, students may respond to this record by defending or attacking the stand that each group of people took in answer to the issue at stake. Does the parallel of the three situations influence your opinion of one's rightness by virtue of another? Is it legitimate to bring in the Nazis in an argument about Vietnam? Where is irony in the song?

A brief summary of the events which led Gwendolyn Brooks to write "A Bronzeville Mother Loiters in Mississippi. Meanwhile A Mississippi Mother Burns Bacon," may serve as an introduction to the reading and the listening to the poem. (It is recorded on A Hand is on the Gate.) The poem begins with its speaker saying, "From the first it had been like a ballad." What elements of her ballad are suggested in the poem?

What comment might the author be making by having the Mississippi mother view the incident as a ballad? By having her compare herself to the "maid mild" or heroine? Here, students might discuss childhood fantasies and the extent to which people "dream" about being the center of attention in some way. Who would probably resort to such dreams more than others?

What evidence is there that this Mississippi mother's life lacked excitement? Encourage students to refer to the text. They might point out the title; the whole setting of the kitchen; phrases such as "That, although the pattern prevailed, / The breaks were everywhere."

What is the standard reaction toward the "Dark Villain"? The "Fine Prince"? the "milk-white maid"? the "Other Woman"? How do the facts of this particular incident (the reality) change the Mississippi mother's reactions toward her imaginary world? How might seeing Emmett Till as the "Dark Villain" influence one's initial reaction to him?

What is your own reaction to the characters as they story unfolds? To what extent is it determined by the way in which the story is told? Examine the narration, and characterize the narrator. Have students point out places where he speaks with subjective omniscience through the mother's or husband's eyes; as an objective reporter merely describing actions; and as an editorial commentator. Would the following expression be the narrator's or the mother's comment?

> That boy must have been surprised! For
> These were grown-ups. Grown-ups were supposed to be wise.

Where do the narrator's sympathies lie? Have students point to specific passages to justify their answers, such as:

> ...rushing/ With his heavy companion to hack down (unhorsed)
> That little foe.

> He sat down, the Fine Prince, and
> Began buttering a biscuit.

> The half-sneers he had mastered for the trial worked across
> His sweet and pretty face.

What is the tone of the poem? Cynical? Bitter? Ironic? Sympathetic? Pleading? Any combination of these? Ask the students to suppose the same incident were narrated from the point of view of the Editorial Commentator, the Bronzeville Mother, the Husband, the Victim. How would the telling of the story change? How would the tone of the poem change? What subtleties of effect does the author, a Black woman, gain by describing the events from the point of view of the white wife of Emmett Till's murderer?

Have students point out descriptions or phrases in the poem that they find interesting or appealing because of their vividness. They will probably point out the blood images, and perhaps some of the following:

> ... That the trouble with grown-ups was that under the
> magnificent shell of adulthood, just under,
> Waited the baby full of tantrums.

> The Fine Prince leaned across the table and slapped
> The small and smiling criminal.

> The fear,
> Tying her with iron.

> But his mouth would not go away neither would the
> Decapitated exclamation points in that Other Woman's eyes.

Discuss the effect of the particular images used and comparisons made.

Next, play "The Last Quatrain of the Ballad of Emmett Till" from the same recording (this text, also, is in Appendix F). What is the effect of color imagery? What is its tone? How do the short broken lines help determine this tone? Why would the poet place this poem immediately after "A Bronzeville Mother Loiters ..."?

You might refer the students to James Baldwin's Blues for Mr. Charlie, which also has the Emmett Till incident as its theme. A short discussion of possible implications of the provocative title may create interest in reading the play. According to one of the play's characters, Mr. Charlie is "all white men"; and Baldwin's "blues" is subtly sung for two representative Mr. Charlies. One is the white liberal who sympathizes with the black family and friends, and, as a result, is ostracized by the whites. The other, the murderer, is a pathetic man whose background and upbringing in a Southern bigoted environment apparently leave him no choice but to murder.

Students who read the play might want to discuss the effectiveness of both literary forms -- the poem and the play. Which will reach more people? Which will have the greater impact? Students must consider the audience -- size, makeup, location -- in answering these questions.

Is the Emmett Till case an example of Tom Paxton's "We Didn't Know"? Are the People portrayed in the poem (The Mississippi Mother, Her Husband) examples of people who have avoided responsibility? Could these people's actions be considered responsible?. If so, by whom? Who is to judge the rightness of their actions?

Distribute King's "Letter from Birmingham Jail." Have students read the passage on page 5 beginning "You express a great deal of anxiety over our willingness to break laws," and ending with "So segregation is not only politically, economically, and sociologically unsound, but it is morally wrong and sinful." Have students compare King's attitude with that of Thoreau (part two). What techniques does each man use to make his argument? Which is more effective? For what sort of audience?

