DOCUMENT RESUME

ED 380 951 EC 303 825

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TITLE	Threads of Change in 19th Century American Literature: A Language Arts Unit for Grades 7-9.
INSTITUTION	College of William and Mary, Williamsburg, Va. School of Education.; Washington-Warren-Hamilton-Essex Counties Board of Cooperative Educational Services, Hudson Falls, NY. Southern Adirondack Educational Center.
SPONS AGENCY	Department of Education, Washington, DC.
PUB DATE	94
NOTE	210p.
AVAILABLE FROM	College of William & Mary, School of Education, Center for Gifted Education, 232 Jamestown Rd., Williamsburg, VA 23185 ($20 plus 10% shipping and handling).
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052) -- Tests/Evaluation Instruments (160) -- Reference Materials - Bibliographies (131)
EDRS PRICE	MF01/PC09 Plus Postage.
DESCRIPTORS	*Change Agents; Computer Software; Feminism; *Gifted; Industrialization; Junior High Schools; Language Arts; Lesson Plans; *Literary Criticism; Literature Appreciation; *Nineteenth Century Literature; Romanticism; Student Educational Objectives; Student Evaluation; Teaching Models; *United States Literature; *Units of Study
IDENTIFIERS	Abolitionism; Transcendentalism

ABSTRACT

This unit of study for junior-high level high-ability language arts students explores five themes in 19th century American history through literature of the times: romanticism, transcendentalism, abolitionism, industrialism, and feminism. Each of the five "isms" has its own "literature box" that contains appropriate documents to serve as a resource for small investigative teams of students. The "isms" are investigated as change agents in American life through the study of key writings of the period, including writings of Nathaniel Hawthorne, Herman Melville, Edgar Allen Poe, Henry David Thoreau, and Ralph Waldo Emerson, among others. Speeches, essays, short stories, poems, and novels were selected to illustrate the principles of the five influences on the thinking of writers of the time. In response to the literature selections, students produce both written and oral presentations of their findings and their ideas. This guide presents goals and outcomes, an assessment model, a paper analyzing the concept of change, teaching models, 23 lesson plans, assessment forms, a list of 42 works taught in the unit and resources used in its development, and a list of 41 computer software resources. (JDD)

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A Language Arts Unit for Grades 7-9

by
Becky F. Crossett
Dana T. Johnson
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Published by
Washington-Saratoga-Warren-Hamilton-Essex BOCES
Saratoga Springs, New York
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Acknowledgments

We would like to thank the following reviewers for their helpful comments on this unit:

Phyllis W. Aldrich
Director, National Javits Language Arts Project
Coordinator, Gifted Education
Washington-Saratoga-Warren-Hamilton-Essex BOCES

Dr. Penny Koloff
Curriculum Director
Cranbrook School

Dr. Gail McEachron-Hirsch
Assistant Professor, School of Education
The College of William & Mary in Virginia

Gilda McKim
Humanities Teacher
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Young Scholars Program

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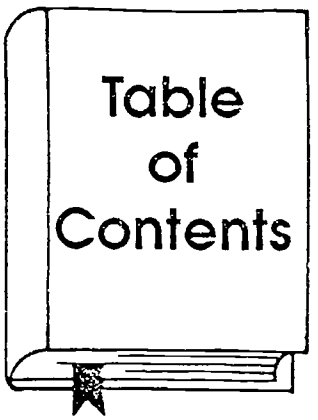


I. Introduction to the Unit

This unit explores five themes in nineteenth century American history through literature of the times: romanticism, transcendentalism, abolitionism, industrialism, and feminism. Each of the five "isms" has its own "literature box" that contains appropriate documents to serve as a resource for small investigative teams of students. The "isms" are investigated as change agents in American life through the study of key writings of the period, including Hawthorne, Melville, Thoreau, and Emerson. Students produce both written and oral presentations of their findings and ideas.

Rationale and Purpose

This unit was developed to expose 7-9 grade students to the highest quality literature of 19th Century America through the study of significant influences and movements of that period: romanticism, transcendentalism, feminism, industrialism, and abolitionism. Speeches, essays, short stories, poems, and novels were selected to illustrate the principles of those five influences on the thinking of writers of the time. Writing assignments, oral communication, and language study evolved from an understanding of key works of the period. Students also explored an issue of significance from this literary period.

The 19th Century provides a rich and important literary landscape to study. Short stories gave form and meaning to nineteenth century American literature for the first time through the works of Poe and Hawthorne. A unique form of American poetry was developed by Dickinson, and the earliest known American work about the underclass was written by Rebecca Harding Davis. The novels of Hawthorne, Melville, and Twain gained an international reputation.

Differentiation for High Ability Learners

Activities that are used in this unit represent advanced work at enhanced levels of complexity that are essential curriculum elements for high ability learners. Specific adaptations made throughout the unit to accommodate these learners include:

1. Literature selections have been selected using specific criteria for high ability learners. A detailed description of the criteria is given in Section III. In addition, the inclusion of multicultural literature adds another dimension of complexity.

2. The inquiry model of discussion moves students from initial reactions to analysis and interpretation of a reading or speech. It invites students to consider multiple perspectives.

3. Vocabulary study in the units goes beyond definitions. It models the study of challenging words including investigation of etymology, antonyms, synonyms, and related words.

4. Consideration of issues is treated at several levels of sophistication. Individual points of view are supported and argued through techniques of persuasion. Students are also required to consider and address other points of view.

5. Grammar is treated as a system of thought rather than a set of rules.

6. Interdisciplinary connections are made in the units not only by integrating the language arts with the "sister" arts of music and visual arts but also by addressing changes in social, cultural, economic, and political aspects of various societies.

Goals and Outcomes

Content Goals and Outcomes:

GOAL #1: To develop analytical and interpretive skills in literature.

Students will be able to:

A. Describe what a selected literary passage means.

B. Cite similarities and differences in meaning among selected works of literature.

C. Make inferences based on information in given passages.

D. Create a title for a reading selection and provide a rationale for the creation to justify it.

Applications for the unit:

1. A preassessment and a postassessment using literary analysis and interpretation were embedded in each unit.

2. Literature webs and other graphic organizers were used in each unit to promote literature understanding and response.

3. Response journals were used to link literature to writing in the immediacy of the classroom discussion.

4. Specific study of vocabulary and language was embedded in key selections of literature to enhance literary understanding.

5. Each selected literary piece was used in a shared inquiry model of discussion that focused on students' constructing meaning based on their reading.

Content Goals and Outcomes:

GOAL #2: To develop persuasive writing skills.

Students will be able to:

A. Develop a written persuasive essay (thesis statement, supporting reasons, and conclusion), given a topic.

B. Complete various pieces of writing using a three-phase revision process based on peer review, teacher feedback, and self-evaluation.

Applications for the unit:

1. A preassessment and a postassessment using a persuasive writing model were embedded in each unit.

2. Students wrote expository paragraphs and essays using the persuasive writing model throughout the unit.

3. Students engaged in the writing process throughout the unit.

4. Students developed at least one issue of significance in written form (e.g.,research paper or essay).

5. Students used concept maps to organize their thinking prior to writing.

6. Assessment of written work included peer, self, and teacher evaluation.

Content Goals and Outcomes:

GOAL #3: To develop linguistic competency.

Students will be able to:

A. Analyze the form and function of words in a given context.

B. Develop vocabulary power commensurate with reading.

C. Apply standard English usage in written and oral contexts.

D. Evaluate effective use of words, sentences, and paragraphs in context.

Applications for the unit:

1. A preassessment and a postassessment using grammar were embedded in each Grammar Self-Study Packet.

2. Grammar Self-Study Packets were completed by students outside of class with teacher support and in class small group work.

3. Sentences from the literature selections were used in class to reinforce the independent study of grammar.

4. Vocabulary webs were used to study the etymology, meaning, and relationships of words in literature. The webs promoted increased word power and facilitated vocabulary analysis.

5. Revision and editing of written work gave students opportunities to demonstrate and refine effective use of language.

6. Self-assessment and peer-assessment instruments provided opportunities to evaluate the use of language, vocabulary, and grammar.

Content Goals and Outcomes:

GOAL #4: To develop listening/oral communication skills.

Students will be able to:

A. Discriminate between informative and persuasive messages.

B. Evaluate an oral persuasive message according to main idea and arguments cited to support it.

C. Develop skills of argument formulation.

D. Organize oral presentations, using elements of reasoning as the basis.

Applications for the unit:

1. The inquiry-based discussion model promoted active listening and expression of ideas.

2. Issues of significance provided a context for argument formulation.

3. Opportunities for oral presentations woven into the units included some or all of the following: group and individual reports, debates, interviews, reporting on research, and panel discussions.

4. Critical listening experiences were provided through guest speaker presentations, video viewing, and/or peer presentations.

5. Self-assessment and peer-assessment instruments provided opportunities to evaluate oral communication and elements of persuasion.

Process Goal and Outcomes:

GOAL #5: To develop reasoning skills in the language arts.

Students will be able to:

A. State a purpose for all modes of communication, their own as well as others.

B. Define a problem, given ill-structured, complex, or technical information.

C. Formulate multiple perspectives (at least two) on a given issue.

D. State assumptions behind a line of reasoning in oral or written form.

E. Apply linguistic and literary concepts appropriately.

F. Provide evidence and data to support a claim, issue, or thesis statement.

G. Make inferences, based on evidence.

H. Draw implications for policy development or enactment based on the available data.

Applications for the unit:

1. A postassessment using the research model was embedded in the unit.

2. Questions based on the reasoning model were developed for each literary discussion.

3. The persuasive writing model and related assignments addressed major reasoning elements: purpose, point of view, evidence, conclusions, and implications.

4. The research model incorporated all of the reasoning elements.

5. A reasoning wheel was developed as a teaching tool for teachers to select questions that engage students in reasoning.

Concept Goal and Outcomes:

GOAL #6: To understand the concept of change in the language arts.

Students will be able to:

A. Understand that change is pervasive.

B. Illustrate the variability of change based on time.

C. Categorize types of change, given several examples.

D. Interpret change as progressive or regressive in selected works.

E. Demonstrate the change process at work in a piece of literature.

F. Analyze social and individual change in a given piece of literature.

Applications for the unit:

1. A postassessment using the change model was embedded in the unit.

2. The generalizations about change were used as one basis for literature discussion.

3. Selected writing assignments addressed the concept.

4. Culminating unit experiences traced the concept of change across time periods, cultures, and pieces of literature.

5. Vocabulary webs encouraged students to examine how words have changed over time.

6. Emphasis on the writing process, oral communication, and research illustrated the concept of change as a process of individual learning.

7. Metacognition was emphasized as a change strategy for learning.

Student Readings

Novels/Books

Life In the Iron Mills	Rebecca Harding Davis
Self-Reliance	Ralph Waldo Emerson
The Hundredth Monkey	Ken Keyes
Walden	Henry David Thoreau
Civil Disobedience	Henry David Thoreau
The Adventures of Huckleberry Finn	Mark Twain
Billy Budd, Sailor	Herman Melville
Democracy in America (selections from Volume I)	Alexis De Toqueville

Speeches

"Gettysburg Address"	A. Lincoln

Short Stories

"Dr. Heidigger's Experiment"	Nathaniel Hawthorne
"The Cask of Amontillado"	Edgar Allan Poe
"Elenora"	Edgar Allan Poe
"Twice-Told Tales"	Nathaniel Hawthorne

Poems

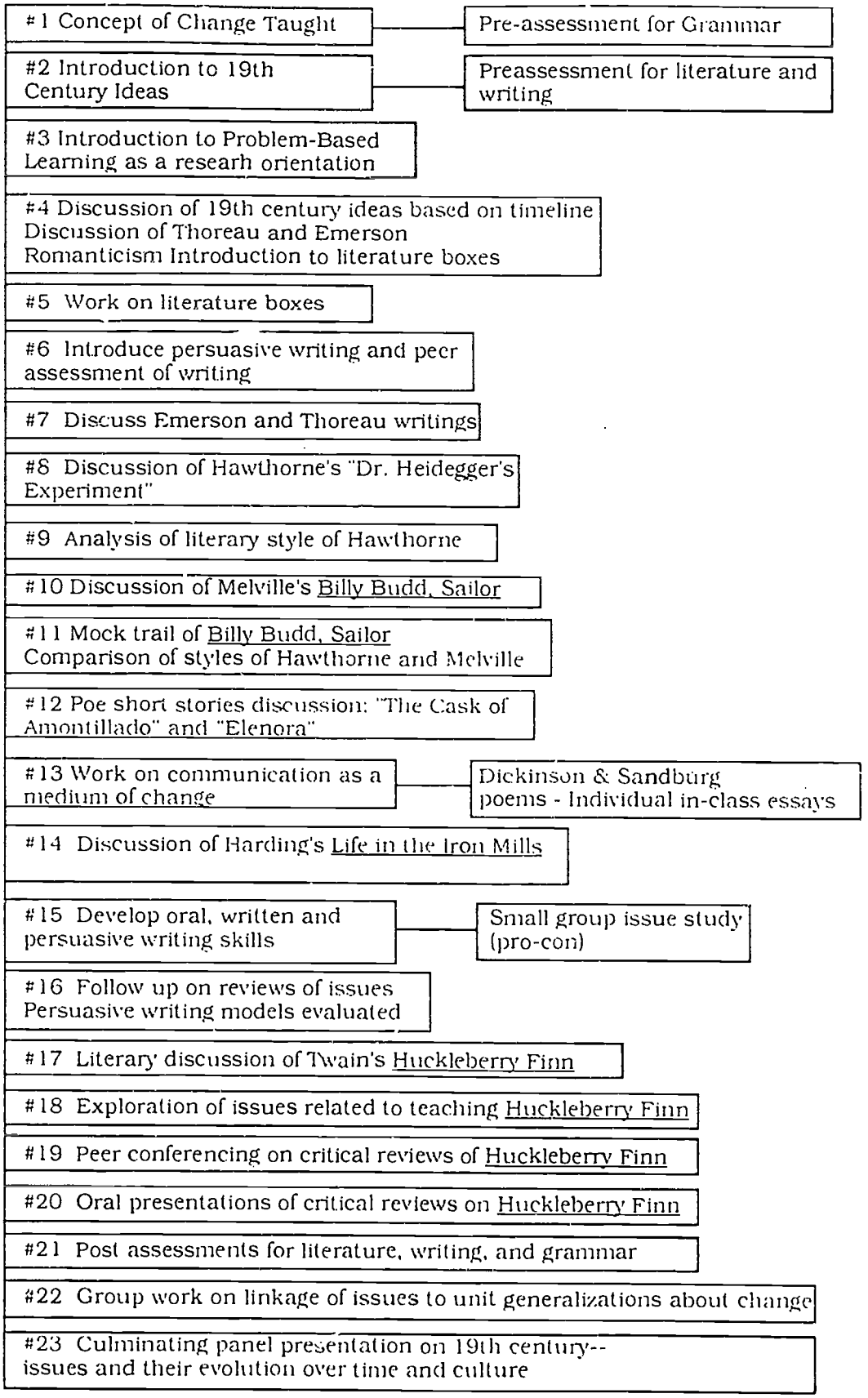
"A Word"	Emily Dickinson
"Primer Lesson"	Carl Sandburg
"A Noiseless Patient Spider"	Walt Whitman

Extensions

"The Yellow Wallpaper"	Charolette Gilman
Silences	Tillie Olsen

"A Tell-Tale Heart"	Edgar Allan Poe
"Murders on the Rue Morgue"	Edgar Allan Poe
"The Raven"	Edgar Allan Poe
"El Dorado"	
Walden II	B. F. Skinner
Little Women	L. M. Alcott
The Sins of our Mother	PBS American Experience Series
A Scarlet Letter	Hawthorne
House of Seven Gables	Hawthorne
The Adventures of Tom Sawyer	Mark Twain
The Day They Came to Arrest the Book	Nat Hentoff
Women of Plums	Dolores Kendrick

Organizational Flow of Lessons in the Unit



Assessment Model

Assessment in this unit is ongoing and composed of multiple options. Pre- and post-tests serve to assess student growth in the four major strands of the language arts. These serve multiple purposes. Performance on the pre-assessments should establish a baseline against which performance on the post-assessment may be compared. In addition, teachers may use information obtained from the pre-assessments as an aid to instructional planning as strengths and weaknesses of students become apparent.

Daily discussions, Response Journal entries, and writing portfolio samples were evaluated by both the teacher and the student through informal and formal approaches. In some cases, peer editing was also employed as part of the writing assessment process. These activity-based assessment strategies are authentic measures that will ensure student learning in a relevant way.

Some of the assessment strategies used in the unit are detailed below.

A. **Response Journal**: Each student should use a spiral notebook as a Response Journal. It will be used for a variety of activities, including brainstorming, concept mapping, and informal writing assignments. Each entry should be labeled with the date and the title of the selection which is being discussed. The Response Journals will be monitored by the teacher on a periodic basis; they will reveal the students' thinking processes expressed through writing.

B. **Writing Portfolio**: Each student will maintain a manila folder as a writing portfolio; in it, he/she will chronologically arrange formal writing assignments. At the conclusion of the unit, students will be asked to prepare writing self-assessments in which they reflect upon themselves as writers.

C. **Student-Teacher Conferences**: Opportunities should be provided for each student to meet periodically with the teacher to discuss current work and plans for further development. To prepare for the conference, the student will complete a self-assessment form (see Section V).

D. The following **Assessment Protocols** are included in Section V of this unit: Group Discussion Assessment, Writing Self Assessment, Peer Assessment of Writing, Teacher Assessment Form for Writing, Persuasive Speech Evluation Form (teacher/peer), Teacher Reasoning Assessment, and Concept of Change Assessment.

Even though assessment is not always specified for lesson activities, it is assumed that the teacher of the unit will consult Section V for the appropriate instruments to be used in assessing on-going activities and products. Pre- and post assessment instruments appear in the relevant lessons of the unit in which they were administered and then used for instructional purposes.

Special Features of the Unit

Metacognition

* **Journals:** Students reveal their thinking and the effects of the literature on them personally.

* **Concept Mapping:** Graphic organizers are used for a variety of purposes within the unit including vocabulary study and as an organizer for writing. More information about concept mapping may be found in Section III. The use of graphic organizers in this unit emphasizes the transition from webs to concept maps that use linking relationships.

Interdisciplinary Applications

Many aspects of the history of nineteenth century America are explored through the literature of the time. Examples of artwork and music of the time are also examined.

Instructional Techniques

A primary feature of the unit is the independent investigation process that requires students to form small groups to do an in-depth study of a particular aspect of the Romantic period of American history. An inquiry-based discussion model is used to promote interpretation of literature. The independent investigation process is modeled by the teacher as part of the instructional process.

The mod[illegible] used throughout the unit to promote thinking is the eight elements of thought advocated by Paul (1992). See Section III for the model and a description of the individual elements.

Independent Learning Opportunities

The small group independent investigation process is a major activity in this unit. However, students are engaged in individual independent work that is continuous in nature. Several strands of activities are described below.

A. **Grammar:** An independent learning packet for the study of grammar accompanies this unit. An introduction is included in Lesson 1 to orient students to the packet. Then students will be expected to complete the grammar activities at their own pace. Throughout the unit, the lessons reinforce the grammar study by engaging students in an analysis of a sentence from each literature selection.

B. **Reading:** Students read *The Adventures of Huckleberry Finn* and *Billy Budd, Sailor* independently in preparation for class discussion and as part of their study of literary analysis. A number of other shorter works are assigned for reading outside of class. Extensions are provided that encourage reading

that contributes to understanding of the times, the threads of change studied, or an author who was discussed in class.

C. **Writing:** Students engage in essay writing and speech writing during the unit. The foundations for these activities are laid in class while most of the writing is done by students outside of class.

D. **Vocabulary:** Students are expected to keep a section in their notebooks for the recording of new vocabulary words that they encounter in independent reading. The format uses a graphic organizer to articulate various aspects of the words studied. (See Lesson 2 for format.)

Other lesson-specific extensions will be found in individual lessons.

Research Process

Students choose an issue of significance that arises out of their study of 19th century literature, research opinions and supporting background on that issue, and present their own points of view in both written and oral forms.

Resources

Selected resources representing elements of the five threads of the unit (romanticism, transcendentalism, feminism, industrialism, and abolitionism) are consolidated into Literature Boxes for the small group studies of these areas. Bibliographies in Section VII of the unit list various resources and references for teacher support and further student research. Materials containing background material on the 5 -isms are listed in the bibliographies. Teachers should consult these for indepth background information.

Other teacher background resource materials are included in Section III of the unit.

Beyond the Card Catalog:
Teachers and Students Collaborating with Librarians

Because literature and information play key roles in the search for meaning, this unit depends on rich and extensive library resources. Working with librarians is essential for both teachers and students throughout the unit. Teachers and school librarians should work together in the planning stages of the unit to tailor the literature and research demands to the interests and abilities of the students. Because many of the resources suggested in this unit exceed the scope of school libraries, public and academic librarians should also be involved in planning and implementation. Librarians can suggest resources, obtain materials on interlibrary loan, and work with students on research projects.