Compare King's statement that:--

> There are just laws and there are unjust laws. I would be the first to advocate obeying just laws. One has not only a legal but moral responsibility to disobey unjust laws.
>
> A just law is a man-made code that squares with the moral law or the law of God. An unjust law is a code that is out of harmony with the moral law.

with Thoreau's:

> Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience, then? I think that we should be men first, and subjects afterward. It is

> not desirable to cultivate a respect for the law, so much as for the right.
>
> ... a people, as well as an individual, must do justice, cost what it may. If I have unjustly wrested a plank from a drowning man, I must restore it to him though I drown myself. This, ... would be inconvenient. But he that would save his life, in such a case, shall lose it. This people must cease to hold slaves, and to make war on Mexico, though it cost them their existence as a people.

To what extent are the two in agreement as to the source of a justice beyond governments? "Moral law" can be very different in the eyes of two different people. (The Nazis, for example, appealed to a higher law in asserting the superiority of the Aryan race. White Christians in America have historically appropriated the land and the lives of non-white natives by an appeal to a higher law by which they assumed themselves to be a morally superior people.) Is there any absolute arbiter of right and wrong to which man can turn? To what extent does Thoreau's statement go beyond King's as to the demands this "higher law" makes on the citizen?

Encourage students to read King's entire "Letter from Birmingham Jail," and to note the topics which he covers. Direct their attention to King's style of writing. Is it emotional? Objective? Subjective? Conversational? Persuasive? Declamatory? Is it convincing? King is a Baptist minister. In what ways does his being a preacher come through in his tone? Let various students pick out passages to read aloud in the tone they think the author intended.

One passage could be read in turn by various students with the intent of conveying the personality behind the speech, and the readings taped for further discussion. (The paragraph beginning, "I guess it is easy for those who have never felt the stinging darts of segregation to say wait," at the bottom of page 4, is one that could be effective in oral presentation.)

Play the recordings of student voices back for a discussion of the tone and attitude in each student's reading. Have students refer to the text to justify or refute certain interpretations. Have them point out the devices by which King creates rhythmic cadence (the balance "when" clauses resolving in the short "then" clause). They can pull out and analyze some of his interesting figures of speech ("air-tight cage of poverty," "depressing clouds of inferiority," "her little mental sky") and use of provocative words to determine the reader's reaction, ("vicious mobs lynch your mothers and fathers at whim," "hate-filled policemen," "when your first name becomes 'nigger' and your middle name becomes 'boy'"). Why does the reader react strongly to these words? Finally, you might spend some time discussing King's Biblical and historical allusions as an element of his style (Nebuchadnezzar, Shadrach, Meshach and Abednego, Paul of Tarsus, St. Thomas Aquinas, Socrates, Abraham, Lincoln, Martin Luther). Play a recording of any of King's speeches (if one can be found) to have students listen to the tone in which he speaks, as well as to point out similar stylistic devices.

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In considering LeRoi Jones' essay "What Does Non-violence Mean?" have students read Passage I aloud and discuss the tone of the essay. What techniques does Jones employ to create his effect? -- note: irony, cynicism, satire, bitterness. What is the difference in the effect created by his allusions to Robert Williams and William Worthy and that created by King's allusions to historical and Biblical personages? Whose language is stronger -- Jones' or King's?

Have students read Passage II. What techniques does Jones use to provoke anger in the listener? Students might turn again to the King "Letter" and the passage beginning "I guess it is easy ..." -- page 4, to compare techniques. (For example, King's "mobs lynch your mothers and fathers at will and sisters and brothers at whim" and Jones' "watch 'unknown assailants' blow up their pitiful homes.") Why does Jones use quotation marks around "deal," "leaders," "4th St. toughs," and "unknown assailants"? Point out that King uses the balanced clause (when clause) for emphasis and intensity whereas Jones uses the loaded questions as statements. How does the effect change?

Passage III summarizes Jones' bitter feelings. Discuss the expression, "filthy bourgeois intention." How does Jones' thinking differ from Thoreau's? King's? Why do you think it differs? Is Jones' philosophy one of civil disobedience as King would define it? At what point does civil disobedience become rioting, anarchy? Characterize Jones' feelings -- anger, bitterness, resentment, etc. Toward whom are these feelings directed? With which author do you agree? Why? Which one seems to speak directly to you? If the discussion reaches a high pitch, you may want to cut it off and ask students to write down their opinions.

Immediately after discussing excerpts from Jones' essays "What Does Nonviolence Mean?" and State/Meant" read excerpts from Soul On Ice by Eldridge Cleaver. For the purpose of comparison. First, read and discuss passages from Jones and Cleaver for comparison of ideas. In Passage I, Cleaver explains what he sees as the real problem in the race conflict between black and white. He also emphasizes the major step that blacks must take to assert their place in the white society and in the world. Ask students to indicate Cleaver's point of view as to whether the Blacks should take a violent or nonviolent stand. How does this passage compare with Passage I from LeRoi Jones? Possibly they will note that Jones is bitter, pessimistic and unforgiving, whereas Cleaver is bitter and condemnatory, but more optimistic about finding a reasonable solution to the problem.