Students should be encouraged to become acquainted with the librarians in their community for several reasons. First, libraries are complex systems of organizing information. The systems vary from one library to another and technological access to the systems is constantly changing. Librarians serve as expert guides to the information maze, and they are eager to assist library users. Secondly, the most important skill in using the library is knowing how to ask questions. Students should learn that working with a librarian is not a one time inquiry or plea for assistance, but an interactive communication and discovery process. As the student asks a question and the librarian makes suggestions, the student will gain a better understanding of the topic and find new questions and ideas to explore. To fully exploit library resources, these new questions and ideas should then be discussed with the librarian. Learning to use the services of librarians and other information professionals is an important tool for lifelong learning.

Model of Implementation

This unit now contains twenty-three two-hour lessons. Approximately fifteen original lessons were implemented on a once-a-week basis with high ability eighth grade students over a ten-week period. It is strongly recommended that this unit be implemented across a double period for reading and langauge arts, preferably on a daily basis for 6-8 weeks.

Notes from the Teacher

* *The students who participated in the pilot phase of this unit were very enthusiastic about their study of the five "isms." The Literature Boxes proved to be a very efficient and engaging tool in introducing those areas of study. Comments from students included, "Wow! This is neat," and "What a great way to study literature!"*

* *The Literature Boxes were displayed unopened long before the unit started. This made students very interested in the boxes and they were eager to tackle their contents when the assignments were made.*

* *Since the students in this pilot already had a strong background in webbing as a graphic organizer, the work on concept mapping was included to extend their skills to a more sophisticated level.*

* *The students were not comfortable with essay writing. Therefore, additional instruction was necessary.*

II. The Concept of Change

This unit is organized around the concept of change and how it functions in literature, writing, speech, and language. As a theme in literature, it is viewed at the level of character growth and development over time and at the level of social and cultural change apparent in literary contexts.

Teachers are encouraged to read the following paper as a prelude to teaching the concept of change. The paper provides a broad-based background in understanding the concept and additional readings for further understanding.

The Concept of Change: Interdisciplinary Meaning and Inquiry

by
Linda Neal Boyce

What is Change?

Change is a complex interdisciplinary concept that inspires fear as well as hope. The idea of change has engaged thinkers throughout the ages and across disciplines. Because change transcends the disciplines, an understanding of change in one discipline informs the study of change in another discipline and results in important connections. Likewise, an interdisciplinary study of change provides insights into the structure of the each discipline. Furthermore, the increasing rate of global change that encompasses social, political, and environmental upheaval, an information explosion, and a technological revolution creates an urgent need for the understanding of the dynamics of change. This paper explores the concept of change in several disciplines, identifies key resources that focus on change, and examines the way the concept of change has been applied in the National Language Arts Project for High Ability Learners.

Religion and Philosophy

The *Encyclopedia of Philosophy* (Capek, 1967) and *Encyclopedia of Religion and Ethics* (Hyslop, 1910) provide overviews of change from the perspectives of religion and philosophy. Both sources agree that change is one of the most basic and pervasive features of our experience. Hyslop goes so far as to say that change is difficult to define and that it is easier to discuss the types of change. He identifies four types of change: (1) qualitative change, a change in the qualities or properties of a subject such as chemical reaction; (2) quantitative change which includes expansion, contraction, detrition, and accretion; (3) local change, or a change in the subject's position in space; and (4) formal change, a change of shape. He adds that all changes involve time which is an essential condition of change.

Historically, philosophers and theologians have not always acknowledged the existence of change (Capek, 1967 & Hyslop, 1910). Ideas of God, Being, and One that are based on eternal order and perfection of nature regard time and change as illusions of finite experience. Hyslop points out that the recognition of change is crucial to inquiry: that change represents the dynamic as the source of all investigations into causes. He states, "Curiosity regarding causal agency begins with the discovery of change and terminates in explanation" (p. 357). Capek's and Hyslop's essays offer an important backdrop to our understanding of the current controversies, the intense emotion, and the values that surround the concept of change.

Social Studies

In his outline of "Social Studies Within a Global Education," Kniep (1991/1989) identifies change as one of the conceptual themes for social studies and asserts, "The process of movement from one state of being to another is a universal aspect of the planet and is an inevitable part of life and living." (p. 121) He lists adaption, cause and effect, development, evolution, growth, revolution, and time as related concepts. Kniep's comprehensive scope and sequence for social studies includes essential elements (systems, human values, persistent issues and problems, and global history), conceptual themes (interdependence, change, culture, scarcity, and conflict), phneomenological themes (people, places, and events), and persistent problem themes (peace and security, national/international development, environmental problems, and human rights). Change is both a concept to understand and an agent to consider in all social studies ideas and themes.

In discussing social change, Daniel Chirot (1985) views social change as pervasive, believing, however, that most societies delude themselves into believing that stability prevails and that unchanging norms can be a reality.

He identifies demographic change, technological change, and political change as the most important causes of general social change. In his discussion of how and why critical changes have occurred, Chirot considers three transformations in social structure among the most important:

- the technological revolution produced by the adoption of sedentary agriculture
- the organizational revolution that accompanied the rise of states
- the current "modernization" that encompasses major changes in thought, technology, and politics.

He points out that studying current major changes such as the increasing power of the state and the proletarianization of labor helps us understand smaller changes such as those in family structure, local political organizations, types of protest, and work habits. Because change impacts on our lives in large and small ways, we must understand and confront it.

Vogt's (1968) analysis of cultural change echoes Chirot's discussion of social change: "It can now be demonstrated from our accumulated archeological and historical data that a culture is never static, but rather that one of its most fundamental properties is change." (p. 556) Vogt cites three factors that influence change in a given culture:

- Any change in the ecological niche as a result of natural environmental changes or the migration of a society as when the Anasazi Indians left Mesa Verde to find new homes and lost their cultural identity in the process.

- Any contact between two societies with different cultural patterns as when Hispanic and Native American cultures converged in New Mexico.

- Any evolutionary change occurring within a society such as when a food-gathering society domesticates its plants and animals or incorporates technology to effect lifestyle changes.

In his discussion of cultural adaptation, Carneiro (1968) distinguishes between cultural adaptation (the adjustment of a society to its external and internal conditions) and cultural evolution (change by which a society grows complex and better integrated). Adaptation may include simplification and loss resulting from a deteriorating environment. Thus, adaptation may signal negative as well as positive changes for a cultural group.

History--the social sciences discipline that chronicles change-- provides insight into specific changes from a range of perspectives. For instance, resources such as *The Timetables of History* (Grun, 1979) and *The Timetables of American History* (Urdang, 1981) record changes by significant annual events in the areas of history and politics; literature and theater; religion, philosophy, and learning; the visual arts; music; science and technology; and daily life. These tools allow readers to see at a glance the simultaneous events and significant people involved in changes occurring throughout the world or in a specific area.

Individuals interested in how the world has worked chronicle ideas about change on an interdisciplinary canvas. Boorstin (1983) focuses on man's need to know and the courage of those who challenged dogma at various times in history. He provides an indepth look at the causes of change, considering such questions as why the Chinese did not "discover" Europe and America and why the Egyptians and not the Greeks invented the calendar. Tamplin (1991) demonstrates the interrelationship of personal, cultural, and societal change with discussions and illustrations of literature, visual arts, architecture, music, and the performing arts. Petroski (1992), chronicles change and investigates its origins. He argues that shortcomings are the driving force for change and sees inventors as critics with a compelling urge to tinker with things and to improve them.

Science

Echoing the call for curriculum reform that centers on an indepth study of broad concepts, Rutherford and Ahlgren (1990) in their report *Science for All Americans* state:

> Some important themes pervade science, mathematics, and technology and appear over and over again, whether we are looking at an ancient civilization, the human body, or a comet. They are ideas that transcend disciplinary boundaries and prove fruitful in explanation, in theory, in observation, and in design.

Rutherford and Ahlgren proceed to recommend six themes: systems, models, constancy, patterns of change, evolution, and scale. Of the six themes, three of them--constancy, patterns of change, and evolution--focus on change or its inverse. In discussing patterns of change, Rutherford and Ahlgren identify three general categories, all of which have applicability in other disciplines: (1) changes that are steady trends, (2) changes that occur in cycles, and (3) changes that are irregular.

Sher (1993) identifies and discusses four general patterns of change: (1) steady changes: those that occur at a characteristic rate; (2) cyclic changes: those changes that repeat in cycles; (3) random changes: those changes that occur irregularly, unpredictably, and in a way that is mathematically random; and (4) chaotic change: change that appears random and irregular on the surface, but is in fact or principle predictable. She considers the understanding of chaotic change as one of the most exciting developments in recent science.

As in the other disciplines, change in science can be studied as a concept and as a specific application or type of change. For example, our view of the earth over the last 40 years has changed from a static globe model to a dynamic plate tectonics model, affecting our understanding of earthquakes, volcanoes, and other seismic events (NASA, 1988; 1990).

Language--Creative and Changing

S. I. and Alan Hayakawa in *Language in Thought and Action* (1990) state categorically, "Language...makes progress possible" (p.7). They argue that reading and writing make it possible to pool experience and that "cultrual and intellectual cooperation is, or should be, the great principle of human life" (p. 8). They then examine the relationships among language, thought, and behavior and how language changes thinking and behavior. For instance, they discuss how judgments stop thought which can lead to unfounded and dangerous generalizations. They explore the changing meanings of words and point out "no word ever has exactly the same meaning twice" (p. 39). For the Hayakawas, dictionaries are not authoritative statements about words but rather historical records of the meanings of words. Finally, the Hayakawas discuss the paralyzing effects of fear of change and the anger that accompanies it. They propose that the debate around issues facing society should center on specific questions such as "What will be the results?" "Who would benefit, and by how much?" and "Who would be harmed, and to what degree?" rather than questions of "right" or "wrong." They contend that this way of thinking reflects a scientific attitude and harnesses language to accurately "map" social and individual problems; thereby enabling change.

While *Language in Thought and Action* is an eloquent manifesto about the possibilities of language, the anthology *Language Awareness* (Eschholz, Rosa, & Clark, 1982) provides a resource on specific topics. The essays cover the history of language; language in politics and propaganda; the language of

advertising; media and language; jargon; names; prejudice and language; taboos and euphemisms; language play; and the responsible use of language. Each essay examines either changes in language or how language changes thinking and action. For example, in her outline of the devices of propaganda that include name calling, generalities, "plain folks" appeal, stroking, personal attacks, guilt or glory by association, bandwagon appeals, faulty cause and effect, false analogy, and testimonials, Cross (1982) examines the manipulative power of language.

The powers of language range from strident manipulation to the quiet heightening of awareness. Response to language involves a change--a change of perspective, a new understanding, an insight in the search for meaning. Coles (1989) speaks of the power of literature to give direction to life and to awaken moral sensibilities. He states, "Novels and stories are renderings of life; they can not only keep us company, but admonish us, point us in new directions, or give us the courage to stay a given course." (p.159)

While Coles discusses the impact of literature on private lives, Downs (1978) discusses revolutionary books throughout history in his *Books That Changed the World*. Examining such books as *The Bible*, Machiavelli's *The Prince*, Beecher's *Uncle Tom's Cabin*, Darwin's *Origin of Species*, and Freud's *The Interpretation of Dreams* Downs attempts to discover and to analyze two categories of writings: works that were direct, immediate instruments in determining the course of events and works that molded minds over centuries. He concludes that, "Omitting the scientists in the group, for whom these comments are less pertinent, the books printed since 1500 were written by nonconformists, radicals, fanatics, revolutionists, and agitators." (p. 25)

The reading process which enables readers to search for information and meaning and to use books to enrich their lives is an active, recursive process that includes choosing a book, reading, discussing from the reader's point of view, listening to another's point of view, reflecting and responding, and re-reading or making a new choice (Bailey, Boyce, VanTassel-Baska, 1990). Effective reading includes revising an interpretation or changing ideas, a step which is mirrored in the writing process and in speaking and listening. Kennedy (1993) sees all of the language processes--reading, writing, speaking, listening, and thinking--as complex, interrelated activities; activities that result in a dynamic, changing discourse.

Censorship reflects the public's acknowledgement and fear of the power of language to change thinking, behavior, and society at large. The debate over censorship and freedom of expression has raged for centuries and ranges from the use of racist and sexist language in literature to the effects of violence on television. Plato, one may remember, argued against allowing children to listen to imaginative stories and banned the poets from his ideal society. The continuing controversy regarding the burning of the American flag is one of several censorship issues widely debated in our society that illustrates the linkage of symbols, language, and freedom of expression (Bradbury and Quinn, 1991).

Telecommunications in a Changing World

Telecommunications has dramatically changed our capacity to access information. Electronic mail, known as e-mail, is a telecommunications system that links computers around the world through telephone lines and satellites. Several networks exist such as Internet, CompuServe, Prodigy, and Peacenet. Electronic mail has created significant changes in scientific and business communities such as: increased flexibility for team members working in various locations across time zones, an end to isolation of researchers around the world, and the restructuring of organizations by eliminating corporate hierarchies (Perry, 1992a). Perry also cites the role of e-mail in the Russian coup of Boris Yeltsin and the use of faxes during the Tiananmen uprising. E-mail and fax machines provided sources of information that were difficult to control and allowed dissenters to communicate with one another and with the outside world (Perry, 1992b).

Video, television, cable, compact discs, and computers are transforming not only access to information, but the content of information as well. In a recent *U. S. News and World Report* article John Leo (March 8, 1993) discusses the new standard of television news that blends information and entertainment. He contends that images, story line, and emotional impact are replacing a commitment to evidence, ethics, and truth. In another development, compact discs and computers are combining sound tracks, animation, photography, and print information that replace standard multi-volume encyclopedias and that enable users to combine information in new ways. The new Compton's Encyclopedia on CD-Rom, for example, can organize via a time machine any historical period by key categories of events, such as literature and the arts, science and technology, history and politics, and so on. This changing information technology, brings new requirements for critical evaluation and consideration of how technology can limit or expand thinking.

The Concept of Change and Language Arts Unit Development

For the purposes of teaching the concept of change for this project, five generalizations about change were drawn from the literature of various disciplines. Table 1 illustrates those generalizations and their accompanying outcomes. Examples of how the generalizations were addressed in the units through language study, language processes, and literature follow Table I.

Table 1

Generalizations and Outcomes About Change

Generalizations	Outcomes
1. Change is pervasive	Understand that change permeates our lives and our universe.
2. Change is linked to time	Illustrate the variability of change based on time
3. Change may be perceived as systematic or random	Categorize types of change, given several examples. Demonstrate the change process at work in a piece of literature.
4. Change may represent growth and development or regression and decay	Interpret change in selected works as progressive or regressive.
5. Change may occur according to natural order or be imposed by individuals or groups	Analyze social and individual change in a given piece of literature.

Language Study

Throughout the units, word study and vocabulary served as a primary source for studying change. Students constructed vocabulary webs that mapped words by: (1) the definition, (2) a sentence that used the word from the literature being studied, (3) an example of the word, (4) an analysis of the word that identified stems (roots, prefixes, and suffixes), word families, and word history. To build on the verbal talent of high ability learners, resources such as *Sumer is Icumen In: Our Ever-Changing Language* by Greenfeld (1978) and *Oxford Guide to Word Games* by Augarde (1984) were included in the units to encourage students to explore language changes and to play with the possibilities of inventing it themselves.

Each unit included a grammar packet developed by Michael Thompson and based on his work, *The Magic Lens: A Spiral Tour Through the Human Ideas of Grammar* (1991). Thompson's packets were designed to help students learn why some ideas are clear and other are confused; to understand the power of grammar to reveal deep thinking and deep meaning. Implicit in this study was the idea that changing the grammar of a sentence or paragraph meant changing its meaning. Literature selections upon which the units were built and the students' own writing provided the context for studying grammar.

Language Processes

The processes of reading, writing, listening, and speaking were studied as change processes. Discussion of literature was based on the premise that each person's interpretation and understanding of meaning would be different from another person's interpretation. Through listening to one another, students

were encouraged to seek new meaning and to examine how their interpretations changed during the discussion. In like manner, students studied the writing process as a way to explore ideas and to generate their own thinking and learning. The revision stage of writing emphasized seeking feedback and listening to responses from teachers and peers. Considering another's perspective often led to changes in the understanding of one's own work and to subsequent changes in the structure and clarity of the writing.

Oral communications in these units centered on persuasive speaking and critical listening. Students studied how to change their audience's opinion and actions through argument formulation and strategies of persuasion. As students listened to persuasive speeches, they analyzed the arguments and evaluated their effectiveness. Resources for the speaking and listening components included videotapes of master persuaders such as Franklin D. Roosevelt, Martin Luther King, Jr., and Adloph Hitler that provided students with opportunities to consider the role of persuasion in social and historical contexts. Other resources such as *The American Reader: Words That Moved a Nation* (Ravitch, 1990) documented the persuasive role of oral communication modes such as orations, Congressional hearings, and songs in the process of change.

Literature

Each of the units centered on literature selections with vocabulary and language study emerging from the selections. The development of the concept of change also emerged from the literature discussions and activities. Typically each literary piece was examined for evidence of character changes, both physical and psychological, as well as social, political, and economic changes affecting societal settings of the literature studied. For instance in "The Power of Light" by I. B. Singer (1962) students discussed the issue of whether characters change themselves or are changed by events outside of their control.

In addition to the literature selections which were discussed with the total group, additional resources embedded in each unit illustrated the generalizations about change and addressed the social, cultural and environmental implications of change. For instance, *Commodore Perry in the Land of the Shogun* (Blumberg, 1985) documents the dramatic social and cultural changes created by Perry's visits to Japan in 1853 and 1854. Illustrated with reproductions of primary sources, the account presents misconceptions, hostilities, and humorous episodes encountered from multiple points of view. Change is palpable while reading the book. A very different book, *Letting Swift River Go* by Yolen (1992) tells of the drowning of a Swift River town for the building of the Quabbin Reservoir, a water supply for Boston and now a wilderness area. The open-ended story alludes to necessary tradeoffs and provides opportunities to discuss changes linked to time as well as the positive and negative aspects of change.

Conclusion

The idea of change crosses all disciplines and offers learners an opportunity to begin building a concept that will inform their lives in meaningful ways. Because of the accelerating rate of change, students will need effective tools for recognizing and coping with change throughout their lives. Language with its powers of inquiry, persuasion, and critique provides possibly the most powerful tool for understanding and coping with change.

Literature, in particular, offers students and teachers a rich content arena for analyzing change and for considering the issues that surround it. Literature captures the voices, the emotions, and the concerns of thinkers through the ages and across cultures. In a time of dizzying change, it offers continuity and an opportunity for reflection. Besides, literature injects fun into the study of any concept, including change.

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III. Teaching Models Used in the Unit

In this section, teachers will find the primary models that guided the development and initial teaching of the unit. These models are used consistently throughout the unit to ensure emphasis on unit outcomes. It is suggested that teachers be familiar with these models and how to implement them before using the unit.

1. Criteria for the Selection of Literature
2. Teaching Concepts
3. Teaching Concept Mapping
4. Mapping Guidelines
5. Vocabulary Web Model
6. Literature Web Model
7. The Reasoning Model
8. Wheel of Reasoning
9. Models for Graphic Organizers
10. The Writing Process Model
11. Research Model
12. Metacognition Model
13. Writing an Essay

Criteria for the Selection of Literature

Two sets of criteria guided the selection of literature in this unit. The first set of criteria insures challenge for hi ability learners. The second set of criteria provides guidelines for selecting authentic multicultural literature.

Literature to Challenge High Ability Learners:

1. The language used in books for the gifted should be rich, varied, precise, complex, and exciting, for language is the instrument for the reception and expression of thought.

2. Books should be chosen with an eye to their open-endedness, their capacity to inspire contemplative behavior, such as through techniques of judging time sequences, shifting narrators, and unusual speech patterns of characters.

3. Books for the gifted should be complex enough to allow interpretative and evaluative behaviors to be elicited from readers.

4. Books for the gifted should help them build problem-solving skills and develop methods of productive thinking.

5. Books should provide characters as role models for emulation.

6. Books should be broad-based in form, from picture books to folktale and myths to nonfiction to biography to poetry to fiction.

Source:
Baskin, B. & Harris, K. (1980). *Books for the gifted child.* New York: Bowker.

Multicultural Literature:

1. General accuracy--Works should adhere to high standards of scholarship and authentic portrayal of thoughts and emotions.

2. Stereotypes--Stereotyping occurs when an author assigns general characteristics to a group rather than explores its members' diversity and individuality.

3. Language--Language issues include appropriateness to age group, up-to-date terminology, avoidance of loaded words, and authentic use of dialect.

4. Author's perspective --Perspective includes the author's mind-set, point of view, experience, and values.

5. Currency of facts and interpretation--Copyright date alone does not assure recent information.

6. Concept of audience--Some books appeal to general audiences while others consider issues about heritage and cultural values that have special appeal to members of a specific group. The challenge is for authors to develop the reader's empathy.

7. Integration of cultural information--Cultural information must be presented in a manner consistent with the flow of the story.

8. Balance and multidimensionality--Books range from presenting an "objective" perspective which may contain subtle biases to those stating a particular viewpoint. Readers should have opportunities to see the multidimensionality of characters and cultures.

9. Illustrations--Issues that relate to text apply to illustrations, for instance: illustrations must be accurate and up-to-date and without stereotypes.

Source:

Miller-Lachmann, L. (1992). *Our family our friends our world: An annotated guide to significant multicultural books for children and teenagers.* New Providence, NJ: Bowker.

Teaching Concepts

1. Students must focus on several examples of the concept.

2. Students must gather and verify information as to the *concept-relevant characteristics* of each individual example and nonexample.

3. Students must note how the examples vary and yet are still examples of the concepts.

4. Students must note what is *alike* about all the examples of the concept.

5. Students must generalize that what is alike about all the examples they've examined is also true of all other examples of the concept.

6. Students must know how the nonexamples resemble examples, but, particularly, how they *differ* from them.

7. Students must generalize about the characteristics that *distinguish* all examples of the concepts from any item that might resemble them in some way.

Source of Concept Steps:

Seiger-Ehrenberg, S. (1985). Concept development. In A. L. Costa (Ed.), *Developing minds: A resource book for teaching thinking*. Alexandria, VA: Association for Supervision and Curriculum Development.

Teaching Concept Mapping

1. Introduce "Concept Mapping" to the students by using the following procedure:

A. Make two lists of words on the blackboard or overhead projector using a list of familiar words for objects and another list for events. For example, object words might include car, dog, chair, tree, cloud, book; event words could be raining, playing, washing, thinking, thunder, birthday party. Ask the students if they can describe how the two lists differ. Help them recognize that the first list includes things or objects; the second list includes happenings or events; label the two lists.

B. Ask the students to describe what they think of when they hear the words car, dog, etc... Help them recognize that even though we use the same words, each of us may think of something a little different. These mental images we have for words are called "concepts".

C. Repeat the activities in step #B, using the event words. Again, point out the differences in our mental images, or concepts, of events.

D. Suggest that one reason we often have trouble understanding each other sometimes is that our concepts are never quite identical even though we may know the same words. Words are labels for concepts, but each of us must acquire our own meanings for words.

E. List words such as are, where, the, is, then, with. Ask students what comes to their minds when they hear each of these words. Point out that these are NOT concept words; we call them "linking words" and we use them in speaking and in writing to help "connect" concept words to construct sentences that have meaning. Ask for additional examples.

F. Explain that proper nouns are NOT concept words but rather names of specific people, places, events, or objects.

G. Using two concept words and linking word(s), ask students to construct a few short sentences on the board to illustrate how concept words plus linking words are used by humans to convey meaning. Examples might include: The dog is barking; There are clouds but the sky is blue.

H. Have students construct a few short sentences of their own, identify the concept words, and tell whether each is an object or event - and also identify the linking words.

I. Make a list of 10-12 related and familiar concept words, organizing these from more general, more inclusive concepts to less general, more specific concepts. For example, plant, stem, root, leaves, flowers, sunlight, green, petals, red, water, air - These would be a good set of related concepts. Ask

students to build a concept map for the concepts. (Examples of concept maps enclosed).

J. Ask the students to "read" the concept map. Read "cross linkages" between the concepts if possible. Students may have to add other concepts in order to do this.

K. Ask students to prepare a concept map for something they know most about (baseball, violin, swimming, autos) and share with the class. Ask them to create a short essay or story based on their concept maps. Share these with the class.

L. Choose a section of a textbook and duplicate copies for the students. Choose a passage that conveys a definite message. As a class, ask them to read the passage and identify key concepts - that is, those concepts necessary for understanding of the meaning of the text. List these concepts on the board as they are identified. Discuss which concept is the most important, most inclusive idea in the text. Have them note linking words and concept words that are less important to the story line.

M. Select a short (10-30 sentence) familiar story and ask the students to identify some of the concept words and linking words. Remind them to list first the concepts that are most important in the story and continue with concepts that are less important. Ask them to construct concept maps for the excerpt. One good way to have students practice concept map making is to have them write concept words and linking words on paper rectangles and then arrange these rectangles as they get new insights on the map organization.

N. Share. Ask students to look for cross-links between concepts in one section of the map and concepts in another part of the concept map. Ask them to help choose linking words for the cross-links.

O. Choose new stories and duplicate copies for students. Ask them to circle key concept words and prepare a list of concept words from most important to least important; ask them to draw a concept map for their story.

P. Share the stories, using only the concept maps.

Q. After students have constructed a few maps, scoring procedures (of your choice) can be discussed.

R. Debrief:

1. Review the definitions of concept, object, event, linking words, proper nouns.

2. Explain that some concepts, such as ice skating, volcanic explosion, or high achiever, are labeled by two or more words, even though they comprise simpler, more general concepts.

3. Explain that people learn best when they tie new concepts to concepts they already understand.

4. Point out that hierarchically constructed maps help to subsume more specific concept meanings into larger, more general concepts.

5. Explain that "cross-links" on maps mean there are relationships or "tie-ins" between concepts that might not otherwise be seen as related. This cross-tying or "integrating" of concept meanings favors retention and later use of the concepts, especially in problem solving or in creating new materials like stories, poems, music, or experiments.

6. Discuss alternative criteria for the scoring key, and perhaps construct alternative keys for scoring concept maps.

7. Explain that concept mapping should be included in the presentations of the various "Literature Boxes".

Mapping Guidelines

- Concepts flow from general to specific
- Multiple levels are shown.
- Some branching occurs.
- There is a clear distinction between concept words and linking words.
- No concepts are repeated.
- Logical relations are shown between concepts.
- Appropriate linking words are used.
- Cross-linkages are logical.

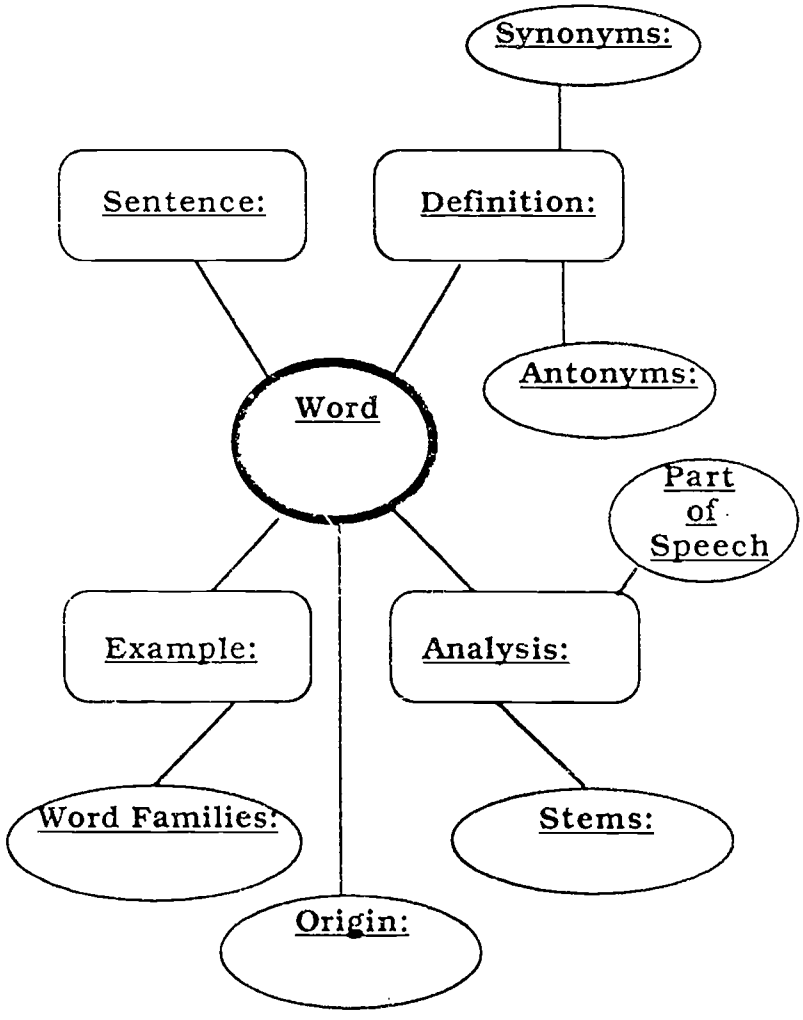
REMEMBER! Maps will vary; they are products of the logic and perspective of individual students.

Vocabulary Web Model

The purpose of the vocabulary web is to enable students to grasp an in-depth understanding of interesting words. Rather than promote superficial vocabulary development, the web approach allows for deep student processing of challenging and interesting words.

The following is an example of a vocabulary web. The teacher should introduce the activity by doing the first one with the whole class. Subsequently, students should work in groups to complete worksheets for other assigned words that are found in the literature selections. Students may add any number of extensions to the main circles if they identify additional information about the word.

Once students become familiar with this activity they should use a streamlined version to accommodate new words that they meet in their independent reading. A vocabulary section should be kept in a separate place in students' notebooks for this purpose. They need only list the word, definition, and sentence where the word was encountered. *The American Heritage Dictionary** (Third Edition) is recommended for this activity.



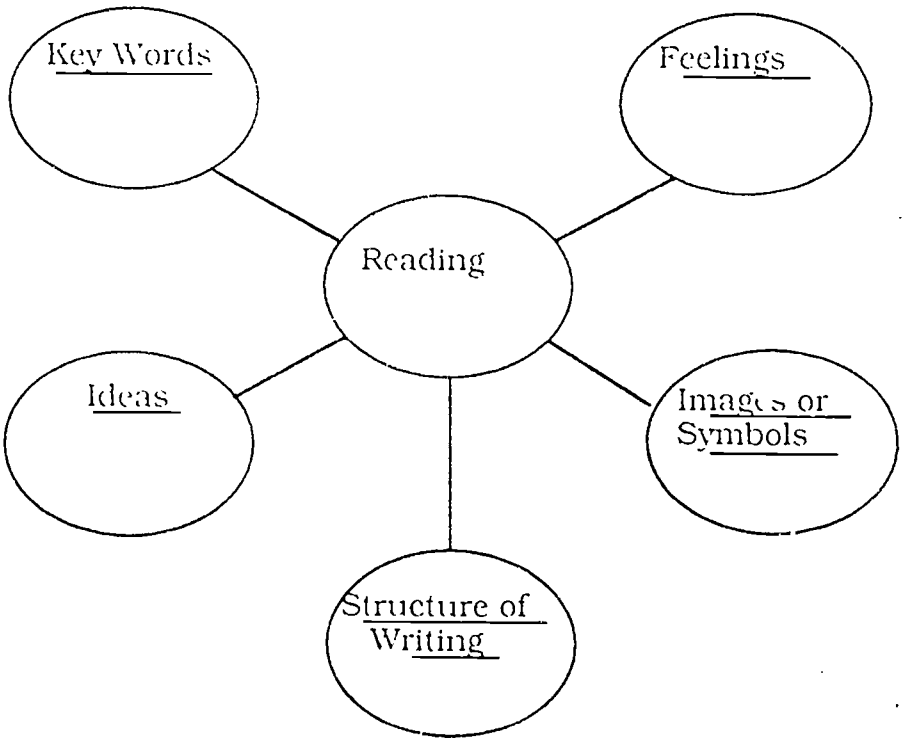
*Source:
American heritage dictionary of the English language. (3rd ed.). (1992). Boston, MA: Houghton-Mifflin.

Literature Web Model

The literature web encourages students to consider five aspects of a selection they are reading: key words, ideas, feelings, structure of writing, and images (or symbols). The web helps students to organize their initial responses and provides them a platform for discussing the piece in small or large groups. Whenever possible, students should be allowed to underline and to make marginal notes as they read and reread. After marking the text, they then organize their notes into the web.

After students have completed their webs individually, they should compare their webs in small groups. This initial discussion will enable them to consider the ideas of others and to understand that individuals interpret literature differently. These small groups may compile a composite web that includes the ideas of all members.

Following the small group work, teachers have several options for using the webs. For instance, they may ask each group to report to the class; they may ask groups to post their composite webs; or they may develop a new web with the class based on the small group work. However, each web serves to prepare students to consider various issues the teacher will raise in whole group discussion.



The Reasoning Model

The reasoning model used throughout the unit focuses on eight elements (Paul, 1992). It is embedded in all lessons of the unit through questions, writing assignments, and research work.

1. Purpose, Goal, or End in View: Whenever we reason, we reason to some end, to achieve some purpose, to satisfy some desire or fulfill some need. One source of problems in reasoning is traceable to "defects" at the level of goal, purpose, or end. If our goal itself is unrealistic, contradictory to other goals we have, confused or muddled in some way, then the reasoning we use to achieve it is problematic. The goal, purpose, or end of our thinking is something our mind must actively create.

2. Question at Issue (or Problem to Be Solved): Whenever we attempt to reason something out, there is at least one question at issue, at least one problem to be solved. One area of concern for the reasoner should therefore be the very formulation of the question to be answered or problem to be solved. If we are not clear about the question we are asking, or how the question related to our basic purpose or goal, then it is unlikely that we will be able to find a reasonable answer to it, or one that will serve our purpose. The question at issue in our thinking is something our mind must actively create.

3. Points of View or Frame of Reference: Whenever we reason, we must reason within some point of view or frame of reference. Any defect in our point of view or frame of reference is a possible source of problems in our reasoning. Our point of view may be too narrow or too parochial, may be based on false or misleading analogies or metaphors, may not be precise enough, may contain contradictions, and so forth. The point of view which shapes and organizes our thinking is something our mind must actively create.

4. The Empirical Dimension of Our Reasoning: Whenever we reason, there is some "stuff," some phenomena about which we are reasoning. Any defect, then, in the experiences, data, evidence, or raw material upon which our reasoning is based is a possible source of problems. We must actively decide which of a myriad of possible experiences, data, evidence, etc. we will use.

5. The Conceptual Dimension of Our Reasoning: All reasoning uses some ideas or concepts and not others. Any defect in the concepts or ideas (including the theories, principles, axioms, or rules) with which we reason, is a possible source of problems. The concepts and ideas which shape and organize our thinking must be actively created by us.

6. Assumptions (The Starting Points of Reasoning): All reasoning must begin somewhere, must take some things for granted. Any defect in the starting points of our reasoning, any problem in what we have taken for granted, is a possible source of problems. Only we can create the assumptions on the basis of which we will reason.

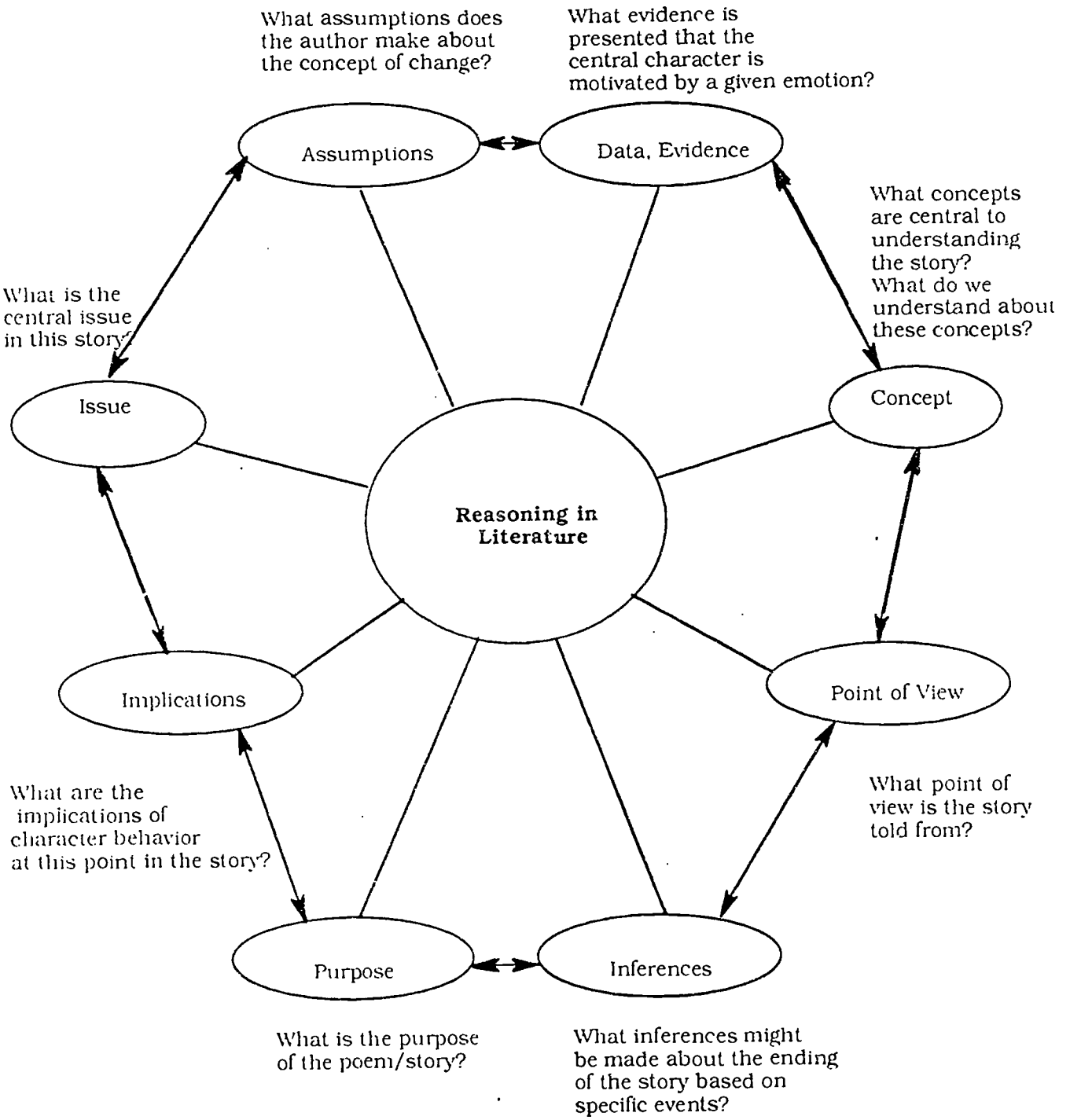
7. Inferences: Reasoning proceeds by steps called inferences. To make an inference is to think as follows: "Because this is so, that also is so (or probably so)". Any defect in the inferences we make while we reason is a possible problem in our reasoning. Information, data, and situations do not determine what we shall deduce from them; we create inferences through the concepts and assumptions which we bring to situations.

8. Implications and Consequences (Where Our Reasoning Takes Us): All reasoning begins somewhere and proceeds somewhere else. No reasoning is static. Reasoning is a sequence of inferences that begin somewhere and take us somewhere else. Thus all reasoning comes to an end, yet could have been taken further. All reasoning has implications or consequences beyond those the reasoner has considered. Any problem with these (implications that are false, undesirable consequences), implies a problem in the reasoning. The implications of our reasoning are an implicit creation of our reasoning.

Source:

Paul, R. (1992). *Critical thinking: What every person needs to survive in a rapidly changing world.* CA: The Foundation for Critical Thinking.

Wheel of Reasoning

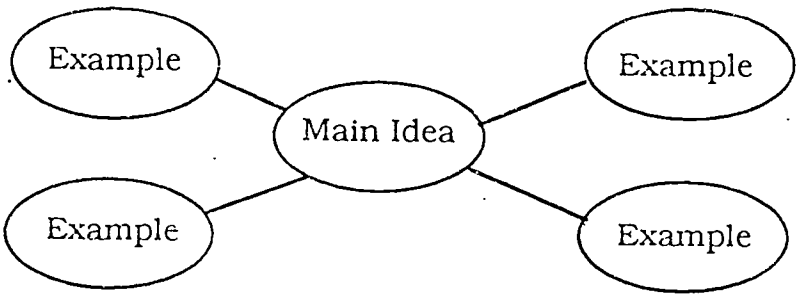


This worksheet should be used to probe different avenues of student reasoning about what they read. Teachers may select a few of the questions or develop the complete Wheel of Reasoning through story-based questions. (Some types of questions will work better with certain pieces of literature.) The purpose of using the Wheel is to enhance reasoning qualities of mind in students as they engage in written and oral communication.

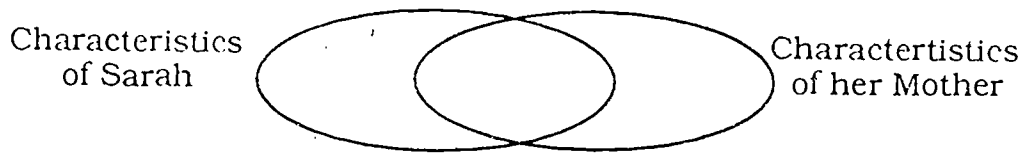
Models for Graphic Organizers

Graphic organizers help students to organize their thinking and to develop strategies for studying and communicating. Various types of organizers provide different patterns for thinking. The patterns used in the units for this project include:

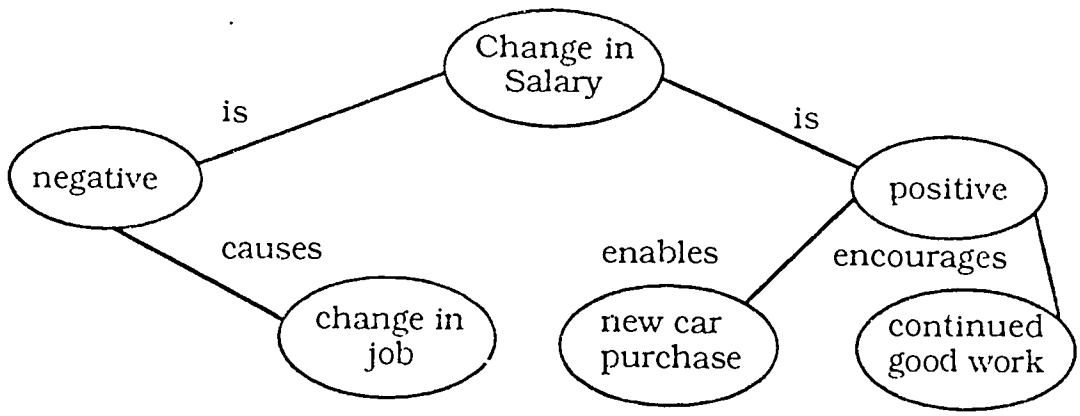
Webs to show relationships



Venn Diagrams for comparison and contrast



Concept maps to define concepts and to show cause/effect links



Source:
Clarke, J. H. (1991). Graphic organizers: Frames for teaching patterns of thinking. In A. L. Costa (Ed.). *Developing minds: A resource book for teaching thinking*, Vol. 1, pages 224-231. Alexandria, VA: Association for Supervision and Curriculum Development.