Here, encourage students to indicate words and phrases that express the writers' tone and point of view. For example, Jones says "I advocate a violence, a literal murdering of the American socio-political stance ..., its stranglehold on most of the modern world ..., an extreme stance, must attack the white man's system, using his own chains to beat the system ...," etc., as against Cleaver's less violent words -- "white man must be brought to understand, they say Freedom Now, blacks can't afford to put things off, he must stop the whole show now ..., the only last salvation for the black America. (Underlining added.) Students can pick out other words and phrases that differentiate the intensity of feelings of the two writers. On what note does Jones end Passage I? Cleaver?

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How would you describe the tone of Cleaver's passage? Is he forceful? Persuasive? To whom is he speaking? Is he coming? What does he mean when he says Black Americans are "a Black Trojan Horse within white America"? Some students may refer to the Greek myth of the Trojan horse and how effectively it was used in the Trojan War. Can the same success prevail on the American scene? How? Here teachers can create writing assignments if the discussion reaches a high peak and students have something very definite and pressing to say.

Whereas Jones advocated direct violence, Cleaver sees the answer in unity and organization of Black forces and the Black's identification with the world revolution. Is Cleaver's solution more specific than Jones'? With which do you agree and why? See if students can understand how Cleaver unites the black power movement in America with the currents of world revolution. For a fuller discussion of Cleaver's proposal to merge the Black revolution, interested students should read the essay "Rallying Round the Flag" from Soul On Ice.

Write to the "Letter to the Editor" column of the local or school paper protesting an unjust law or school regulation. Students might either write in their own style, or imitate the style of King, Jones, or Ellison -- persuasive and moralizing, bitter and ironic, or concerned and casual. If they prefer the latter exercise, have them study the selected writer's passages for the words and devices used to arouse, convince or persuade; for the expressions that denote anger, rebellion, disobedience, etc. Then students should attempt to create a similar "voice," not by copying the writer's words and expressions, but by using new ones in a similar fashion. Letters should be evaluated, sent to the paper, clipped if printed, and brought to class for discussion.

Act as an inquiring reporter by asking individuals' opinions on a particular law or regulation that they consider unjust. (See rationale for "Oral Approach to Writing" by Carolyn Fitchett, Summer 1967.) Students should interview high school or college students, as well as persons in the community. Tape these interviews and provide transcriptions for class use (the questions may be designated by Q and the answers by A; A-1, A-2, A-3, if more than one is conversing). Before students listen to the tapes, have them study the transcriptions to characterize each of the speakers. They should attempt to detect from the language the personality behind the voice and the tone in which it might be read. Have them read portions of the transcriptions aloud and justify their readings by pointing out specific usages in the language. Then play the original tapes for comparison. Ask students if the voices heard were what they expected. The writing assignment should follow: 1) Write a comment on a law or regulation considered unjust using the tone of one of those interviewed; 2) Write a dialogue in which the characters present diverse opinions on a particular regulation. Each character's speech should represent his attitude and personality. Test the accuracy of tone by having the dialogues read aloud and discussed.

As a summing up exercise students should have an opportunity to reflect on situations involving a choice between conflicting responsibilities. At the same time, they should begin to question positions they might take in the face of pressures from the conforming crowd as well as from non-conforming individuals.

Example: Assume there is one and only one artificial heart machine, capable of saving a person who would otherwise die. Several people need the machine: a famous surgeon, a leading political figure, a pregnant wife, a child, the world's most famous poet, the head of a religious order. All these people will probably die if they are not given use of the machine. Who should get to use it? Should one person (a judge, a doctor) or a committee have to choose? What if nobody is willing to make the choice and the people start to die, would you volunteer? Are you shirking responsibility if you select someone else to make the choice? Whom would you select?

Other examples may arise during the discussion. The teacher may wish to have the students think up a hypothetical situation along these lines and present it to the class. (Example: A young man, from a very patriotic family, is himself violently opposed to the war in Vietnam and has been drafted, etc. conflict of loyalty to family and country vs. own beliefs.) Hopefully, the students will begin to draw distinctions between legal and moral standards of right and wrong and realize that the distinctions are not always clear. This portion of the unit asks some difficult questions about the entire range of responsibility. The object is not to cast the seeds of cynicism into the students' minds but to help them think deeply about the no-man's land where the "right" choice is seldom clear.

Final Writing Assignment:

The purpose of this assignment is to have students sum up in writing their thoughts on responsibility and civil disobedience as it pertains to them. In so doing they must reflect on the subjects discussed, as well as find a "voice" that best expresses their thoughts. Thus, students might use to best advantage some of the techniques employed by the writers whom they have studied in the entire unit of Responsibility and Civil Disobedience.

"An Unreasonable Voice Proves Reasonable" -- In such an essay a student could discuss his feelings toward responsibility (to authority, to others, to himself) that might be considered out of step with common beliefs and practices. He should give specific examples of situations in which he would react a certain way, and discuss in detail the "reasonableness" of his actions. In what sense are these the things that he must do?

"My Obiter Dicta--On Responsibility"--This title might be the spark of a satirical essay. The student can set up hypothetical situations requiring responsible actions and discuss his behavior (humorous irresponsible acts), perhaps recommending further such actions for those who might wish to pursue another course. Students should keep in mind that such an essay is to be a criticism of current practices and behavior in similar situations.

IDEAS AND THEIR EXPRESSION: Appendix A

Excerpts From "Crito"*

by Plato

CRITO: Very well, then, don't let it distress you. I know some people who are willing to rescue you from here and get you out of the country for quite a moderate sum. And then surely you realize how cheap these informers are to buy off; we shan't need much money to settle them; and I think you've got enough of my money for yourself already. And then even supposing that in your anxiety for my safety you feel that you oughtn't to spend my money, there are these foreign gentlemen staying in Athens who are quite willing to spend theirs. One of them, Simmias of Thebes, has actually brought that money with him for this very purpose; and Cebes and a number of others are quite ready to do the same. So as I say, you mustn't let any fears on these grounds make you slacken your efforts to escape; and you mustn't feel any misgivings about what you said at your trial, that you wouldn't know what to do with yourself if you left this country. Wherever you go, there are plenty of places where you will find a welcome; and if you choose to go to Thessaly, I have friends there who will make much of you and give you complete protection so that no one in Thessaly can interfere with you.

Besides, Socrates, I don't even feel that it is right for you to try to do what you are doing; throwing away your life when you might save it. You are doing your best to treat yourself in exactly the same way as your enemies would, or rather did, when they wanted to ruin you. What is more, it seems to me that you are letting your sons down too. You have it in your power to finish their bringing up and education, and instead of that you are proposing to go off and desert them, and so far as you are concerned they will have to take their chance. And what sort of chance are they likely to get? The sort of thing that usually happens to orphans when they lose their parents. Either one ought not to have children at all, or one ought to see their upbringing and education through to the end. It strikes me that you are taking the line of least resistance, whereas you ought to make the choice of a good man and a brave one, considering that you profess to have made goodness your object all through life. Really, I am ashamed, both on your account and on ours your friends'; it will look as though we had played something like a coward's part all through this affair of yours. First there was the way you came into court when it was quite unnecessary - that was the first act; then there was the conduct of the defence - that was the second; and finally, to complete the farce, we get this,

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situation, which makes it appear that we have let you slip out of our hands through some lack of courage and enterprise on our part, because we didn't save you, and you didn't save yourself, when it would have been quite possible and practicable, if we had been any use at all.

There, Socrates; if you aren't careful, besides the suffering there will be all this disgrace for you and us to bear. Come, make up your mind. Really, it's too late for that now; you ought to have it made up already. There is no alternative; the whole thing must be carried through during this coming night. If we lose any more time, it can't be done, it will be too late. I appeal to you, Socrates, on every ground; take my advice and please don't be unreasonable! ...

SOCRATES: Look at it in this way. Suppose that while we were preparing to run away from here (or however one should describe it) the Laws and Constitution of Athens were to come and confront us and ask this question: 'Now, Socrates, what are you proposing to do? Can you deny that by this act which you are contemplating you intend, so far as you have the power, to destroy us, the Laws, and the whole State as well? Do you imagine that a city can continue to exist and not be turned upside down, if the legal judgements which are pronounced in it have no force but are nullified and destroyed by private persons?' -- how shall we answer this question, Crito, and others of the same kind? There is much that could be said, especially by a professional advocate, to protest against the invalidation of this law which enacts that judgements once pronounced shall be binding. Shall we say 'Yes, I do intend to destroy the laws, because the State wronged me by passing a faulty judgement at my trial'? Is this to be our answer, or what?

CRITO: What you have just said, by all means, Socrates.

SOCRATES: Then what supposing the Laws say 'Was there provision for this in the agreement between you and us, Socrates? Or did you undertake to abide by whatever judgements the State pronounced?' If we expressed surprise at such language, they would probably say: 'Never mind our language, Socrates, but answer our questions; after all, you are accustomed to the method of question and answer. Come now, what charge do you bring against us and the State, that you are trying to destroy us? Did we not give you life in the first place? Was it not through us that your father married your mother and begot you? Tell us, have you any complaint against those of us Laws that deal with marriage?' 'No, none', I should say. 'Well, have you any against the laws which deal with children's upbringing and education, such as you had yourself? Are you not grateful to those of us Laws which were instituted for this end, for requiring your father to give you a cultural and physical education?' 'Yes', I should say. 'Very good. Then since you have been born and brought up and educated, can you deny, in the first place, that you were our child and servant, both you and your ancestors? And if this is so, do you imagine that what is right for us is equally right for you, and that whatever we