The Writing Process Model

The writing process shows the stages that writers use to work on a piece. The stages are not separate parts that writers go through from one to five. Rather, writers move back and forth among the stages and use them to construct, clarify, and polish their writing. The writing process model is used throughout the unit to encourage students to engage in actively improving their own writing.

1. Prewriting: List your ideas and begin to organize them. You may want to use a graphic organizer such as a web or a Venn diagram. Graphic organizers help you to "see" what you will write about. As you write, you can add to your diagram or change it.

2. Drafting: Write a rough draft getting your ideas onto paper and not worrying about mechanics such as spelling, grammar, or punctuation. Some writers call this stage "composing." Sometimes the first draft is a messing around stage where your drafting or composing helps you to "hear" what you want to say.

3. Revising: Conferencing is an essential step in the revising stage. Ask people (friends, family, teachers) to listen to your work and to tell you what they like, what they don't understand, and what they'd like to know more about. This is the place to make major changes in your "composition" or draft. Sometimes you may want to go back to the prewriting stage and redo your organizer so that your paper has a new structure. Beware of skipping this step and jumping directly to Step 4.

4. Editing: After you have revised your paper, look for the small changes that will make a big difference. Check your choice of words and identify mechanical errors. After you make the changes and corrections, proofread your work one final time. You may want to ask a friend or an adult for help.

5. Sharing or Publishing: There are numerous ways to share and to publish your work. You can bind it into a book, recopy it in your best handwriting and post it on a bulletin board, read it aloud to your class or family, or make it into a gift for someone special.

Research Model

The research model provides students a way to approach an issue of significance and work it through individually and in small groups. Its organization follows major elements of reasoning.

1. Identify your issue or problem.

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is <u>your</u> position on this issue?

2. Read about your issue and identify points of view or arguments through information sources.

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

3. Form a set of questions that can be answered by a specific set of data.
Ex: 1) What would the results be of _____? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

4. Gather evidence through research techniques such as surveys, interviews, or experiments.

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

5. Manipulate and transform data so that it can be interpreted.

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

6. Draw conclusions and inferences.

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

7. Determine implications and consequences.

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

8. Communicate Results.

Have I used Sections I-VII above to organize a written report?

Have I used Sections I-VII above to organize an oral presentation?

IV. Lesson Plans

This section of the unit contains the 23 lessons that make up the direct teaching-learning modules of the 46 hour unit. Each lesson is comprised of a stated instructional purpose, materials needed to carry it out, specific student activities, questions for discussion, homework and extensions, and a teacher log for notes on implementation. Embedded assessment activities are also included in selected lessons. Student handout material may be found at the back of each lesson or in the Appendix.

Additionally, each lesson has been aligned with the overall unit framework, designated at the top of each lesson overview. A letter explaining the use of the unit to parents is included for distribution at the beginning of unit teaching.

A final assessment form for teachers may be found on the last page.

Caveat for Teachers

Before embarking on the teaching of *The Adventures of Huckleberry Finn*, prospective teachers of this unit should read four essays relating to the censorship issue concerning this novel found in *Conversations: Reading for Writings* (Selzer, 1991) The controversies surrounding the teaching of this novel are clearly addressed in these essays with both sides of the issue artfully detailed. These essays serve as an excellent stimulus for sensitive teaching and powerful discussion.

If the teacher or school system is hesitant to include *The Adventures of Huckleberry Finn* in the unit, another selection may be substituted. However, the authors of the unit feel that the novel, when handled appropriately, provides a rich example of a novel from the Romantic period and unifies the threads of feminism, abolitionism, industrialism, and transcendentalism. In addition, it is a choice that is appropriate for high ability students in terms of the complexity of themes, use of language, and moral decision-making.

Seltzer, J. (1991). *Conversations: Reading for writing*, pp. 571-606. New York: Macmillan.

Dear Parents,

Your child is engaged in a special language arts unit called "Threads of Change in 19th Century American Literature." The unit is designed specifically to meet the needs of high ability students. The goals of the unit are:

- To develop analytical and interpretive skills in literature.
- To develop persuasive writing skills.
- To develop linguistic competency.
- To develop listening/oral communication skills.
- To develop reasoning skills.
- To develop the concept of change.

The unit explores the influence of Romanticism, Transcendentalism, Feminism, Abolitionism, and Industrialism on America during the 1800's as well as today through the study of literature.

In class we shall read and discuss short pieces of literature—poems, short stories, and essays. Everyone will keep a response journal to clarify thinking and to help prepare for written and oral assignments. As we read the literature, we shall respond to it and think critically about it by analyzing ideas, vocabulary, and structure. Specifically, we shall look for insight into the concept of change.

Several activities in the unit will entail work outside of class. These include:

- Self-study grammar packet.
- Small group independent investigation on one of the "-isms."
- Some long term reading assignments:
  Billy Budd, Sailor by Herman Melville and
  The Adventures of Huckleberry Finn by Mark Twain.
- Research on an Issue of Significance in preparation for a written speech and oral presentation.

There will be opportunities for students to work with the teacher and other students on each of these activities as the unit progresses.

The unit will be assessed in several ways. First, a pre-test will assess skill in the four language arts areas of literature, writing, l uistic competency, and oral communications. Secondly, a wri ortfolio will document progress in writing. We shall assess each proje with a self assessment, a peer assessment, and a teacher assessment. Finally, I welcome comments and feedback from parents.

Good curriculum and instructional practice should involve parents as well as teachers. Thus the following ideas are suggested in order to encourage you to become involved with the work of your child:

1. Read the same stories and books your child is reading and discuss with her key ideas from the readings.

2. Hold a family debate on one of the issues of significance discussed in the unit.

3. Play word games such as Scrabble and Boggle with the family to enhance vocabulary and language usage.

4. Encourage your child to write every day in a diary or log.

5. Try to set up a correspondence pattern with someone from another country or another part of the United States in order to enncourage writing on a regular basis.

6. When viewing film or television together, discuss the ideas presented, with your child, and encourage close attention to how arguments are handled in the media.

Thank you in advance for your interest in your child's curriculum. Please do not hesitate to contact me for further information as the unit progresses.

Sincerely,

Overview of Lesson 1

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X			X

Instructional Purpose:

*To introduce the concept of change, using a heuristic model for teaching concepts.

*To introduce Self-Study Grammar Packets.

Materials Used:

1. Examples or selections drawn from the change bibliography in Section VII.
2. Change Model (See reproducible form in Appendix).
4. Grammar Self-Study packets.
5. "A Noiseless Patient Spider" by Walt Whitman (Handout 1A).

Lesson 1

Activities

> ***Note to Teacher:*** Please send home the "Letter to Parents" with each student who is engaged in the unit. Remember to sign and date the letter.

1. Explain to students that the **concept of change** will be the basis of their excursion into the 19th century literature. Use the following as the basis for an introductory discussion on change.

Brainstorm ideas about change and write down all responses.
* *What words come to mind when you think about change? What kinds of things change?*

Categorize the ideas that were written down.
* *How could you categorize these ideas into groups?*
* *What could you call each group? Why?*
* *What are some of the characteristics of change?*

Brainstorm a list of things that do not change.
* *What can you say about these things?*
* *What do you call each group? Why?*
* *Are the following characteristics of change: routines or habits, rules and regulations, table manners, laws, customs of cultures? Why or why not?*

Make generalizations about change.
* *What can you say about change that is usually true? How are our examples alike?*

> ***Note to Teacher:*** Refer back to the categories if necessary to elicit the generalizations. When the students seem satisfied with their set of generalizations, explain that this may not be the only set. Share the following list and explain that it is the core set of generalizations that is used for this unit. Have students compare these to their set. Discuss them.

1) Change is linked to time. (How is change linked to time?)
2) Change may be positive or negative. (Does change always represent progress?)

3) *Change may be perceived as orderly or random. (Can we predict change?)*
4) *Change is everywhere. (Does change apply to all areas of our world?)*
5) *Change may happen naturallly or be caused by people. (What causes change?)*

How are change and its generalizations different from the following?

- *non-living things (e.g., a chair, a pair of scissors)*
- *traditions (e.g., special holidays, celebrations of birth, passage, and death)*
- *church rituals (e.g., celebrations of Christmas or Hanukkah)*
- *universal truths (e.g., all living things die; all triangles have three sides)*

2. Complete the attached **Change Model** (Appendix) in groups of 4-5.

3. Discuss student group work. Complete an individual web based on the group examples in your **Response Journal**.

4. Explain that students will be looking for evidence that supports the generalizations about **change** in the literature selections used in this unit.

5. Explain to students that they are going to take a test to assess their knowledge of **grammar**. This test will let them know their weaknesses and strengths in this area to enable us to emphasize in the unit the areas that need to be strengthened for them.

6. Students take **Grammar Pre-Assessment** - 15 minutes.

> ***Note to Teacher:*** The grammar pre- and post-assessments may be modified for use with any particular literature selection by changing the words in the sentences to correspond with characters and events in the reading.

7. Collect papers; discuss items from the **Grammar Pre-Assessment**.

8. Read the **poem**, "A Noiseless Patient Spider" by Walt Whitman who was a 19th century poet (Handout 1A).

9. Discuss the poem using the following questions.

Questions To Ask

*What qualities does the poet admire in the spider?

*How are the spider and the soul similar?

*What words are particularly effective at conveying meaning in the poem?

*What is the main idea of the poem?

*Create a new title for the poem. How would you argue that it is a good title? Give reasons.

10. Use the following sentences from the poem to introduce forms of words (parts of speech) and function of words (how they are used in a sentence).

A noiseless patient spider,
I mark'd where on a little promontory it stood isolated,

11. Hand out the **Grammar Self-Study packets** and explain how they are to be used. Even though students will work at their own pace outside of class, there will be opportunities for students to ask questions about grammar throughout the unit.

Homework:

1. Write a three-paragraph paper arguing that one of the five generalizations about change is true. Provide examples and reasons for your argument.

2. Begin the Grammar Self-Study packets.

Teacher Log Notes:

A Noiseless Patient Spider (Handout 1A)
by Walt Whitman
(written in 1868)

A noiseless patient spider,
I mark'd where on a little promontory[1] it stood isolated,
Mark'd how to explore the vacant vast surrounding,
It launch'd forth filament, filament, filament, out of itself,
Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,
Till the bridge you will need be form'd, till the ductile[2] anchor hold,
Till the gossamer[3] thread you fling catch somewhere, O my soul.

---

1. **promontory**, high point of land projecting outward, usually into the sea.
2. **ductile**, capable of being drawn out or molded.
3. **gossamer**, fine strands of spider's silk that float in the air or are loosely suspended from something.

Overview of Lesson 2

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X			

Instructional Purpose:

*To introduce unit topic of 19th Century Threads of Change.

*To conduct preassessment in literature and writing.

Materials Used:

1. Excerpt from "Walden" by Henry David Thoreau (Handout 2A).
2. Preassessment for Literature (Handout 2B).
3. Literature Interpretation Scoring Rubric.
4. Preassessment for Writing (Handout 2C).
5. Criteria for Scoring Writing Pre and Postassessments.
6. Vocabulary Webs (See reproducible form in Appendix).
7. Background on Themes of the Romantic Period (Handout 2D).

Lesson 2

Activities

1. Present the following "**Scenario**" to the class (Taped for classroom use if possible).

SCENARIO

"You are a research assistant in history at a distinguished university. Your history department has just received a grant from the Archives of Authentic Historical Assessment (AAHA). The AAHA is interested specifically in the Romantic Period of American history, a time in the nineteenth century in which the American culture struggled for individuality. By mid-century, the nation experienced an outburst of creativity and the U.S. began to flourish. This young nation had achieved self-confidence, prosperity, and greatness as it developed into a settled, mature culture.

Your department has been asked by the AAHA to "revisit" this time period in America's past in order to "recapture the essence" of the nineteenth century. Much has been written concerning the Romantic Period, yet the data remain disconnected and disjointed as presently recorded. Your mission is to inquire into this comprehensive history and weave together the complex puzzle pieces in order to create a clear, integrated picture and to explain its historical significance to our lives today.

In order to begin your inquiry, the AAHA has requested two tasks be completed today. First, obtain a copy of the enclosed document (Walden by H. D. Thoreau). Read the document, respond to the attached questions, and write the essay that is required. (See Handouts 2A, 2B, and 2C)

Second, obtain a copy of "Nineteenth Century Timeline" (Handout 3A: See Next Lesson). In small research groups/teams, you will use the information in order to categorize data on the Romantic period in the history of our nation. Use the following questions to focus your study:

* *What important events occurred over the course of the century?*

* *How might these events have brought about change in American society?*

In addition, your department has identified five major threads of influence in the 19th century that need to be investigated. Your task is to work in a small group to investigate one of these areas and to answer the guiding question, "How is this area a change agent that helped shape U. S. culture as we know it today?" Your group is expected to make a presentation in several weeks to report your findings.

2. Students are to do the **Preassessment activities** for literature and writing. (See Handout 2A, 2B, and 2C.)

3. After collecting the papers, ask the students to share their efforts to help "recapture the essence" of the **nineteenth century paradigm** by discussing what they read and wrote.

4. Introduce a **Vocabulary Web**. See the example ***sojourner***, from the reading *Walden*, that is included with handouts for this lesson (Teacher Example). Blank copies of the Vocabulary Web for students can be found in the Appendix.

> ***Note to Teacher:*** This vocabulary web activity should model in-depth word study for students. It allows for flexibility in the kinds of information recorded. Throughout the unit as you notice words that need study, suggest them for a web analysis. A classroom set of webs may be kept in a notebook or students may keep their own sets of webs.

5. Have students work in groups to complete a **Vocabulary Web** for these words that are taken from *Walden*: ***obtrude, resignation, catechism, fugitive.***

Teacher Log Notes:

Excerpt from *Walden* by Henry Thoreau (Handout 2A)

When I wrote the following pages, or rather the bulk of them, I lived alone in the woods, a mile from any neighbor, in a house which I had built myself on the shore of Walden Pond in Concord, Massachusetts, and earned my living by the labor of my hands only. I lived there two years and two months. At present I am a sojourner in civilized life again.

I should not obtrude my affairs so much on the notice of my readers if very particular inquiries had not been made by my townsmen concerning my mode of life, which some would call impertinent, though they do not appear to me at all impertinent but, considering the circumstances, very natural and pertinent. Some have asked what I got to eat; if I did not feel lonesome; if I was not afraid; and the like. Others have been curious to learn what portion of my income I devoted to charitable purposes; and some, who have large families, how many poor children I maintained. I will therefore ask those of my readers who feel no particular interest in me to pardon me if I undertake to answer some of these questions in this book. In most books, the I, or first person, is omitted; in this it will be retained; that, in respect to egotism, is the main difference. We commonly do not remember that it is, after all, always the first person that is speaking. I should not talk so much about myself if there were anybody else whom I knew as well.

The mass of men lead lives of quiet desperation. What is called resignation is confirmed desperation. From the desperate city you go into the desperate country, and have to console yourself with the bravery of minks and muskrats. A stereotyped but unconscious despair is concealed even under what are called the games and amusements of mankind. There is no play in them, for this comes after work. But it is a characteristic of wisdom not to do desperate things.

When we consider what, to use the word of the catechism, is the chief end of man, and what are the true necessaries and means of life, it appears as if men had deliberately chosen the common mode of living because they preferred it to any other. Yet they honestly think there is no choice left. But alert and healthy natures remember that the sun rose clear. It is never too late to give up our prejudices. No way of thinking or doing, however ancient, can be trusted without proof. What everybody echoes or in silence passes by as true today may turn out to be falsehood tomorrow, mere smoke of opinion, which some had trusted for a cloud that would sprinkle fertilizing rain on their fields. What old people say you cannot do, you try and find that you can. Old deeds for old people, and new deeds for new....

One young man of my acquaintance, who has inherited some acres, told me that he thought he should live as I did, if he had the means. I would not have anyone adopt my mode of living on any account; for, beside that before he has fairly learned it I may have found out another for myself, I desire that there may be as many different persons in the world as possible; but I would have each one be very careful to find out and pursue his own way, and not his father's or his mother's or his neighbor's instead. The youth may build or plant or sail, only let him not be hindered from doing that which he tells me he would like to do. It is by a mathematical point only that we are wise, as the sailor or the fugitive slave keeps the polestar in his eye; but that is sufficient guidance for all our life. We may not arrive at our port within a calculable period, but we would preserve the true course.

Literature Pre-Assessment (Handout 2B)

Name:_____

Read the selection and answer these questions. You have 20 minutes.

1. State the main idea of the reading selection in a sentence or two.

2. Use your own words to describe what the following sentence means: (Paragraph #3) "The mass of men lead lives of quiet desperation."

3. What does this essay tell you about what the author believes about change? How do you know?

4. Create a title for this selection. List two reasons based on the reading for your title.

Literature Interpretation Scoring Rubric

1. State an important idea of the reading in a sentence or two.

1 pt. **limited response**
-inaccurate, vague, or confusing

2 pt. **simplistic statement about the story or simple story line**
-limited elaboration; uses only parts of the main idea; creates title rather than main idea

3 pt. **insight to theme**
-shows understanding of the central meaning of the passage or story

2. Use your own words to describe what the significance of the following sentence is.

1 pt. **limited response**
-vague, incomplete or inaccurate

2 pt. **accurate but literal response**

3 pt. **interpretative response**
-shows good grasp of meaning

3. What does the author say (believe) about change in this story? Support what you say with details from the story.

1 pt. **vague or shallow response**
-disjointed, unclear

2 pt. **a valid, understandable statement or generalization about change is made**
-at least one detail from the story is provided

3 pt. **a valid statement or generalization about change is made and well elaborated**

4. Create a title for this story. List two reasons based upon the reading.

1 pt. **limited response**
-title supplied without reasons; reasons given are merely rewording of title.

2 pt. **appropriate title**
-supported with at least one reason

3 pt. **meaningful title** -supported by two or more reasons

Writing Pre-Assessment (Handout 2C)

Name:_____

Do you think that this excerpt from *Walden* by Henry Thoreau should be required reading for all students in your grade?

Directions: Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph.

Criteria for Scoring Writing Pre- and Post-assessments

Assign the following point values as appropriate:

An opinion is stated

0 -- No opinion stated or only yes/no answer provided
1 -- Simplistic statement or partial sentence
2 -- Well stated opinion

Reasons are given for the opinion

0 -- No reasons provided or illogical statement provided
2 -- Provides one valid reason to support opinion and other tenuous reasons
4 -- Provides 2-3 valid reasons to support opinion with limited or no elaboration
6 -- Provides at least 3 substantive, insightful reasons with elaboration and/or evidence from the story or poem

Conclusion

0 -- No conclusion is stated
1 -- Limited conclusion or sentence fragment provided
2 -- Well stated conclusion

Extra Credit: One additional point should be assigned for each of the following categories in which outstanding examples occur.

- Vocabulary -- rich and varied
- Structure of Writing and Grammar-- appropriate, fluid, organized (Example: Argument builds effectively toward conclusion; sentence structure is effective.)
- Spelling and Usage --correct and appropriate (Examples of usage include capitalization, punctuation, subject-verb agreement, clear use of referents)

Background on Themes of the Romantic Period (Handout 2D)

"The Romantic Period" began in 1830 and continued until after the Civil War. There are several characteristics of this time period which are relevant to your understanding of the many changes which took place during that time.

A. Love of nature. Harmony between people and nature became important. Individuals felt as one with the world around them - and nature was a source of inspiration as exemplified in the works of Thoreau and Emerson. Ambiguity about nature was also evident, however, in the work of Cooper and his concept of the noble savage.

B. Belief in democracy. The "common" man became important. Individualism was important, and it became the center of life. Freedom for the individual rejected restrictions on social conventions and unjust political rule. Self-reliance became a theme as well as a passionate involvement with the idea of liberty, as seen in the essay, "Self-Reliance," by Ralph Waldo Emerson.