try to do to you, you are justified in retaliating? You did not have equality of rights with your father, or employer (supposing that you had one), to enable you to retaliate; you were not allowed to answer back when you were scolded or to hit back when you were beaten, or to do a great many other things of the same kind. Do you expect to have such licence against your country and its laws that if we try to put you to death in the belief that it is right to do so, you on your part will try your hardest to destroy your country and us its Laws in return? And will you, the true devotee of goodness, claim that you are justified in doing so? Are you so wise as to have forgotten that compared with your mother and father and all the rest of your ancestors your country is something far more precious, more venerable, more sacred, and held in greater honour both among gods and among all reasonable men? Do you not realize that you are even more bound to respect and placate the anger of your country than your father's anger? That if you cannot persuade your country you must do whatever it orders, and patiently submit to any punishment that it imposes, whether it be flogging or imprisonment? And if it leads you out to war, to be wounded or killed, you must comply, and it is right that you should do so; you must not give way or retreat or abandon your position. Both in war and in the law-courts and everywhere else you must do whatever your city and your country commands, or else persuade it in accordance with universal justice; but violence is a sin even against your parents, and it is a far greater sin against your country.' --What shall we say to this, Crito? -- that what the Laws say is true, or not?

CRITO: Yes, I think so.

SOCRATES: 'Consider, then, Socrates,' the Laws would probably continue, 'whether it is also true for us to say that what you are now trying to do to us is not right. Although we have brought you into the world and reared you and educated you, and given you and all your fellow-citizens a share in all the good things at our disposal, nevertheless by the very fact of granting our permission we openly proclaim this principle: that any Athenian, on attaining to manhood and seeing for himself the political organization of the State and us its Laws, is permitted, if he is not satisfied with us, to take his property and go away wherever he likes. If any of you chooses to go to one of our colonies, supposing that he should not be satisfied with us and the State, or to emigrate to any other country, not one of us Laws hinders or prevents him from going away wherever he likes, without any loss of property. On the other hand, if any one of you stands his ground when he can see how we administer justice and the rest of our public organization, we hold that by so doing he has in fact undertaken to do anything that we tell him; and we maintain that anyone who disobeys is guilty of doing wrong on three separate counts; first because we are his parents, and secondly because we are his guardians; and thirdly because, after promising obedience, he is neither obeying us nor persuading us to change our decision if we are at fault in any way; and although all our orders are in the form of proposals, not of savage commands, and we give him the choice of either persuading us or doing what we say, he is actually doing neither. These are the charges, Socrates,

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to which we say that you will be liable if you do what you are contemplating; and you will not be the least culpable of your fellow-countrymen, but one of the most guilty.' If I said 'Why do you say that?' they would no doubt pounce upon me with perfect justice and point out that there are very few people in Athens who have entered into this agreement with them as explicitly as I have. They would say 'Socrates, we have substantial evidence that you are satisfied with us and with the State. You would not have been so exceptionally reluctant to cross the borders of your country if you had not been exceptionally attached to it. You have never left the city to attend a festival or for any other purpose, except on some military expedition; you have never travelled abroad as other people do, and you have never felt the impulse to acquaint yourself with another country or constitution; you have been content with us and with our city. You have definitely chosen us, and undertaken to observe us in all your activities as a citizen; and as the crowning proof that you are satisfied with our city, you have begotten children in it. Furthermore, even at the time of your trial you could have proposed the penalty of banishment, if you had chosen to do so; that is, you could have done then with the sanction of the State what you are now trying to do without it. But whereas at that time you made a noble show of indifference if you had to die, and in fact preferred death, as you said, to banishment, now you show no respect for your earlier professions, and no regard for us, the Laws, whom you are trying to destroy; you are behaving like the lowest type of menial, trying to run away in spite of the contracts and undertakings by which you agreed to live as a member of our State. Now first answer this question: Are we or are we not speaking the truth when we say that you have undertaken, in deed if not in word, to live your life as a citizen in obedience to us?' What are we to say to that, Crito? Are we not bound to admit it?

CRITO: We cannot help it, Socrates. . . .

IDEAS AND THEIR EXPRESSION; Appendix B

Excerpts From "Civil Disobedience"*

by Henry David Thoreau

I heartily accept the motto, "That government is best which governs least"; and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe--"That government is best which governs not all"; and when men are prepared for it, that will be the kind of government which they will have. Government is at best but an expedient; but most governments are usually, and all governments are sometimes, inexpedient. The objections which have been brought against a standing army, and they are many and weighty, and deserve to prevail, may also at last be brought against a standing government. The standing army is only an arm of the standing government. The government itself, which is only the mode which the people have chosen to execute their will, is equally liable to be abused and perverted before the people can act through it. Witness the present Mexican war, the work of comparatively a few individuals using the standing government as their tool; for, in the outset, the people would not have consented to this measure.

* * *

But, to speak practically and as a citizen, unlike those who call themselves no-government men, I ask for, not at once no government, but at once a better government. Let every man make known what kind of government would command his respect, and that will be one step toward obtaining it.

After all, the practical reason why, when the power is once in the hands of the people, a majority are permitted, and for a long period continue, to rule is not because they are most likely to be in the right, nor because this seems fairest to the minority, but because they are physically the strongest. But a government in which the majority rule in all cases cannot be based on justice even as far as men understand it. Can there not be a government in which majorities do not virtually decide right and wrong, but conscience?--in which majorities decide only those questions to which the rule of expediency is applicable? Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience, then? I think that we should be men first, and subjects afterward. It is not desirable to cultivate a respect for the law, so much as for the right. The only obligation which I have a right to assume is to do at any time what I think right.

How does it become a man to behave toward this American government today? I answer, that he cannot without disgrace be associated with it. I cannot for an instant recognize that political organization as _my_ government which is the _slave's_ government also.

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*From The Portable Thoreau. ed. Carl Bode, Copyright 1947 by The Viking Press. Reprinted by Permission of The Viking Press, Inc.

All men recognize the right of revolution; that is, the right to refuse allegiance to, and to resist, the government, when its tyranny or its inefficiency are great and unendurable. But almost all say that such is not the case now. But such was the case, they think, in the Revolution of '75. If one were to tell me that this was a bad government because it taxed certain foreign commodities brought to its ports, it is most probable that I should not make an ado about it, for I can do without them. All machines have their friction; and possibly this does enough good to counterbalance the evil. At any rate, it is a great evil to make a stir about it. But when the friction comes to have its machine, and oppression and robbery are organized, I say, let us not have such a machine any longer. In other words, when a sixth of the population of a nation which has undertaken to be the refuge of liberty are slaves, and a whole country is unjustly overrun and conquered by a foreign army, and subjected to military law, I think that it is not too soon for honest men to rebel and revolutionize. What makes this duty the more urgent is the fact that the country so overrun is not our own, but ours is the invading army.

Paley, a common authority with many on moral questions, in his chapter on the "Duty of Submission to Civil Government," resolves all civil obligation into expediency; and he proceeds to say that "so long as the established government cannot be resisted or changed without public inconveniency, it is the will of God . . . . that the established government be obeyed--and no longer. This principle being admitted, the justice of every particular case of resistance is reduced to a computation of the quantity of the danger and grievance on the one side, and of the probability and expense of redressing it on the other." Of this, he says, every man shall judge for himself. But Paley appears never to have contemplated those cases to which the rule of expediency does not apply, in which a people, as well as an individual, must do justice, cost what it may. If I have unjustly wrested a plank from a drowning man, I must restore it to him though I drown myself. This, according to Paley, would be inconvenient. But he that would save his life, in such a case, shall lose it. This people must cease to hold slaves, and to make war on Mexico, though it cost them their existence as a people.

* * *

Unjust laws exist: shall we be content to obey them, or shall we endeavor to amend them, and obey them until we have succeeded, or shall we transgress them at once? Men generally, under such a government as this, think they ought to wait until they have persuaded the majority to alter them. They think that, if they should resist, the remedy would be worse than the evil. But it is the fault of the government itself that the remedy is worse than the evil. It makes it worse. Why is it not more apt to anticipate and provide for reform? Why does it not cherish its wise minority? Why does it cry and resist before it is hurt? Why does it not encourage its citizens to be on the alert to point out its faults, and do better than it would have them? Why does it always crucify Christ, and excommunicate Copernicus and Luther, and pronounce Washington and Franklin rebels?

* * *

I do not hesitate to say, that those who call themselves Abolitionists should at once effectually withdraw their support, both in person and property,

from the government of Massachusetts, and not wait till they constitute a majority of one, before they suffer the right to prevail through them. I think that it is enough if they have God on their side, without waiting for that other one. Moreover, any man more right than his neighbors constitutes a majority of one already.

* * *

I know this well, that if one thousand, if one hundred, if ten men whom I could name--if ten honest men only--ay, if one HONEST man, in this State of Massachusetts, ceasing to hold slaves, were actually to withdraw from this copartnership, and be locked up in the county jail therefor, it would be the abolition of slavery in America.

* * *

I have paid no poll-tax for six years. I was put into a jail once on this account, for one night, and, as I stood considering the walls of solid stone, two or three feet thick, the door of wood and iron, a foot thick, and the iron grating which strained the light, I could not help being struck with the foolishness of that institution which treated me as if I were mere flesh and blood and bones, to be locked up. I wondered that it should have concluded at length that this was the best use it could put me to, and had never thought to avail itself of my services in some way. I saw that, if there was a wall of stone between me and my townsmen, there was a still more difficult one to climb or break through before they could get to be as free as I was. I did not for a moment feel confined, and the walls seemed a great waste of stone and mortar. I felt as if I alone of all my townsmen had paid my tax. They plainly did not know how to treat me, but behaved like persons who are underbred. In every threat and in every compliment there was a blunder; for they thought that my chief desire was to stand the other side of that stone wall. I should not but smile to see how industriously they locked the door on my meditations, which followed them out again without let or hindrance, and they were really all that was dangerous. As they could not reach me, they had resolved to punish my body; just as boys, if they cannot come at some person against whom they have a spite, will abuse his dog. I saw that the State was half-witted, that it was timid as a lone woman with her silver spoons, and that it did not know its friends from its foes, and I lost all my remaining respect for it, and pitied it.