C. Belief in the innate goodness of human beings. People believed that "evil" came from society, and that it was society which corrupted individuals. Materialism became important as a way of life. Rebecca Harding Davis' exposure of the ills of industrialism let loose on innocent individuals is one example of this.

D. Belief in the mysterious and spiritual nature of man himself. Emotions and passions became important - more so than reason as seen by the impassioned oratory that preceded and consumed the time of the Civil War.

E. Belief in simplicity and naturalness as exemplified in Huck Finn's adventures on the Mississippi. Living on the river became a symbol for the simplicity in life in comparison to living on the land where the evils of complex societies of men and women were apparent.

F. Moralistic: people were concerned with how humans should live, as portrayed through Hawthorne's allegories including The Scarlet Letter.

G. The Romantic Period became America's first great creative period. This also became known as the "Age of Nationalism" because so many artists were writing in the same general area around Concord, Massachusetts. Hawthorne, Emerson, and Bronson Alcott held regular and frequent conversations.

H. Interest in medieval times resurged. Interest in the unusual, the terrifying, and the supernatural became popular. The Gothic novel, a type of horror tale which is filled with violence and supernatural effects, became popular. Often these novels were set against a background of

"gloomy" medieval Gothic castles. Edgar Allen Poe exemplified this interest in his tales and poems.

Five Major Threads of Influence in 19th Century Thought in America

Romanticism clearly represented the leading movement of the period, with influences coming from Britain as well as America. The importance of transcendentalism, abolitionism, feminism, and industrialism also need to be considered in order to fully appreciate the threads of change that were being woven during this period of history.

Transcendentalism, spanning the period of 1836-60, may be characterized as a philosophic and literary movement that flourished in New England as a reaction against 18th century thought. Tied closely to Romanticism, it represented a romantic, idealistic, mystical, and individualistic belief in the way the world works. It was a manifestation of general humantarianism that was eclectic in nature and had many sources including Plato, Goethe, Wordsworth, Confucius, and Pascal. Its fundamental belief was in the unity of the world and God. Thus each man carries God within and can exemplify unity with God through humanitarian behavior toward others. Such self-reliance and individualism broke with earlier traditions of external authority.

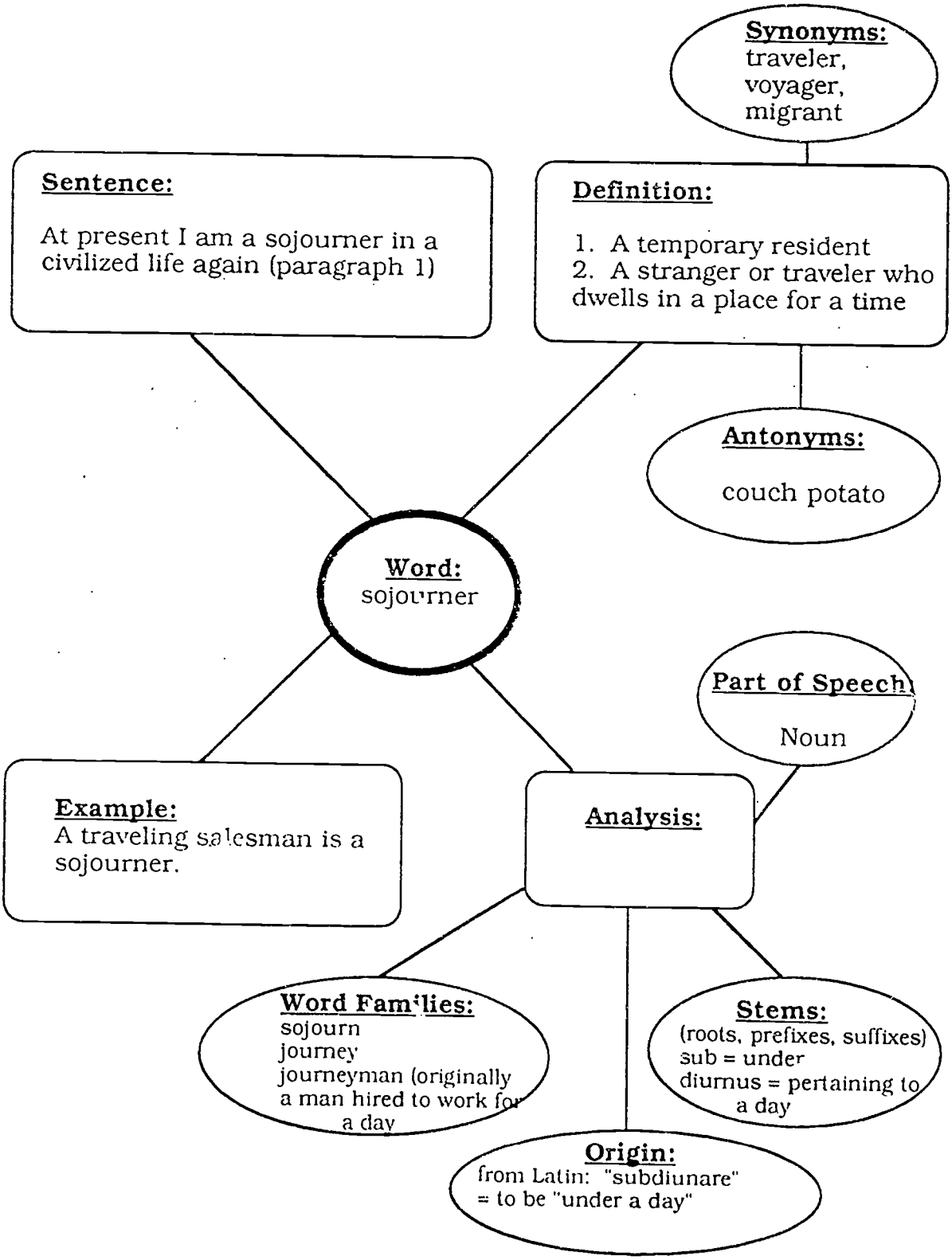
Abolitionism, covering the period of 1831-1862, may be characterized as a movement of individuals interested in doing away with slavery. It was among the principal causes of the Civil War and influenced the Emancipation Proclamation and the Fourteenth Amendment to the Constitution. The movement gathered momentum after John Brown's capturing the Armory at Harpers Ferry. It was also actively fueled by such organizations as the American Anti-Slavery Society and The Liberator, a well-known newspaper of the period.

Feminism was a social-cultural movement here in America that grew steadily during the late 1800s. This reform movement was aimed at the social, educational, and political equality of women with men. After Oberlin College became the first higher education institution to grant degrees to women in 1837, the movement focused on the political issue of women suffrage, energized by a convention led by Elizabeth Stanton and others in 1848.

Industrialism, begun in Europe and spread quickly to America, was a key influence on American thinking. The movement was brought about by the emphasis on manufacturing in business and capitalism as an economic system in the United States. It moved to enslave whole families in its service. Men, women, and children worked in mills, factories, and mines for low wage and long hours. The transgressions committed against workers as a part of this movement led to the formation of the first world-wide labor organization in Chicago in 1905.

Vocabulary Web - Teacher Example

(See model section for full explanation)



Overview of Lesson 3

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
				X	X

Instructional Purpose:

*To introduce "Need to Know" board.

*To engage students in active research on the scenario.

Materials Used:

1. "Need to Know" board (See reproducible form in Appendix).
2. Nineteenth Century Timeline (Handout 3A).

Lesson 3

Activities

1. Ask students in small teams to use the following questions to begin their **AAHA inquiry:**

   * What Do We Know From the Data?
   * What More Do We Need to Know?
   * What Inferences Can We Make?
   * Where Can We Go To Find Out the Needed Information?

2. Complete the **"Need to Know" board** and post around the room.

3. Conduct a large group discussion of the **"Need to Know" boards.**

4. Ask students to work in small groups in order to categorize data on the **19th Century timeline** according to scenario demands. (Handout 3A)

5. Share the information, allowing for dialogue and discussion as each group presents categories.

6. Revisit the **guiding question**: "How is each of these movements a "change agent" which helped shape the U.S. culture as we know it today?" Ask students to share their insights individually in their **Response Journal.**

7. Share responses and discuss as a whole group.

Homework:

1. Read the complete *Walden* by Henry David Thoreau. Comment on what ideas intrigue you and why, in your response journal.

Teacher Log Notes:

Nineteenth Century Timeline (Handout 3A)

1803	Ralph Waldo Emerson born
1804	Nathaniel Hawthorne born
1809	Edgar Allen Poe born Abraham Lincoln born
1812 - 15	War with England
1817	Henry David Thoreau born
1819	James Russell Lowell born Herman Melville born Walt Whitman born
1830	Emily Dickinson born U.S. Population - 12.6 million
1831	First regularly scheduled steam locomotive service John Henry built the first electric motor Edgar Allan Poe, "Poems" New England Anti-Slavery Society founded
1832	Andrew Jackson elected to the Presidency; Horace Mann's journals written
1834	Cyrus McCormick patents reaper
1835	Mark Twain born
1836	Texas declares independence from Mexico Ralph Waldo Emerson, "Nature"
1837	Nathaniel Hawthorne, *Twice-Told Tales* Emerson - "The American Scholar"
1839	First baseball diamond laid out in Cooperstown, N.Y.
1840	Samuel Morse patents telegraph *The Dial*, Transcendentalist magazine, begins publication Brook Farm, utopian community, established
1841	Emerson's "Self-Reliance" and "Essays"
1842	N.Y. Philharmonic Symphony Orchestra established

1845	Smithsonian Institution established in Washington, D.C. Mexican-American War begins First written examinations given in Boston Public Schools
1846	Herman Melville, "Typee"
1847	First adhesive postage stamp used in America Emerson, "Poems"
1848	California Gold Rush begins Mexican-American War ends
1849	Elizabeth Blackwell becomes first woman in U.S. to receive a medical degree H. D. Thoreau, "Week on the Concord and Merrimac Rivers"
1850	Hawthorne, *The Scarlet Letter* First women's rights convention meets in Seneca Falls, N.Y.
1851	*New York Times* first published Herman Melville, *Moby Dick* Isaac Singer patents first continuous-stitch sewing machine
1852	Harriet Beecher Stowe, *Uncle Tom's Cabin* Horse-drawn fire engine invented
1854	Thoreau, *Walden*
1855	Walt Whitman, "Leaves of Grass"
1857	Dred Scott Decision *Atlantic Monthly* published
1858	First transatlantic telegraph cable laid
1859	First oil well in U.S. drilled in Titusville, PA Margaret Fuller, "Life Without and Life Within"
1860	Abraham Lincoln elected President Pony Express established
1861	Civil War begins Federal Income Tax instituted "Battle Hymn of the Republic" written
1863	Lincoln issues Emancipation Proclamation Louisa M. Alcott, "Hospital Sketches" Lincoln, "Gettysburg Address"

1864	Thoreau, "The Maine Woods"
1865	Civil War ends Lincoln assassinated Ku Klux Klan is organized at Nashville, Tenn.
1868	Alcott, *Little Women*
1869	Transcontinental railroad completed
1876	Telephone invented by Alexander Graham Bell Mark Twain, *The Adventures of Tom Sawyer*
1878	Thomas Edison invents electric bulb
1880	Supreme Court rules that exclusion of Negroes from jury duty is unconstitutional
1882	Twain, *The Prince and the Pauper*
1884	Twain, *The Adventures of Huckleberry Finn*
1890	Emily Dickinson, "Poems"

Overview of Lesson 4

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X				X	X

Instructional Purpose:

*To review the characteristics of Romanticism and discuss the various categories from the Timeline.

*To understand how the "Threads of Change" influenced the literary works of Henry David Thoreau and Ralph Waldo Emerson.

*To introduce literature boxes and related assignment.

Materials Used:

1. Biographical Sketch of Henry David Thoreau (Handout 4A).
2. Biographical Sketch of Ralph Waldo Emerson (Handout 4B).
3. Literature Box Data (Handout 4C).
4. Guidelines for Literature Boxes (Handout 4D).
5. Research Model (See reproducible form in Appendix).

Lesson 4

Activities

1. Write on the board **"What was life like before the telephone?"** Students can brainstorm ideas. They should be encouraged through discussion to trace changes and their connections throughout history. They should consider how communication changes people's lives, society, and cultures.

* *How have these changes affected people's work? their leisure? the sense of time and place? relationships?*

* *How have these "change agents" affected the American culture as we know it today?*

2. As Henry David Thoreau and Ralph Waldo Emerson lived and wrote in Concord, Massachusetts in the 1800's, an irreversible process of change and exchange began - producing the foundation for a new world: the world we live in today. The unit we are studying, **"Threads of Change,"** examines the encounter through the primary agent of change, which was Romanticism. However, each of the following forces of social change also affected this period in our history. These forces were: Feminism, Abolitionism, Transcendentalism, and Industrialism.

From these five threads grew a series of events that re-ordered the thinking of the new nation. The consequences of this nineteenth century exchange continue to influence our lives and events today. We will examine how connections within cultures are most often revealed through change. Throughout our study of **"Threads of Change"** we will examine how events and processes of change make the past understandable, help explain the present, and help us plan more wisely for the future. This unit is about cultural themes and how America changed as a result of their dominance.

3. Explain that the categories from the **Timeline** are characteristic of the Romantic Period in our American Culture. These categories have been developed into five "Literature Boxes" which contain data about a particular "Change Agent" which affected 19th century American society.

4 In the examination of the **Literature Box on Romanticism**, students will explore the literature and biographies of Thoreau and Emerson. Divide the class into Groups A and B. Ask each group to write in their Response Journals on the meaning of the following quotes:

Group A: "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured, or far away." (Henry David Thoreau)

Group B: "In the woods, too, a man casts off his years, as the snake his slough, and at what period soever of life is always a child. In the woods is perpetual youth." (Ralph Waldo Emerson)

5. Share the reactions and ask the following **questions**:

   * *What inferences can you draw about the philosophy of these two writers from the quotations?*

   * *How do they illustrate the tenets of Romanticism?*

6. Ask Group A to read the **biographical sketch** of Henry David Thoreau; Group B is to read the biographical sketch of Ralph Waldo Emerson (Handouts 4A and 4B).

7. Each group will share the data with each other concerning these two giants in nineteenth century **American Literature**.

8. Discuss Thoreau's and Emerson's influence on eminent people in various fields.

Example: The people listed below expressed a debt to Thoreau's concept of civil disobedience:

- Leo Tolstoy: in his opposition to Czarist Russia
- Gandhi: in his resistance to British rule in India
- Martin Luther King, Jr: in his struggle for civil rights of black America

Emerson's influence through his concepts of "Self-Reliance" and "Nature" is current when we consider environmental issues in contemporary society.

9. Pass out **Handout 4C** to students. To embark on a group investigation, have students choose one of the four "Literature Boxes" #2 - #5 to study. Each box contains data concerning each of the "Threads of Change" which helped shape the U.S. culture as we know it today:

#2 Feminism
#3 Industrialism
#4 Transcendentalism
#5 Abolitionism

Have them review **Handout 4D** as they begin to explore the boxes. (Allow group time of 30 minutes for this activity.) Share results of initial exploration activity. Who will do what? How will the central question be systematically explored? Hand out the Research Model (see Appendix).

10. To check on the progress of the **Grammar Self-Study packets**, ask students to discuss the form and function of the underlined words in this sentence from *Walden:*

I went to the woods because I wished to live deliberately, to confront only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.

Homework:

1. Continue research on the literature box.

> ***Note to teacher:*** A good source for artifacts from this period is The National Center for History in the Schools Project at the University of California in Los Angeles. The address is 231 Moore Hall, 405 Hillgard Avenue, Los Angeles, California 90024-1521. The phone number is 310-825-8388.

Teacher Log Notes:

Biography of Henry David Thoreau (Handout 4A)

Henry David Thoreau was born of ordinary parents in Concord, Massachusetts in 1817. He attended Concord Academy as an undistinguished student. However, he graduated from Harvard College at the age of 16. He was educated for four professions: law, the clergy, business, and teaching. He wasn't really interested in any of these professions, but he did teach.

Thoreau was physically small and was extremely independent and pugnacious. He tried the teaching profession, and he discovered he was expected to teach by beating the ABC's into students with a rod. He was so upset by this teaching behavior expected of him that he refused to administer corporal punishment and was promptly dismissed.

Thoreau helped his father in his pencil factory. He realized that the people in Concord were disappointed in how he had turned out. After all, he was a Harvard man. They viewed him as a "loafer." While Thoreau began writing his journal in 1837 the townspeople were unaware he was writing. He thought of his neighbors as being occupied with materialism, business, social life, and other "time-wasting" pursuits.

In 1838, Thoreau tried teaching again this time with his brother John. They established a "progressive school." They simply abandoned the rod. Students were allowed to make their own observations and form their own opinions - not merely "parrot" what they read or heard. Class was often held outdoors. The school didn't last very long because of its controversial techniques.

In 1839 Thoreau and his brother, John went on a boat trip. Thoreau was so affected by this trip that ten years later he completed and published his first book, *A Week on the Concord and Merrimack Rivers*.

In 1841 Thoreau moved into Emerson's household as the family's handyman and gardener. These two literary giants became great friends. While in Emerson's home, Thoreau made use of the family library and wrote for "The Dial," a journal edited by Emerson.

Often Emerson and Thoreau were at odds philosophically and aesthetically. But Thoreau stood true to his beliefs until he died at age 44 from tuberculosis. He was asked if he had "made his peace with God" and Thoreau answered, "I have never quarreled with Him."

Thoreau was deeply affected by the societal problem of slavery. In fact, he helped runaway slaves escape to Canada. He included his thoughts and feelings concerning slavery in his journal. He spoke in defense of John Brown, by praising the morality of Brown's violent resistance to slavery.

Thoreau often spoke his mind in protest against problems in society. At one point, he was put into jail for refusing to pay his poll tax, which was used

to support the Mexican-American war. Emerson visited him and asked, "Henry, why are you here?"

Thoreau answered, "Waldo, why are you NOT in here?"

Thoreau's display of "civil disobedience" was one way he openly clashed with society.

In 1845, at age 28, Thoreau moved to Walden Pond for two years. He lived on 27 cents a week in a hut which he built for $28. At Walden Pond he reduced his needs to the barest essentials of life and established an intimate, spiritual relationship with nature. He stood apart from his fellow humans in order to better observe them. However, he criticized middle class society; his "self reliance" would not permit compromise.

At Walden Pond, Thoreau attempted to reduce his existence to an experiment:

1. He resisted the effects of the Industrial Revolution, especially working conditions, the mind-dulling repetition of factory work, and the materialistic view of life.

2. The Walden experiment allowed him to "turn back the clock" to the simpler, agrarian way of life that was quickly disappearing from the New England lifestyle.

3. Thoreau reduced his expenditures and thus reduced the time necessary to support himself; thus he could devote more time to the perfection of his art.

4. Thoreau was able to write most of *A Week on the Concord and Merrimack Rivers*.

5. He was able to live closely on a daily basis with nature.

It took seven years for Thoreau to complete Walden. Through this work, he hoped to become a major spokesman for the Transcendentalist movement. His aim as a Trancendentalist was to seek, find, and live the perfect life. "Civil Disobedience," written in 1849, dealt with the subject of slavery in the American culture. He wrote that citizens have a duty to break laws that promote injustice to man.

By the 1890's serious scholars took a close look at Thoreau's writings. They discovered his principles:

1. God as Nature
2. Contemplation of Nature
3. Search for Meaning
4. Know Thyself

5. Time and Personal Growth
6. Least Government is Best
7. Determine Truth for Yourself
8. Be Yourself

In Thoreau's life there were examples of conflict between liberty and authority but he remained true to his beliefs.

1. He refused to use a cowhide switch on students when he was a teacher.

2. He refused to pay his poll tax; consequently he was in jail for a short time.

3. He aided runaway slaves.

Thoreau became known as "eccentric," but he was not a hermit. He stayed at Walden Pond in order to show that man need not be subservient to material needs. He "simplified" his life in order to be able to save time for walking in the woods, observing and studying nature, and thinking powerful thoughts and writing about them. He became known as a strong-minded, restless individual - a man of dry wit, frank opinions, and of unquestioned integrity. He was in love with life, but more with the natural world of fields and nearby ponds than with the bustle of Concord village life. He was an intensely happy man who practiced what he preached. He was not interested in followers or disciples, or even people who disagreed with him. He simply had a message to give to the world.

Biography of Ralph Waldo Emerson (Handout 4B)

In the 1830s, a group of writers and thinkers gathered in the small town of Concord, Massachusetts, to share their thoughts, ideas, and writings. These people and their ideas had a profound effect on the intellectual life of the young American Nation. One of the pivotal figures of this intellectual group was Emerson.

On May 25, 1803, Emerson was born in Boston to the son of a Unitarian minister who died when the young boy was eight years old. Emerson attended Boston Latin school and worked at odd jobs in order to earn his way through Harvard College. In 1821, he graduated and taught school for a few years before he returned to Harvard Divinity School to study for the ministry. The young scholar did not graduate from the Divinity School; however, he received a license to preach in 1826.

Emerson traveled throughout Europe in 1832 in order to see other countries as well as to talk with other writers. He also felt he needed a chance to think and struggle with his own "inner soul." While he was abroad, he discovered German Transcendentalism which he made distinctively American by combining his ideas of self-reliance and free thinking with Romantic idealism.