Thus the State never intentionally confronts a man's sense, intellectual or moral, but only his body, his senses. It is not armed with superior wit or honesty, but with superior physical strength. I was not born to be forced. I will breathe after my own fashion. Let us see who is the strongest. What force has a multitude? They only can force me who obey a higher law than I. They force me to become like themselves. I do not hear of men being forced to live this way or that by masses of men. What sort of life were that to live? When I meet a government which says to me, "Your money or your life," why should I be in haste to give it my money? It may be in a great strait, and not know what to do: I cannot help that. It must help itself; do as I do. It is not worth the while to snivel about it. I am not responsible for the successful working of the machinery of society. I am not the son of the engineer. I perceive that, when an acorn and a chestnut fall side by side,

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the one does not remain inert to make way for the other, but both obey their own laws, and spring and grow and flourish as best they can, till one, perchance, overshadows and destroys the other. If a plant cannot live according to its nature, it dies; and so a man.

The night in prison was novel and interesting enough. The prisoners in their shirtsleeves were enjoying a chat and the evening air in the doorway, when I entered. But the jailer said, "Come, boys, it is time to lock up"; and so they dispersed, and I heard the sound of their steps returning into the hollow apartments. My roommate was introduced to me by the jailer as "a first-rate fellow and a clever man." When the door was locked, he showed me where to hang my hat, and how he managed matters there. The rooms were whitewashed once a month; and this one, at least, was the whitest, most simply furnished, and probably the neatest apartment in the town. He naturally wanted to know where I came from, and what brought me there; and, when I had told him, I asked him in my turn how he came there, presuming him to be an honest man, of course, and, as the world goes, I believe he was. "Why," said he, "they accuse me of burning a barn; but I never did it." As near as I could discover, he had probably gone to bed in a barn when drunk, and smoked his pipe there; and so a barn was burnt. He had the reputation of being a clever man, had been there some three months waiting for his trial to come on, and would have to wait as much longer; but he was quite domesticated and contented, since he got his board for nothing, and thought that he was well treated.

He occupied one window, and I the other; and I saw that if one stayed there long, his principal business would be to look out the window. I had soon read all the tracts that were left there, and examined where former prisoners had broken out, and where a grate had been sawed off, and heard the history of the various occupants of that room; for I found that even here there was a history and a gossip which never circulated beyond the walls of the jail. Probably this is the only house in the town where verses are composed, which are afterward printed in a circular form, but not published. I was shown quite a long list of verses which were composed by some young men who had been detected in an attempt to escape, who avenged themselves by singing them.

I pumped my fellow-prisoner as dry as I could, for fear I should never see him again; but at length he showed me which was my bed, and left me to blow out the lamp.

It was like traveling into a far country, such as I had never expected to behold, to lie there for one night. It seemed to me that I never had heard the town clock strike before, nor the evening sounds of the village; for we slept with the windows open, which were inside the grating. It was to see my native village in the light of the Middle Ages, and our Concord was turned into a Rhine stream, and visions of knights and castles passed before me. They were the voices of old burghers that I heard in the streets. I was an involuntary spectator and auditor of whatever was done and said in the kitchen of the adjacent village inn-a wholly new and rare experience to me. It was a closer view of my native town. I was fairly inside of it. I never had seen its institutions before. This is one of its peculiar institutions; for it is a shire town. I began to comprehend what its inhabitants were about.

When I came out of prison--for some one interfered, and paid that tax--I did not perceive that great changes had taken place on the common, such as he observed who went in a youth and emerged a tottering and gray-headed man; and yet a change had to my eyes come over the scene--the town, and State, and country--greater than any that mere time could effect. I saw yet more distinctly the State in which I lived. I saw to what extent the people among whom I lived could be trusted as good neighbors and friends; that their friendship was for summer weather only; that they did not greatly propose to do right; that they were a distinct race from me by their prejudices and superstitions, as the Chinamen and Malays are; that in their sacrifices to humanity they ran no risks, not even to their property; that after all they were not so noble but they treated the thief as he had treated them, and hoped, by a certain outward observance and a few prayers, and by walking in a particular straight though useless path from time to time, to save their souls. This may be to judge my neighbors harshly; for I believe that many of them are not aware they have such an institution as the jail in their village.

It was formerly the custom in our village, when a poor doctor came out of jail, for his acquaintances to salute him, looking through their fingers, which were crossed to represent the grating of a jail window, "How do ye do?" My neighbors did not thus salute me, but first looked at me, and then at one another, as if I had returned from a long journey. I was put into jail as I was going to the shoemaker's to get a shoe which was mended. When I was let out the next morning, I proceeded to finish my errand, and, having put on my mended shoe, joined a huckleberry party; who were impatient to put themselves under my conduct; and in half an hour--for the horse was soon tackled--was in the midst of a huckleberry field, on one of our highest hills, two miles off, and then the State was nowhere to be seen.

This is the whole history of "My Prisons."

IDEAS AND THEIR EXPRESSION: Appendix C

Excerpts from Adin Ballou's

"The Catechism of Non-Resistance"*

Q. Whence comes the word non-resistance?

A. From the utterance: "But I say unto you, That ye resist not evil." Matt. v. 39

Q. What does this word denote?

A. It denotes a lofty Christian virtue, commanded by Christ.

Q. Are we to understand the word non-resistance in its broad sense, that is, as meaning that one should offer no resistance to evil whatsoever?

A. No; it should be understood literally as Christ taught it--that is, not to return evil for evil. Evil should be resisted by all lawful means but not by evil

Q. From what does it appear that Christ gave that meaning to non-resistance?

A. From the words which he used on that occasion. He said: "ye have heard that it hath been said, An eye for an eye, and a tooth for a tooth. But I say unto you, That ye resist not evil: but whosoever shall smite thee on thy right cheek, turn to him the other also. And if any man will sue thee at the law, and take away thy coat, let him have thy cloak also."

Q. Did the teaching of the Ancients admit of resisting transgression by transgression?

A. Yes: but Christ forbade it. A Christian has no right in any case to take the life of, or to offend against, the evil-doer.

Q. May he not kill or wound another in self-defense?

A. No.

Q. May he fight in the army against foreign or domestic enemies?

A. Certainly not. He can take no part in war, or in the preparation therefor. He cannot make use of weapons.

Q. May he voluntarily contribute money to assist a government which is supported by military power, executions, and violence in general?

A. No; unless the money is to be used for some special purpose, justifiable in itself, where the object and the means employed are good.

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*From The Kingdom of God Is Within You, Leo Tolstoy, Scribner, New York, 1899.

Q. What is the chief significance of the doctrine of non-resistance?

A. To show that it is possible to extirpate evil from one's own heart, as well as from that of one's neighbor. This doctrine forbids men to do that which perpetuates and multiplies evil in this world. He who attacks another, and does him an injury, excites a feeling of hatred the worst of all evil. To offend our neighbor because he has offended us, with ostensible motive of self-defense, means but to repeat the evil act against him as well as against ourselves,---it means to beget, or at least to let loose, or to encourage the Evil Spirit whom we wish to expel. Satan cannot be driven out by Satan, falsehood cannot be purged by falsehood, nor can evil be conquered by evil. True non-resistance is the only real method of resisting evil. It crushes the serpent's head. It destroys and exterminates all evil feeling.

Excerpts From Other Writing of Ballou

Jesus Christ is my Lord and Master.... I have covenanted to forsake all and follow Him, through good and evil report, until death. But I am nevertheless a Democratic Republican citizen of the United States, implicitly sworn to bear true allegiance to my country, and to support its Constitution, if need be, with my life. Jesus Christ requires me to do unto others as I would that others should do unto me. The Constitution of the United States requires me to do unto twenty-seven hundred thousand slaves the very contrary of what I would have them do unto me - viz., assist to keep in a grievous bondage.... But I am quite easy. I vote on. I help govern on. I am willing to hold any office I may be elected to under the Constitution. And I am still a Christian. I profess on. I find difficulty in keeping covenant both with Christ and the Constitution.

* * *

The Constitution says - "Congress shall have power to declare war, grant letters of marque and reprisal," and I agree to this, I indorse it. I swear to help carry it through. I vote for men to hold office who are sworn to support all this. What, then, am I less a Christian? Is not war a Christian service? Is it not perfectly Christian to murder hundreds of thousands of fellow human beings; to ravish defenseless females, sack and burn cities, and enact all the other cruelties of war? Out upon these new-fangled scruples! This is the very way to forgive injuries, and love our enemies! If we only do it all in true love nothing can be more Christian than wholesale murder!

* * *

One man must not kill. If he does, it is murder; two, ten, one hundred men, acting on their responsibility, must not kill. If they do, it is still murder. But a state or nation may kill as many as they please, and it is no murder. It is just, necessary, commendable, and right. Only get people enough to agree to it, and the butchery of myriads of human beings is perfectly

innocent, But how many does it take? This is the question. Just so with theft, robbery, burglary, and all other crimes. Man-stealing is a great crime in one man, or a very few men only. But a whole nation can commit it, and the act becomes not only innocent, but highly honorable:

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