In 1833, Emerson returned to America and settled in Concord, Massachusetts. He married Lydia Jackson, a Concord resident. Emerson dabbled in inventions and made several contributions, in this area. In 1843 he published "Nature," his first book. In this, as in all his writings, he included themes such as self-reliance, individualism, the subjectivity of good and evil, the doctrine of "compensation", self-knowledge as the purpose of life, and the importance of living in the present.

Ralph Waldo Emerson gave public lectures as he traveled throughout the United States in a time when travel was quite difficult. He often felt a great desire for solitude after his public appearances. This is what Concord provided, woods to walk in, a river and several ponds to stare into, and peace and quiet in which to think and read. In "Nature," Emerson had discovered a refuge from the society which had caused him great concern throughout his lifetime. Emerson died on April 27, 1882.

Literature Box Data/Artifacts (Handout 4C)

All boxes include short biographies of Louisa May Alcott, Herman Melville, Edgar Allen Poe, Mark Twain, Walt Whitman, Nathaniel Hawthorne, Rebecca Harding Davis, Emily Dickinson, Ralph Waldo Emerson, and Henry David Thoreau

Suggested data/artifacts for each of the individual Literature Boxes include:

Box #1

Romanticism

A list of environmental quotations from the writings of Henry David Thoreau

A Yearning Toward Wildness by T. Homan

Excerpts from the following:

Self-Reliance: The wisdom of Ralph Waldo Emerson by R. Whelan

Walden by H. D. Thoreau

Civil Disobedience by H. D. Thoreau

Where I Lived and What I Lived For by H. D. Thoreau

A Week On the Concord and Merimack Rivers by H. D. Thoreau

Biographies, Letters, Newspaper Articles from the period, and Diaries

The Civil War Video Series by Ken Burns

"Earth's Holocaust" by Hawthorne

Emerson's poetry

Paintings by Thomas Cole

Wordsworth's poetry

Romantic music by Chopin, Schubert, and late Beethoven, Tsaikovsky, Schumann, and Stravinsky

Box #2
Feminism

"The Seneca Fall Declaration" by Elizabeth Cady Stanton

Characteristics of Feminism

Art Prints by Mary Cassatt

Sojourner Truth's Speech found in *The American Reader* edited by Diane Ravitch

Susan B. Anthony: Pioneer Suffragist

"This Is My Letter To the World" found in *Selected Poems, Emily Dickinson* by S. Applebaum

"Declaration of Sentiments" by Elizabeth Cady Stanton

"A Pair of Silk Stockings" by Kate Chopin

Biographies, Letters, Newspaper Articles, Diaries from the period

"Plans for Improving Female Education" by Emma Willard

Woman in the 19th Century by Margaret Fuller

Massachusetts legislature address by the Grimke sisters (1830)

"Sweethearts and Wives" by T. S. Arthur

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Box #3:
Industrialism

Photographs of the Industrial Revolution (taken from various history texts)

"Child Labor: Working Conditions"

"The Factory Girls of Lowell"

"United States Geography: Industrial America"

"A Woman's Place Is In the Factory"

"Big Business and Industry"

Characteristics of Industrialism

Packets of information on the Industrial Revolution

Biographies, Letters, Newspaper Articles from the period, & Diaries

20th Century: Dos Passos's *USA*

Sturbridge Village in Massachusetts

"Paradise for Bachelors" by Herman Melville

Autobiography of Lucy Larkham (1840s)

Photographs by Louis Hines

Art depicting the Industrial Revolution

Box #4

Transcendentalism

The Dial (a collection of writings by Emerson, Thoreau, Bronson, Alcott)

Characteristics of Transcendentalism

Unitarianism data

Data on Brook Farm and Communitarian Experiments

"Brahma" by R. W. Emerson

Concord, Massachusetts (history, prominent citizens, key activities, etc.)

Biographies, Letters, Newspaper Articles from the period, and Diaries

Works by Margaret Fuller

"Transcendental Wild Oats" by Louisa May Alcott

"Brook Farm" by Hawthorne

Works by Orestes Brownson

Works by Bronson Alcott

Box #5

Abolitionism

Harriet Tubman: The Moses of Her People by Langston Hughes

"The Underground Railroad" - by American History Illustrated

Excerpts from history books

Sojourner Truth's Speech found in *The American Reader* edited by Diane Ravitch

My Folks Don't Want Me to Talk About Slavery edited by Belinda Hurmence

Abolitionist Poetry

William Lloyd Garrison speeches

Uncle Tom's Cabin by Harriet Beecher Stowe

"On the Slave Trade" by Benjamin Franklin

Also see the writings of Lowell, Whittier, Horace Mann, and Frederick Douglass

Liberator by William Lloyd Garrison

"Appeal to Blacks" by David Walker

Works by Nat Turner

Works by Sarah and Angela Grimke

Works by John Brown and Marcus Garvey

Guidelines for Literature Boxes (Handout 4D)

1. Read and study the information/artifacts in each box.

2. Research the topic indepth using a variety of resources. Consult resources beyond the box. These might include library resources and experts in history or literature.

3. Prepare a group presentation to share your findings. You may create symbols to represent significant events during the period of the individual "Thread of Change"; summarize the research; create artwork to tell the stories of the changes throughout this historical period; create maps, charts, and other illustrations of the various "threads" represented. Incorporate the information/artifacts in the Literature Box in your presentation as appropriate.

4. Help your audience examine how events and processes of change make the past understandable, explain the present, and help us plan more wisely for the future. Recall the guiding question: How is this area a change agent that helped shape U. S. culture as we know it today?

5. Use the Research Model to structure your overall project. Use the "Need to Know" board in Lesson 3 to aid in guiding the research process.

6. You will make an oral presentation about your research in Lesson 20. The written product is due in Lesson 22.

> ***Note to teacher:*** You will need to work with your librarian to gather the necessary materials for each box. Be as creative as possible in displaying the boxes for students. The authors encourage you to add to the list of artifacts suggested for each box as well.

Overview of Lesson 5

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X				

Instructional Purpose:

*To research the contents of the Literature Boxes.

*To prepare an oral presentation of findings.

Materials Used:

1. Literature Box Data (Handout 4C).

Lesson 5

Activities

1. Students will continue working on their independent investigations of **Literature Boxes**. Students may need to use the library or telephone to obtain additional information. The teacher will conference with groups as they work.

2. Read the short biographies of 19th century authors in the **Literature Boxes**.

   a) Determine the relationships between these people professionally, personally, and geographically.

   b) Organize information using a graphic organizer.

3. In **Response Journals**, have students write one page on the following questions:

   * *Discuss the importance of contact with a literary community to these writers? What influences do you think they had on each other?*

   Use examples from the authors' biographies and writings as evidence for your point of view.

4. Discuss these questions as a class.

Homework:

1. Have students start reading *Billy Budd, Sailor* by Herman Melville. It is due by Lesson 10. While reading, students should:

   a) note five new vocabulary words in the text and complete a Vocabulary Web (Appendix) for each, and

   b) make marginal notes about questions they have on ideas presented.

Teacher Log Notes:

Overview of Lesson 6

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X				

Instructional Purpose:

*To introduce persuasive writing.

*To engage in peer assessment of writing.

Materials Used:

1. Hamburger Model (Handout 6A).
2. Teacher Resource Material on Essay Writing (see section II).

Lesson 6

Activities

1. Choose one of the following **quotations** by Thoreau as the topic for a persuasive essay, taking his position in the quote or the opposite point of view. Spend the next 30 minutes developing your point of view.

> •*"Rather than love, than money, than fame, give me truth."*
>
> •*"Our life is frittered away by detail. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand: instead of a million count half a dozen, and keep your accounts on your thumbnail."*
>
> •*"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer."*
>
> •*"Under a government which imprisons any unjustly, the true place for a just man is also a prison.*
>
> •*"I went to the woods because I wished to live deliberately, to front only the essential facts of my life, and see if I could not learn what it had to teach, and not, when I come to die, discover that I had not lived."*
>
> •*"The law will never make men free; it is men who have go to make the law free."*
>
> •*"Do not trouble yourself much to get new things, whether clothes or friends. Turn the old; return to them. Things do not change; we change. Sell your clothes and keep your thoughts."*

2. Share the **Hamburger Model** of persuasive writing with the students (Handout 6A). Discuss each element by building a group essay on a chart or blackboard. Ask students to identify the point of view, reasons, and conclusion parts of the model.

3. Pass out **newspaper editorials** and get students in groups of two to analyze the "hamburger" within each.

4. Have students critique each other's essays, using the assessment protocol developed for **persuasive writing** (see Assessment section).

5. Discuss issues arising from use of the protocol. Have a few students read their draft essays aloud and ask other students to provide additional reasons for the position taken.

6. Discuss how all of the quotations reflect some aspect of Thoreau's philosophy.

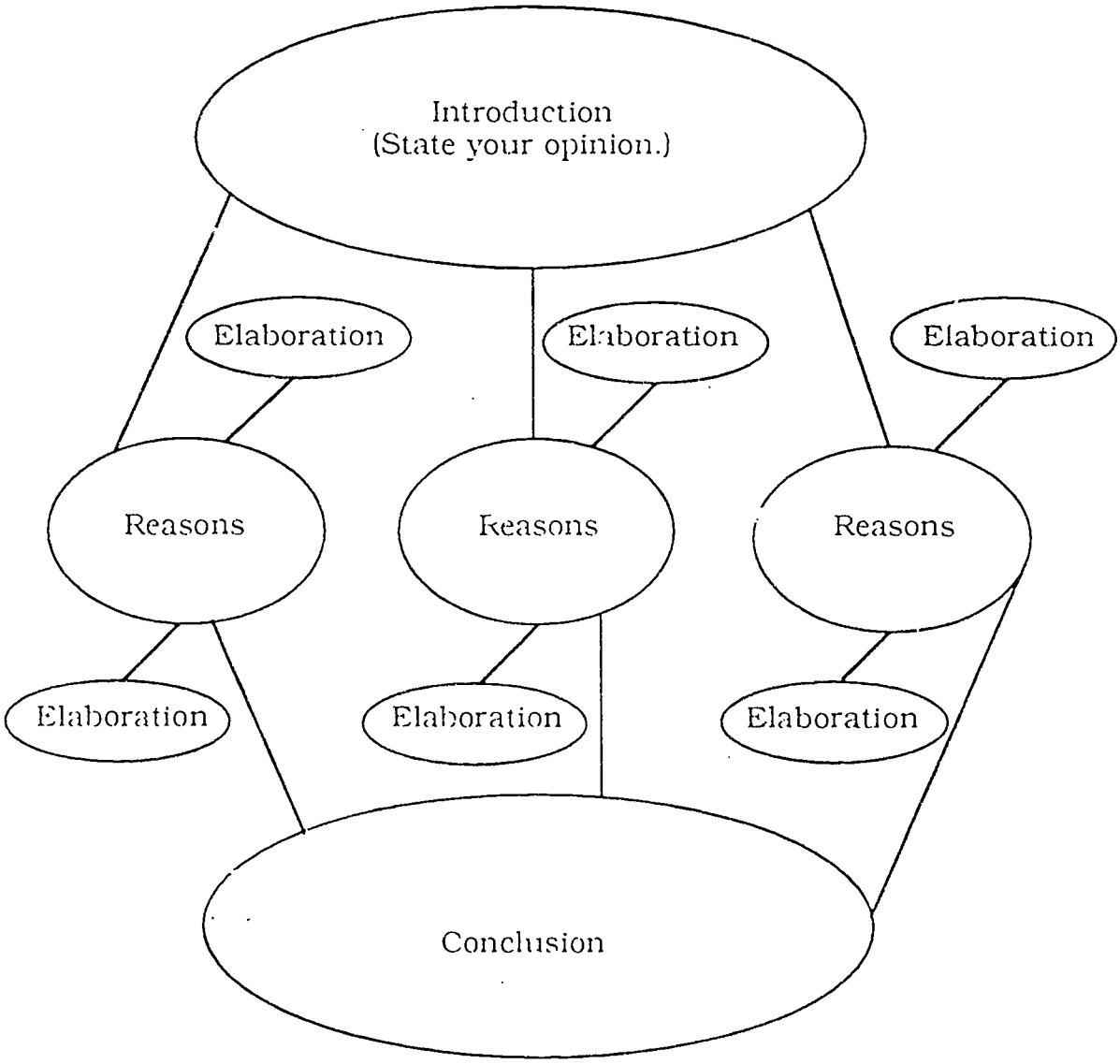
8. Check on **grammar self-study** and outside reading.

Homework:

1. Revise persuasive essays based on critique and feedback.

Teacher Log Notes:

Hamburger Model for Persuasive Writing
(Handout 6A)



Overview of Lesson 7

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X	X		

Instructional Purpose:

*To analyze and interpret literature.

*To develop concept maps on essays by Emerson and Thoreau.

Materials Used:

1. "Self-Reliance" by Emerson (Handout 7A).
2. "Civil Disobedience" by Thoreau (Handout 7B).
3. Discussion questions (Handouts 7C and 7D).
3. *The Hundredth Monkey* by Ken Keyes.
4. Teacher Resources Material on Concept Mapping (See Section III).
5. Vocabulary Web (See reproducible form in Appendix).

Lesson 7

Activities

1. Divide the class into two groups and assign each group an essay. Remove the "titles" from the essays. Give each group a discussion question handout (Handouts 7C or 7D). Ask students to **analyze the essays** and to develop "Concept Maps" in order to show how these two essays reveal the philosophy of the authors:

Group #1: excerpt from "Self-Reliance" by Emerson (Handout 7A).

Group #2: excerpt from "Civil Disobedience" by Thoreau (Handout 7B).

2. Ask each group to share their analysis and **concept maps** with the class. Ask the students to cite similarities and differences between the two pieces of writing.

3. Through discussion, revisit these **guiding questions**:

"How have these writings helped shape American culture as we know it today?"

"Where do we see the evidence?"

4. Ask each group to create a title for the selection they read and to provide a rationale from the writing to justify it.

5. Have students do a **Vocabulary Web** (Appendix) for the following words: from the Thoreau essay: ***expediency, posterity***; (from the Emerson essay) ***philanthropist, capitulate, nonconformist, ephemeral.***

6. Read pages 12-18 of *The Hundredth Monkey* by Ken Keyes aloud to the class.

7. Ask students to respond in their **Response Journals** to the message of the experiment and how it applies to the philosophy of Emerson and Thoreau. Then discuss their ideas.

Homework:

1. Ask students to list arguments for each side of the issue of "Civil Disobedience" and how one person can make a difference. They should develop a persuasive essay in support of or in opposition to Thoreau's acts. They should give evidence in order to support individual positions.

2. Continue reading *Billy Budd, Sailor.*

Extensions:

1. **Note to the Teacher:** Do a CD-ROM search in your school or public library to find some articles about the recent threat of commerical development (a shopping mall!) to Walden Pond. Assign students to read the articles, take a point of view on the issue, and write a one-page letter to the editor of the Concord, Massachusetts newspaper arguing that point of view.

Teacher Log Notes:

Emerson (Handout 7A)

Whoso would be a man, must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage of the world. I remember an answer which when quite young I was prompted to make to a valued adviser who was wont to importune me with the dear old doctrines of the church. On my saying, "What have I to do with the sacredness of traditions, if I live wholly from within?" my friend suggested -- "But these impulses may be from below, not from above." I replied, "They do not seem to me to be such; but if I am the Devil's child, I will live then from the Devil." No law can be sacred to me but that of my nature. Good and bad are but names very readily transferable to that or this: the only right is what is after my constitution; the only wrong what is against it. A man is to carry himself in the presence of all opposition as if every thing were titular and ephemeral but he. I am ashamed to think how easily we capitulate to badges and names, to large societies and dead institutions. Every decent and well-spoken individual affects and sways me more than is right. I ought to go upright and vital and speak the rude truth in all ways. If malice and vanity wear the coat of philanthropy, shall that pass? If an angry bigot assumes this bountiful cause of Abolition, and comes to me with his last news from Barbados, why should I not say to him, "Go love thy infant: love thy wood chopper; be good-natured and modest; have that grace; and never varnish your hard, uncharitable ambition with this incredible tenderness for black folk a thousand miles off. Thy love afar is spite at home." Rough and graceless would be such greeting, but truth is handsomer than the affection of love. Your goodness must have some edge to it -- else it is none. The doctrine of hatred must be preached, as the counteraction of the doctrine of love, when that pules and whines. I shun father and mother and wife and brother when my genius calls me. I would write on the lintels of the doorpost, "Whim". I hope it is somewhat better than whim at last, but we cannot spend the day in explanation. Expect me not to show cause why I seek or why I exclude company. Then again, do not tell me, as a good man did today, of my obligation to put all poor men in good situations. Are they my poor? I tell thee, thou foolish philanthropist, that I grudge the dollar, the dime, the cent I give to such men as do not belong to me and to whom I do not belong. There is a class of persons to whom by all spiritual affinity I am bought and sold; for them I will go to prison if need be; but your miscellaneous popular charities; the education at college of fools; the building of meetinghouses to the vain end to which many now stand; alms to sots, and the thousandfold Relief Societies -- though I confess with shame I sometimes succumb and give the dollar, it is a wicked dollar, which by and by I shall have the manhood to withhold.

Thoreau (Handout 7B)

I heartily accept the motto -"That government is best which governs least"; and I should like to see if 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 at 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.

This American government - what is it but a tradition, though a recent one, endeavoring to transmit itself unimpaired to posterity, but each instant losing some of its integrity? It has not the vitality and force of a single living man: for a single man can bend it to his will. It is a sort of wooden gun to the people themselves. But it is not the less necessary for this: for the people must have some complicated machinery or other, and hear its din, to satisfy that idea of government which they have. Governments show thus how successfully men can be imposed on, even impose on themselves, for their own advantage. It is excellent, we must all allow. Yet this government never of itself furthered any enterprise, but by the alacrity with which it got out of its way. It does not keep the country free. It does not settle the West. It does not educate. The character inherent in the American people has done all that has been accomplished; and it would have done somewhat more, if the government had not sometimes got in its way. For government is an expedient by which men would fain succeed in letting one another alone; and, as has been said, when it is most expedient, the governed are most let alone by it. Trade and commerce, if they were not made of India rubber, would never manage to bounce over the obstacles which legislators are continually putting in their way; and, if one were to judge these men wholly by the effects of their actions and not partly by their intentions, they would deserve to be classed and punished with those mischievous persons who put obstructions on the railroads.

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 decree, 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...

It is not a man's duty, as a matter of course, to devote himself to the eradication of any, even the most enormous wrong; he may still properly have other concerns to engage him; but it is his duty, at least, to wash his hands of it, and, if he gives it no thought longer, not to give it practically his support. If I devote myself to other pursuits and contemplations, I must first see, at least, that I do not pursue them sitting upon another man's shoulders. I must get off him first, that he may pursue his contemplations too. See what gross inconsistency is tolerated. I have heard some of my townsmen say, "I should like to have them order me out to help put down an insurrection of the slaves, or to march to Mexico - see if I would go"; and yet these very men have each, directly by their allegiance, and so indirectly, at least, by their money, furnished a substitute. The soldier is applauded who refuses to serve in an unjust war by those who do not refuse to sustain the unjust government which makes the war; is applauded by those whose own act and authority he disregards and sets at naught, as if the state were penitent to that degree that it hired one to scourge it while it sinned, but not to that degree that it left off sinning for a moment. Thus, under the name of Order and Civil Government, we are all made at last to pay homage to and support our own meanness. After the first blush of sin comes its indifference; and from immortal it becomes, as it were, unmoral, and not quite unnecessary to that life which we have made...

If the injustice is part of the necessary friction of the machine of government, let it go, let it go, perchance it will wear smooth - certainly the machine will wear out. If the injustice has a spring, or a pulley, or a rope, or a crank, exclusively for itself, then perhaps you may consider whether the remedy will not be worse than the evil; but if it is of such a nature that it requires you to be the agent of injustice to another, then, I say, break the law. Let your life be a counter friction to stop the machine. What I have to do is to see, at any rate, that I do not lend myself to the wrong which I condemn.

As for adopting the ways which the state has provided for remedying the evil, I know not of such ways. They take too much time, and a man's life will be gone. I have other affairs to attend to. I came into this world, not chiefly to make this a good place to live in, but to live in it, be it good or bad. A man has not everything to do, but something; and because he cannot do everything, it is

not necessary that he should do something wrong. It is not my business to be petitioning the Governor or the Legislature any more than it is theirs to petition me; and if they should not hear my petition, what should I do then? But in this case the state has provided no way; its very Constitution is the evil. This may seem to be harsh and stubborn and unconciliatory; but it is to treat with the utmost kindness and consideration the only spirit that can appreciate or deserves it. So is all change for the better, like birth and death, which convulse the body.

Discussion Questions for "Self Reliance" by R. W. Emerson
(Handout 7C)

1. What are some of the important ideas in this essay?

2. What does Emerson mean by "I am ashamed to think how easily we capitulate to badges and names, to large societies and dead institutions."?

3. In what ways is Emerson a non-conformist? Cite evidence from his essay.

4. Do you agree with Emerson's criticism of his "obligation to put all poor men in good situations"? Support your answer.

Discussion Questions for "Civil Disobedience" by H. D. Thoreau
(Handout 7D)

1. What are some of the important ideas in this essay?

2. What does Thoreau mean by "That government is best which governs least"?

3. In what ways is Thoreau a non-conformist? Cite evidence from his essay.

4. Examine the last line of the excerpt you have read, "So is all change for the better, like birth and death, which convulse the body." Do you agree with Thoreau? Explain your position.

Overview of Lesson 8

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To develop analytic and interpretive skills in literature.

Materials Used:

1. "Dr. Heidegger's Experiment" by Nathaniel Hawthorne from *Twice Told Tales.*

2. Vocabulary Web (See reproducible form in Appendix).

Lesson 8

Activities

1. Have students read "Dr. Heidegger's Experiment" by **Nathaniel Hawthorne**. Discuss the story using the following questions:

Questions to Ask:

Literary Response and Interpretation Questions

* *What is the experiment and why is it important?*

* *How does the character of each of Dr. Heidegger's guests reveal itself throughout the story? What qualities do they have in common?*

* *What do you understand about Dr. Heidegger's motivations? Describe how they shaped his life.*

* *Discuss the symbolism of the rose.*

* *How does Hawthorne as a writer hold the reader's interest in this story?*

Reasoning Questions

* *What are Dr. Heidegger's reasons for not joining his friends in drinking the water?*

Change Questions

* *How are the generalizations about change that were discussed in Lesson 1 reflected in this story?*

2. In their **Response Journal** have students use argument to write a short essay defending Heidigger's experiment to others.

3. In what way is Hawthorne a Romantic? Cite examples. In what ways is he not?

4. Have students do a **Vocabulary Web** for these words from "Dr. Heidegger's Experiment": ***venerable, portentous, delirium***.

5. Examine the **form and function** of the underlined words in these sentences from the story.

> Such was Dr. Heidegger's study. On the summer afternoon of our tale a small round table, as black as ebony, stood in the centre of the room,

sustaining a cut-glass vase of beautiful form and elaborate workmanship.

6. Ask if there are any questions about the **Grammar Self-Study packets**.

Homework:

1. Have students select one additional story to read from *Twice-Told Tales* by Nathaniel Hawthorne.

2. After reading the selected short story, write an essay arguing how Hawthorne uses symbolism and allegory in his short stories, comparing the self-selected one to "Dr. Heidegger's Experiment."

Teacher Log Notes:

Overview of Lesson 9

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X				

Instructional Purpose:

*To analyze and interpret an author's style.

Materials Used:

1. *Twice Told Tales* by Nathaniel Hawthorne.
2. Writers' Workshop Model (Handout 9A).

Lesson 9

Activities

1. Present the **homework essays** in small groups.

2. Using the **Writers' Workshop Model** (Handout 9A), have students critique each other's essays using the Peer Assessment and Writing form in Section V as a guide.

3. Have students read some of the essays aloud for **whole class discussion**.

4. Hold a large group discussion of Hawthorne's style, asking such questions as:

   * *What are the types of symbols be used?*

   * *What allegories did you find particularly effective?*

   * *Which symbols are the most powerful in the stories? Why?*

   * *What are the major features of his style, based on your reading of two short stories?*

   * *How does the theme of change apply to the* Twice Told Tales.

5. Write a paragraph in the Hawthorne style. (Allow 15 minutes.)

6. Read and discuss the paragraphs in groups of four.

7. Share a few paragraphs with the class and post around the room.

Homework:

1. Conclude reading *Billy Budd, Sailor.*

Teacher Log Notes:

Writers' Workshop Model (Handout 9A)

Structuring the Writers' Workshop

Individual writers read their essays to the class and then remain silent until the discussion's end, when one sentence of defense is allowed (watch for run-ons) about any given point. This rule prevents authors from engaging in lengthy explanations of their intent, requiring instead patient listening. Frustration results, reinforcing the need for clarity.

After the reading comes the "opening celebration," during which each student comments on one specific strength of the essay. This could be a word, a sentence, or an idea. When students realize they agree about what works, they generate rules for writing. For example, if three students appreciate the only simile in the essay, the group sees the positive results from the use of similes in prose.

After the opening celebration, students who have signed up for a particular area of expertise comment. Mechanical engineers are responsible for grammar; transitional traffic cops are responsible for transitions between sentences and paragraphs; and narrative technicians are responsible for making sure the ideas are fully developed. Of course, labels can be modified to fit the individual workshops. Comments should point to both strengths and weaknesses in an essay.

Comments in these three areas stimulate ideas in the general group. As the comments are exhausted, discussion spreads to the group as a whole.

Rules for Writing

We emphasize the rules must usually emerge from the workshop collectively and in the workshop's words; teachers must not impose rules nor the language formulating them.

Category 1 *If it works, it's okay.
*There is no right or wrong answer

In the interest of efficiently moving the workshop through a discussion, rules in this category require a corollary:

*The moderator decides if it works.

This prevents the workshop from degenerating into a pointless debate.

Category 2 *You know a lot more about writing than you think you know.

We advocate student-centered classes in which the guiding principle is that students initially need to be awakened to what they know.

Category 3 *No boring verbs.
*Circle your verbs and make sure they move.
*If you stare at a fact long enough, it will move.
*Facts act.
*Verb your nouns.
*Six uses of "is" on one handwritten page equals boredom

These are all formulations made by students to emphasize the need for active verbs.

Category 4 *You can only use "so" as a transition or with a "that."

Beginning writers tend to use weak qualifiers to boost the power of their adjectives. A workshop experience easily points out and corrects the problem.

Category 5 *The unexamined life is not worth living.
*Care about your subject.

Source:

Reynolds, B., Kopelke, K., Durden, W. G. (1984). *Writing instruction for verbally talented youth.* Rockville, MD: Aspen Systems Corporation.

Overview of Lesson 10

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To analyze and interpret *Billy Budd, Sailor* by Herman Melville.

Materials Used:

1. *Billy Budd, Sailor* by Herman Melville

Lesson 10

Activities

1. Discuss *Billy Budd* by **Herman Melville** (assigned as homework in Lesson 4) using the following questions:

Questions to Ask

Literary Response and Interpretation Questions

* *What characteristics are most compelling about Billy as a person? What evidence can you provide from the story to support your points?*

* *What did you learn about human nature from this story? Use characters from the story to support your views.*

* *Why doesn't the surgeon or the chaplain work to save Billy?*

* *The story interweaves good and evil in such a way that they are not clearly recognized by the characters. Explain this statement based on your understanding of the story.*

Reasoning Questions

* *The case against Billy Budd hinges on the primacy of maritime law. What are the arguments for convicting him, based on the letter of that law?*

* *What arguments can you mount to support his acquittal based on using the spirit of the law or justice?*

Change Questions

* *Law in this story seems unyielding to individual circumstances. How does this contradict our understanding of the concept of change?*

2. Have students develop **Vocabulary Webs** for interesting words encountered in *Billy Budd*.

3. Ask students to examine the **form and function** of the underlined words in the following sentence from *Billy Budd*:

But let not warm hearts betray heads that should be cool.

4. Check to see if anyone has questions about the **Grammar Self-Study packets**.

Homework:

1. Write a letter to the Admiral sharing your perspective of the injustice done to Billy Budd.

Extensions:

1. Read other stories by Herman Melville such as:

Bartleby, the Scrivener
Jimmy Rose
The Piazza
John Marr
Daniel Orme

2. Discuss or write about how Melville focuses on the way a character looks and behaves as a clue to his real nature.

Teacher Log Notes:

Overview of Lesson 11

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X		X		

Instructional Purpose:

*To conduct a mock trial of *Billy Budd, Sailor.*

*To compare the styles of Hawthorne and Melville as writers.

Materials Used:

1. Primary Sources: A Letter and A Journal Entry (Handout 11A).

Lesson 11

Activities

1. Students should organize themselves into **mock juries** and revisit the evidence against Billy Budd. Using the discussion ideas and passages from the text, have students decide on a verdict and provide at least three reasons to support it. The student juries should report out their findings. (Allow 45 minutes for this activity.)

2. Write a two-page comparison of the styles of Hawthorne and Melville in your **Response Journal**.

3. Read a letter by **Melville** to Hawthorne and a journal entry by **Hawthorne** to Melville. How do these men support the idea of writers' needing to communicate with each other? (Handout 11A)

4. Discuss what the sources reveal about each man's personal qualities.

Homework:

1. Have students read "Elenora" and "The Cask of Amontillado" by Edgar Allan Poe for discussion in Lesson 12.

Teacher Log Notes:

Primary Sources
A Letter and A Journal Entry
(Handout 11A)

While he was writing *Moby-Dick*, Melville wrote this letter to Hawthorne. As you can see, Melville missed the company of other writers.

Pittsfield, June 29, 1851

"My Dear Hawthorne--

The clear air and open window invite me to write to you. For some time past I have been so busy with a thousand things that I have almost forgotten when I wrote you last, and whether I received an answer. This most persuasive season has now for weeks recalled me from certain crotchety and over-doleful chimeras,[1] the like of which men like you and me, and some others, forming a chain of God's posts round the world, must be content to encounter now and then, and fight them the best way we can...

"Not entirely yet, though, am I without something to be urgent with. The 'Whale' is only half through the press; for, wearied with the long delays of the printers, and disgusted with the heat and dust of the Babylonish[2] brick-kiln of New York, I came back to the country to feel the grass -- and end the book reclining on it, if I may. I am sure you will pardon this speaking all about myself: for if I say so much on that head, be sure all the rest of the world are thinking about themselves ten times as much. Let us speak, though we show all our faults and weaknesses -- for it is a sign of strength to be weak, to know it, and out with it -- not in set way and ostentatiously, though, but incidentally and without premeditation. But I am falling into my old foible -- preaching. I am busy, but shall not be very long. Come and spend a day here, if you can and want to; if not, stay in Lenox, and God give you long life. When I am quite free of my present engagements, I am going to treat myself to a ride and a visit to you...

"Shall I send you a fin of the 'Whale' by way of a specimen mouthful? The tail is not yet cooked -- though the hellfire in which the whole book is broiled might not unreasonably have cooked it all ere this. This is the book's motto (the secret one): Ego non baptiso te in nomine - but make out the rest yourself.."

H. M.

---

1. chimeras: monsters (Melville means troublesome thoughts).
2. Babylonish: Babylon was an ancient city infamous in the Bible for evil and corruption.
3. Ego non baptiso to in nomine: "I do not baptize you in the name of...": Melville is suggesting that the book is about the writings of evil.

When Moby-Dick was published, Melville sent Hawthorne a copy. Hawthorne's response must have been positive, for Melville calls Hawthorne's letter "joy

giving and exultation-breeding." None of Hawthorne's letters to Melville have survived, but in 1856, Hawthorne did write about Melville in his notebook while he was in England.

November 20th (1856)

"A week ago last Monday, Herman Melville came to see me at the Consulate, looking much as he used to do (a little paler, and perhaps a little sadder) in a rough outside coat, and with his characteristic gravity and reserve of manner... I felt rather awkward at first: because this is the first time I have met him since my ineffectual attempt to get him a consular appointment from General Pierce...Melville has not been well, of late; he has been affected with neuralgic complaints in his head and limbs, and no doubt has suffered from too constant literary occupation, pursued without much success, latterly; and his writings, for a long while past, have indicated a morbid state of mind...I invited him to come and stay with us at Southport, as long as he might remain in this vicinity; and accordingly, did he come, the next day, taking with him, by way of baggage, the least little bit of a bundle, which, he told me, contained a night shirt and a toothbrush. He is a person of very gentlemanly instincts in every respect, save that he is a little heterodox in the matter of clean linen.

"He stayed with us from Tuesday till Thursday; and, on the intervening day, we took a pretty long walk together, and sat down in a hollow among the sand hills (sheltering ourselves from the high, cool wind) and smoked a cigar. Melville, as he always does, began to reason of Providence and futurity, and of everything that lies beyond human ken, and informed me that he had 'pretty much made up his mind to be annihilated'; but still he does not seem to rest in that anticipation; and, I think will never rest until he gets hold of a definite belief. It is strange how he persists -- and has persisted ever since I knew him, and probably long before -- in wandering to and fro over these deserts, as dismal and monotonous as the sand hills amid which we were sitting. He can neither believe, nor be comfortable in his unbelief; and he is too honest and courageous not to try to do one or the other. If he were a religious man, he would be one of the most truly religious and reverential; he has a very high and noble nature, and better worth immortality than most of us."

N. H.

Overview of Lesson 12

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X			X

Instructional Purpose:

*To analyze and interpret selected short stories by Edgar Allan Poe.

*To develop vocabulary and grammar skills.

Materials Used:

1. Components in Literary Analysis (Handout 12A).
2. Vocabulary (See reproducible in Appendix).
3. Literary Critic Assignment (Handout 12B).
4. Writing a Critical Review (Handout 12C).
5. Grammar Challenge Activity (Handout 12D).

Activities

Edgar Allan Poe's life is complex and filled with controversy, yet people continue to be fascinated by his contributions to the "Gothic novel" during the Romantic period and beyond. One remarkable aspect of Poe's existence is that he emerged as a writer who was foremost in literary criticism, innovative with the short story, and destined to be immortal in poetry.

1. In the role of "**Literary Critic**" discuss the two short stories that were assigned for homework, "The Cask of Amontillado" and "Elenora" by Edgar Allan Poe. These short stories show Poe's capacity to manipulate the form of the short story well: closely woven plot, extreme concentration of details, units of action, and singleness of effect.

Questions to Ask

Literary Response and Interpretation Questions

* *Poe is known for the ability to evoke honor in his readers. How does he accomplish that in "The Cask of Amontillado"?*

* *Poe's use of language is very evocative also. Cite some examples of words and phrases that are particularly rich in imagery.*

* *Given what you know about Romanticism, how does Poe's writing illustrate it?*

Change Questions

* *In what ways does the concept of change apply to the narrator of "Elenora"?*

2. Discuss the stories with respect to **elements of literary analysis**. (Handout12A):

* character
* plot
* setting
* theme

3. Have students write a **Response Journal** entry to compare and contrast the literary styles of Hawthorne, Melville, and Poe. Use the Literary Analysis handout to guide your discussion.

4. Have students choose two words from "The Cask of Amontillado" and "Elenora" and complete a **Vocabulary Web** (Appendix) of the two words.

5. Examine the opening sentence of "The Cask of Amontillado." Discuss the **form and function** of the underlined words.

The thousand injuries of Fortunato I had borne as best I could; but when he ventured upon insult, I vowed revenge.

6. Issue a **grammar challenge** by asking students to complete the handout in 15 minutes (Handout 12D).

7. Discuss correct responses as a whole class.

8. Explain to students that they will engage in **literary criticism** in the study of *The Adventures of Huckleberry Finn* by Mark Twain. Hand out copies of the book and introduce it. (See Handout 12B and Handout12C for assignment and guidelines for writing the criticism.)

Homework:

1. Begin reading *The Adventures of Huckleberry Finn* and doing the literary criticism. (See Handouts 12B and 12C.)

Extensions:

1. Read "A Tell-Tale Heart" and "Murders on the Rue Morgue" by Poe.

2. Read Poe's poem, "The Raven" and comment on Poe's use of imagery.

Teacher Log Notes:

COMPONENTS IN LITERARY ANALYSIS (Handout 12A)

Characterization: is the personality a character displays throughout a literary work.

Setting and Mood: The setting of a story is the time and place in which the action of a narrative occurs; the setting affects the mood of a story. Mood or atmosphere is often developed through descriptions of setting order to create an emotional climate for the literary work.

Plot: All stories have a plot, or plan, in which events move from one point to another. There is a conflict of opposing forces, a struggle, a problem to be resolved.

Point of View: is the vantage point from which a narrative is told; the position in which a reader is placed in relation to the story. The writer selects a narrator to tell the story.

Themes: The message of a story; the central idea or theme of a literary work is usually some observation about life or the world we live in.

Literary Techniques/Stylistic Devices:

Flashback: A scene in a story that interrupts the action to show an event that happened at an earlier point in time. This literary device may be used by an author for a number of reasons.

Foreshadowing: The use of hints, or clues, to suggest what will happen later in a story. It stimulates in the reader an interest in what happens next.

Imagery: Words or phrases that create pictures or images in the reader's mind.

Tone: The attitude a writer takes toward his/her subject, characters, and readers comprises the "tone" of the writing.

Local Color: The use of specific details describing the dialect, dress, customs, scenery, and manners associated with a particular region or section of the country.

Style: A writer's characteristic way of writing is determined by the choice of words, the arrangement of words in sentences, and the relationship of the sentences to one another. It also is dependent on recognizable ways of dealing with all of the other features on this sheet.

Long Term Assignment

(Handout 12B)

1 Your task is to study *The Adventures of Huckleberry Finn* by Mark Twain and write a critical review.

2. The final analysis must be written in a 6-8 page narrative.

3. The deadline for this comprehensive study is Lesson 19. The most outstanding critical analysis will be presented to *Agora Magazine* for possible publication.

Writing a Critical Review (Handout 12C)

Definition:

A critical review is an appraisal. You may be asked to write a critical appraisal of almost anything, but the most common assignments are made on books, movies, or plays.

Purpose:

A critical review communicates to a reader of the review the critic's evaluation of a book in such a way that the reader can make his own appraisal.

Requirements:

1. For a critical review to accomplish its purpose, the following requirements must be met:

- •The critic must report what the book does.
- •The critic must judge how well it does it.
- •The critic must provide enough evidence from the book to support the judgment he or she has made.

2. The critic has an obligation to be as unbiased and fair as possible. Personal prejudice must not influence the critic's judgment of a work.

Preparation:

1. As a pre-activity, orally model a movie review or TV show that the students are familiar with. Read the book with the notion in mind that you will be judging and commenting on the merits of the work. Use reviews from *The Dial* as a model.

2. Always read carefully any introductory or prefatory material. You may find an explanation or statement of purpose that will greatly help.

3. Find a sketch of the author and take notes on the nature and extent of his or her work.

4. Take notes as you read, marking significant or unusual passages. (If you own the book, you can mark these in the book.)

Actual Writings:

1. Because the introductory paragraph is so important in all composition work, find the best way to approach your subject.

A few suggestions are as follows:

* Begin with an introduction of the author, telling who he or she is, what else he or she has written, and how this book came to be written.

* Begin with an anecdote or illustration to set the tone of your review and to establish the author's attitude toward the subject.

* Begin with a quotation that sums up the general purpose of the book.

2. You must end your introductory remarks with a clear statement of a central idea and a clear thesis sentence.

3. Either of the plans suggested below are successful in organizing the review.
   * Make your central idea an answer to these two questions: What was the author's purpose in writing? How well did the author succeed in carrying out his or her purpose?

   (Purposes you might find--to give the reader an escape from reality by fantasy adventure; to entertain by presenting humorous situations or characters; to present a picture of life and thought in a particular place and time; to present a study of a human being through literary character; to demonstrate some great truth; to propagandize a cause; to satirize social problems or some group of people; there are almost infinite possibilities.)

   * Examine the use of the elements of narrative--plot, character, and setting. Decide which seems most important and why; then discuss more briefly the author's use of the others. You will find a review based on evaluation of style much more difficult to write, but very useful for some books. This approach lends itself very well to reviews of movies or plays, because it permits you to discuss use of lights, camera, music, costuming, etc.

4. Be certain you provide sufficient evidence from the book, using your own words and quotes from the book, to develop your ideas. Unless the work is one you have read in class, be sure to provide a brief summary.

5. Your conclusion is important, because it must leave the reader feeling that you finished, rather than that you stopped writing. These are a few suggestions:

   * Return briefly to the first, introductory sentences of your review.
   * Direct reader to other works by the author.
   * State which kind of reader you think will most enjoy the book.

Grammar Challenge Activity (Handout 12D)

Identify the form (part of speech) for each word. For each underlined word, identify its function.

1. We went to the library yesterday.

2. The mother of the boy drove over the hill slowly.

3. Huck smiled brightly and the cat jumped down from the bed.

4. Oh, I made a serious mistake on my paper!

5. The family made plans and left the house.

Overview of Lesson 13

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X		X		

Instructional Purpose:

*To study communication as a medium for change.

*To develop expository writing skills.

Materials Used:

1. "A Word" by Emily Dickinson (Handout 13A).
2. "Primer Lesson" by Carl Sandburg (Handout 13A).
3. Venn Diagram (See reproducible form in Appendix).

Lesson 13

Activities

1. Ask the students to use a **Venn Diagram** or a self-designed graphic organizer as they study two poems:

"A Word" by Emily Dickinson

"Primer Lesson" by Carl Sandburg

2. Ask students to write about their interpretations of the two poems in their **Response Journals**.

3. Discuss the following questions.

Questions to Ask

* *Why are these two poems grouped together for study? Discuss how they are similar and how they are different.*

* *The actual emphasis of both poems is "words." Why would Dickinson and Sandburg both choose it as their subject matter?*

* *Why is verbal communication so powerful?*

4. Explain that the ability to **communicate effectively** with other individuals, whether by written or spoken word, or to understand how people communicate is essential to managing change as well as in creating preferred solutions to situations and/or problems. Explain that communication systems exist which enable knowledge and information to be shared throughout the world. Have students generate a list of functions of communication. These might include: to inform, to entertain, to persuade, to educate, to coordinate, and to create.

5. Ask students to write **individual essays** on one of the following: (Allow 30 minutes for this writing activity)

* *What problems as well as opportunities have arisen as a result of our ability to communicate faster and over greater distances?*

* *Describe what strategies can be used to improve communication between different cultures?*

* *Based on your experience, how might more effective communication be promoted?*

* *What are barriers to effective communication and how do they differ for the "sender" and the "receiver" of the message?*

6. After students have completed their essays, cluster students according to which question they chose to write on. Share ideas in small groups.

7. **Discuss each question** as a whole class. How does our discussion of communication support the generalizations about change that frame this unit? Review and highlight the generalizations and their relationship to the topic of communication.

Homework:

1. Continue reading *The Adventures of Huckleberry Finn.*

Teacher Log Notes:

Two Poems (Handout 13A)

"A Word"
Emily Dickinson
(1886 - 1930)

A word is dead
When it is said,
some say.

I say it just
Begins to live
that day.

"Primer Lesson"
Carl Sandburg
(1878 - 1967)

Look out how you use proud words.
When you let proud words go,
it is not easy to call them back.
They wear long boots, hard boots; they walk off proud;
they can't hear you calling.
Look out how you use proud words.

Overview of Lesson 14

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X			X

Instructional Purpose:

*To analyze and interpret literature.

*To discuss issues of significance relating to the 19th century.

Materials Used:

1. *Life in the Iron Mills* by Rebecca Harding Davis.
2. Vocabulary Web. (See reproducible form in Appendix)

Lesson 14

Activities

1. Discuss ***Life in the Iron Mills*** by Rebecca Harding Davis. This story chronicles the numbing effects of industrialism on the workers who are employed in the mills that fuel the industrial economy. Davis asks readers to consider what rights are if people are without the means to implement and enjoy them. She writes of the human struggle for expression amid denied opportunity for the first time in American fiction.

Questions to Ask

Literary Response and Interpretation Questions

* *Davis' story portrays industrialism in a negative way. How does she accomplish that as a writer? What are the sins of industrialism?*

* *What does the figure of the woman represent at the end of the story? How is this a symbol for the entire story?*

* *What role does Deborah play in the story? In what way is she influential?*

* *Rebecca Davis' story was unknown for many years even though it was recognized as exceptional when it was originally published. How are the ideas of feminism relevant to Davis' life and work?*

Reasoning Questions

* *Why does Wolfe take his own life? Cite passages that support your point of view.*

Change Questions

* *How does this story contrast with your understanding of the contributions of industrialism to America's growth and development? Relate ideas about industrialism to generalization #3 about change. (Lesson 1- Change can represent growth and development or regression and decay.) How does it apply to a total perspective on the influence of industrialism?*

* *What does the author say about change in this story?*

2. In your **Response Journal**: Write your personal reaction to Wolfe's plight.

3. Have students do a **Vocabulary Web** (Appendix) for these words from "Life in the Iron Mills": ***idiosyncrasy, sobriquet.***.

Homework:

1. Continue reading *The Adventures of Huckleberry Finn.*

Extensions:

1. Develop an argument for meritocracy in American society. Use Wolfe as an example of what can happen without it.

2. *Life in the Iron Mills* by Rebecca Harding Davis is included in *Silences* by Tillie Olson. Read more selections from *Silences*. Write in your Response Journal: What are the various meanings of silences that are explored? How did they impact on the individual writers of this period?

Teacher Log Notes:

Excerpts from Life in the Iron Mills; or, The Korl Woman by Rebecca Harding Davis

A cloudy day: do you know what that is in a town of iron-works? The sky sank down before dawn, muddy, flat, immovable. The air is thick, clammy with the breath of crowded human beings. It stifles me. I open the window, and, looking out, can scarcely see through the rain the grocer's shop opposite, where a crowd of drunken Irishmen are puffing Lynchburg tobacco in their pipes. I can detect the scent through all the foul smells ranging loose in the air.

The idiosyncrasy of this town is smoke. It rolls sullenly in slow folds from the great chimneys of the iron-foundries, and settles down in black, slimy pools on the muddy streets. Smoke on the wharves, smoke on the dingy boats, on the yellow river,—clinging in a coating of greasy soot to the house-front, the two faded poplars, the faces of the passers-by. The long train of mules, dragging masses of pig-iron through the narrow street, have a foul vapor hanging to their reeking sides. Here, inside, is a little broken figure of an angel pointing upward from the mantel-shelf; but even its wings are covered with smoke, clotted and black. Smoke everywhere! A dirty canary chirps desolately in a cage beside me. Its dream of green fields and sunshine is a very old dream,—almost worn out, I think.

From the back-window I can see a narrow brick-yard sloping down to the river-side, strewed with rain-butts and tubs. The river, dull and tawny-colored, (*la belle riviere!*) drags itself sluggishly along, tired of the heavy weight of boats and coal-barges. What wonder? When I was a child, I used to fancy a look of weary, dumb appeal upon the face of the negro-like river slavishly bearing its burden day after day. Something of the same idle notion comes to me to-day, when from the street-window I look on the slow stream of human life creeping past, night and morning, to the great mills. Masses of men, with dull, besotted faces bent to the ground, sharpened here and there by pain or cunning; skin and muscle and flesh begrimed with smoke and ashes; stooping all night over boiling caldrons of metal, lairs by day in dens of drunkenness and infamy; breathing from infancy to death an air saturated with fog and grease and soot, vileness for soul and body....

. . . I want you to hide your disgust, take no heed to your clean clothes, and come right down with me,—here, into the thickest of the fog and mud and foul effluvia. I want you to hear this story. There is a secret down here, in this nightmare fog, that has lain dumb for centuries. I want to make it a real thing to you. You, Egoist, or Pantheist, or Arminian, busy in making straight paths for your feet on the hills, do not see it clearly,—this terrible question which men here have gone mad and died trying to answer. I dare not put this secret into words. I told you it was dumb. These men, going by with drunken faces and brains full of unawakened power, do not ask it of Society or of God. Their lives ask it; their deaths ask it. There is no reply. I will tell you plainly that I have a great hope; and I bring it to you to be tested. It is this: that this terrible dumb question is its own reply; that it is not the sentence of death we think it, but, from the very extremity of its darkness, the most solemn prophecy which the world has known of the Hope to come....

. . . This house is the one where the Wolfes lived. There were the father and son,—both hands, as I said, in one of Kirby & John's mills for making railroad-iron,—and Deborah, their cousin, a picker in some of the cotton-mills. The house was rented then to half a dozen families. The Wolfes had two of the cellar-rooms. The old man, like many of the puddlers and feeders of the mills, was Welsh,—had spent half of his life in the Cornish tin-mines. You may pick the Welsh emigrants, Cornish miners, out of the throng passing the windows, any day. They are a trifle more filthy; their muscles are not so brawny; they stoop more. When they are drunk, they neither yell, nor shout, nor stagger, but skulk along like beaten hounds.... Their lives ... incessant labor, sleeping in kennel-like rooms, eating rank pork and molasses. drinking - God and the distillers only know what; with an occasional night in jail, to atone for some drunken excess. Is that all of their lives?—of the portion given to them and these their duplicates swarming the streets to-day? -- nothing beneath? --all? So many a political reformer will tell you, -- and many a private reformer, too, who has gone among them with a heart tender with Christ's charity, and come out outraged, hardened...

A heap of ragged coats was heaved up, and the face of a young girl emerged, staring sleepily at the woman.

"Deborah," she said, at last, "I'm here the night."

"Yes, child. Hur's welcome," she said, quietly eating on.

The girl's face was haggard and sickly; her eyes were heavy with sleep and hunger: real Milesian eyes they were, dark, delicate blue, glooming out from black shadows with a pitiful fright.

"I was alone," she said, timidly.

"Where's the father?" asked Deborah, holding out a potato which the girl greedily seized.

"He's beyant, -- wid Haley, -- in the stone house." (Did you ever hear the word *jail* from an Irish mouth?) "I came here. Hugh told me never to stay me-lone."

"Hugh?"

"Yes."

A vexed frown crossed her face. The girl saw it, and added quickly, --

"I have not seen Hugh the day, Deb. The old man says his watch lasts till the mornin'."

The woman sprang up, and hastily began to arrange some bread and flitch* in a tin pail, and to pour her own measure of ale into a bottle. Tying on her bonnet, she blew out the candle.

"Lay ye down, Janey dear," she said, gently, covering her with the old rags. "Hur can eat the potatoes, if hur's hungry."

"Where are ye goin', Deb? The rain's sharp."

"To the mill, with Hugh's supper."

"Let him bide till th' morn. Sit ye down."

"No, no," -- sharply pushing her off. "The boy'll starve."

She hurried from the cellar, while the child wearily coiled herself up for sleep. The rain was falling heavily, as the woman, pail in hand, emerged from the mouth of the alley, and turned down the narrow street, that stretched out,

*Rank salt pork.

long and black, miles before her. Here and there a flicker of gas lighted an uncertain space of muddy footwalk and gutter; the long rows of houses, except an occasional lager-bier shop, were closed; now and then she met a band of mill-hands skulking to or from their work....

As Deborah hurried down through the heavy rain, the noise of these thousand engines sounded through the sleep and shadow of the city like far-off thunder. The mill to which she was going lay on the river, a mile below the city-limits. It was far, and she was weak, aching from standing twelve hours at the spools.* Yet it was her almost nightly walk to take this man his supper, though at every square she sat down to rest, and she knew she should receive small word of thanks.

Perhaps, if she had possessed an artist's eye, the picturesque oddity of the scene might have made her step stagger less, and the path seem shorter; but to her the mills were only "summat deilish to look at by night."

The road leading to the mills had been quarried from the solid rock, which rose abrupt and bare on one side of the cinder-covered road, while the river, sluggish and black, crept past on the other. The mills for rolling iron are simply immense tent-like roofs, covering acres of ground, open on every side. Beneath these roofs Deborah looked in on a city of fires, that burned hot and fiercely in the night. Fire in every horrible form: pits of flame waving in the wind; liquid metal-flames writhing in tortuous streams through the sand; wide caldrons filled with boiling fire, over which bent ghastly wretches stirring the strange brewing: and through all, crowds of half-clad men, looking like revengeful ghosts in the red light, hurried, throwing masses of glittering fire. It was like a street in Hell. Even Deborah muttered, as she crept through, " 'T looks like t' Devil's place!" It did,—in more ways than one.

She found the man she was looking for, at last, heaping coal on a furnace. He had not time to eat his supper; so she went behind the furnace, and waited...

If you could go into this mill where Deborah lay, and drag out from the hearts of these men the terrible tragedy of their lives, taking it as a symptom of the disease of their class, no ghost Horror would terrify you more. A reality of soul-starvation, of living death, that meets you every day under the besotted faces on the street,—I can paint nothing of this: only give you the outside outlines of a night, a crisis in the life of one man: whatever muddy depth of soul-history lies beneath you can read according to the eyes God has given, you.

Wolfe, while Deborah watched him as a spaniel its master, bent over the furnace with his iron pole, unconscious of her scrutiny, only stopping to receive orders. Physically, Nature had promised the man but little. He had already lost the strength and instinct vigor of a man, his muscles were thin, his nerves weak, his face (a meek, woman's face) haggard, yellow with consumption. In the mill he was known as one of the girl-men: "Molly Wolfe" was his *sobriquet*. He was never seen in the cockpit, did not own a terrier, drank but seldom; when he did, desperately. He fought sometimes, but was always thrashed, pommelled to a jelly. The man was game enough, when his

*Even a quarter year in the free-school was exceptional. Most mill workers were illiterate.

blood was up: but he was no favorite in the mill; he had the taint of school-learning on him,—not to a dangerous extent, only a quarter or so in the free-school in fact,* but enough to ruin him as a good hand in a fight.

For other reasons, too, he was not popular; . . . silent, with foreign thoughts and longings breaking out through his quietness in innumerable curious ways: this one, for instance. In the neighboring furnace-buildings lay great heaps of the refuse from the ore after the pig-metal is run. Korl we call it here: a light, porous substance, of a delicate, waxen, flesh-colored tinge. Out of the blocks of this korl, Wolfe, in his off-hours from the furnace, had a habit of chipping and moulding figures,—hideous, fantastic enough, but sometimes strangely beautiful: even the mill-men saw that, while they jeered at him. It was a curious fancy in the man, almost a passion. The few hours for rest he spent hewing and hacking with his blunt knife, never speaking, until his watch came again,—working at one figure for months, and, when it was finished, breaking it to pieces perhaps, in a fit of disappointment. A morbid, gloomy man, untaught, unled, left to feed his soul in grossness and crime, and hard, grinding labor.

I want you to come down and look at this Wolfe, standing there among the lowest of his kind, and see him just as he is, that you may judge him justly when you hear the story of this night. I want you to look back, as he does every day, at his birth in vice, his starved infancy; to remember the heavy years he has groped through as boy and man,—the slow, heavy years of constant, hot work. So long ago he began, that he thinks sometimes he has worked there for ages. There is no hope that it will ever end. Think that God put into this man's soul a fierce thirst for beauty,—to know it. to create it; to *be*—something, he knows not what,—other than he is. There are moments when a passing cloud, the sun glinting on the purple thistles, a kindly smile, a child's face, will rouse him to a passion of pain,—when his nature starts up with a mad cry of rage against God, man, whoever, it is that has forced this vile, slimy life upon him. With all this groping, this mad desire, a great blind intellect stumbling through wrong, a loving poet's heart, the man was by habit only a coarse, vulgar laborer, familiar with sights and words you would blush to name. Be just: when I tell you about this night, see him as he is. Be just,—not like man's law, which seizes on one isolated act, but like God's judging angel, whose clear, sad eye saw all the countless cankering days of this man's life, all the countless nights, when, sick with starving, his soul fainted in him, before it judged him for this night, the saddest of all....

"Here, some of you men!" said Kirby, "bring up those boards. We may as well sit down, gentlemen, until the rain is over. It cannot last much longer at this rate."

"Pig-metal,"—mumbled the reporter,—"um! coal facilities,—um! hands employed, twelve hundred,—bitumen,—um! all right, I believe, Mr. Clarke;—sinking-fund,—what did you say was your sinking-fund?"

"Twelve hundred hands'?" said the stranger, the young man who had first spoken. "Do you control their votes, Kirby?"

"Control? No." The young man smiled complacently. "But my father brought seven hundred votes to the polls for his candidate last November. No force-work, you understand,—only a speech or two, a hint to form themselves into a society, and a bit of red and blue bunting to make them a flag. The

Invincible Roughs,—I believe that is their name. I forget the motto: 'Our country's hope,' I think." . . .

The men began to withdraw the metal from the caldrons. The mills were deserted on Sundays, except by the hands who fed the fires, and those who had no lodgings and slept usually on the ash-heaps. The three strangers sat still during the next hour, watching the men cover the furnaces, laughing now and then at some jest of Kirby's.

"Do you know," said Mitchell, "I like this view of the works better than when the glare was fiercest? These heavy shadows and the amphitheater of smothered fires are ghostly, unreal. One could fancy these red smoldering lights to be the half-shut eyes of wild beasts, and the spectral figures their victims in the den."

Kirby laughed. "You are fanciful. Come, let us get out of the den. The spectral figures, as you call them, are a little too real for me to fancy a close proximity in the darkness,—unarmed, too. "

The others rose, buttoning their over-coats, and lighting cigars.

"Raining, still," said Doctor May, "and hard. Where did we leave the coach, Mitchell?"

"At the other side of the works.—Kirby, what's that?"

Mitchell started back, half-frightened, as, suddenly turning a corner, the white figure of a woman faced him in the darkness,—a woman, white, of giant proportions, crouching on the ground, her arms flung out in some wild gesture of warning.

"Stop! Make that fire burn there!" cried Kirby, stopping short.

The flame burst out, flashing the gaunt figure into bold relief.

Mitchell drew a long breath.

"I thought it was alive," he said, going up curiously.

The others followed.

"Not marble, eh?" asked Kirby, touching it.

One of the lower overseers stopped.

"Korl, Sir."

"Who did it?"

"Can't say. Some of the hands; chipped it out in off-hours."

"Chipped to some purpose, I should say. What a flesh-tint the stuff has! Do you see, Mitchell?"

"I see."

He had stepped aside where the light fell boldest on the figure, looking at it in silence. There was not one line of beauty or grace in it: a nude woman's form, muscular, grown coarse with labor, the powerful limbs instinct with some one poignant longing. One idea: there it was in the tense, rigid muscles, the clutching hands, the wild, eager face, like that of a starving Wolfe's. Kirby and Doctor May walked around it, critical curious. Mitchell stood aloof, silent. The figure touched him strangely.

"Not badly done," said Doctor May. "Where did the fellow learn that sweep of the muscles in the arm and hand? Look at them! They are groping,—do you see?—clutching: the peculiar action of a man dying of thirst."

"They have ample facilities for studying anatomy," sneered Kirby, glancing at the half-naked figures.

"Look," continued the Doctor, "at this bony wrist, and the strained sinews of the instep! A working-woman,—the very type of her class.

"God forbid!" muttered Mitchell.

"Why?" demanded May. "What does the fellow intend by the figure? I cannot catch the meaning.

"Ask him,' said the other, dryly. "There he stands. —pointing to Wolfe, who stood with a group of men, leaning on his ash-rake.

The Doctor beckoned him with the affable smile which kindhearted men put on, when talking with these people.

"Mr. Mitchell has picked you out as the man who did this,--I'm sure I don't know why. But what did you mean by it?"

"She be hungry."

Wolfe's eyes answered Mitchell, not the Doctor.

"Oh-h! But what a mistake you have made, my fine fellow!

You have given no sign of starvation to the body. It is strong,—terribly strong. It has the mad, half-despairing gesture of drowning."

Wolfe stammered, glanced appealingly at Mitchell, who saw the soul of the thing, he knew. But the cool, probing eyes were turned on himself now,—mocking, cruel, relentless.

"Not hungry for meat," the furnace-tender said at last.

"What then? Whiskey?" jeered Kirby, with a coarse laugh.

Wolfe was silent a moment, thinking.

"I dunno," he said, with a bewildered look. "It mebbe. Summat to make her live, I think,—like you. Whiskey ull do it, in a way."

The young man laughed again. Mitchell flashed a look of disgust somewhere.—not at Wolfe.

"May," he broke out impatiently, "are you blind? Look at that woman's face! It asks questions of God, and says, 'I have a right to know.' Good God, how hungry it is!"

They looked a moment; then May turned to the mill-owner:—

"Have you many such hands as this? What are you going to do with them? Keep them at puddling iron?"

Kirby shrugged his shoulders. Mitchell's look had irritated him.

"*Ce n'es pas mon affaire.* I have no fancy for nursing infant geniuses. I suppose there are some stray gleams of mind and soul among these wretches. The Lord will take care of his own; or else they can work out their own salvation. I have heard you call our American system a ladder which any man can scale. Do you doubt it? Or perhaps you want to banish all social ladders, and put us all on a flat table-land,—eh, May?"

The Doctor looked vexed, puzzled. Some terrible problem lay hid in this woman's face, and troubled these men. Kirby waited for an answer, and, receiving none, went on, warming with his subject.

"I tell you, there's something wrong that no talk of 'Liberte'or 'Egalite' will do away. If I had the making of men, these men who do the lowest part of the world's work should be machines,—nothing more,—hands. It would be kindness. God help them! What are taste, reason. to creatures who must live such lives as that?" He pointed to Deborah, sleeping on the ash-heap. "So many nerves to sting them to pain. What if God had put your brain, with all its agony of touch, into your fingers, and bid you

work and strike with that?"

"You think you could govern the world better?" laughed the Doctor.

"I do-not think at all."

"That is true philosophy. Drift with the stream, because you cannot dive deep enough to find bottom, eh?"

"Exactly," rejoined Kirby. "I do not think. I wash my hands of all social problems,—slavery, caste, white or black. My duty to my operatives has a narrow limit,—the pay-hour on Saturday night. Outside of that, if they cut korl, or cut each other's throats, (the more popular amusement of the two,) I am not responsible.

The Doctor sighed,—a good honest sigh, from the depths of his stomach.

"God help us! Who is responsible?"

"Not I, I tell you," said Kirby, testily. "What has the man who pays them money to do with their souls' concerns, more than the grocer or butcher who takes it?"

"And yet," said Mitchell's cynical voice, "look at her! How hungry she is!"...

"Money has spoken!" Mitchell said, seating himself lightly on a stone with the air of an amused spectator at a play. "Are you answered?"—turning to Wolfe his clear, magnetic face....He looked at the furnace-tender as he had looked at a rare mosaic in the morning; only the man was the more amusing study of the two.

"Are you answered? Why. May, look at him! '*De profundis clamavi.*' Or, to quote in English, 'Hungry and thirsty, his soul faints in him.' And so Money sends back its answer into the depths through you, Kirby! Very clear the answer, too!—. . .Now, Doctor, the pocket of the world having uttered its voice, what has the heart to say? You are a philanthropist, in a small way,—n'cest-ce-pas? Here, boy, this gentleman can show you how to cut korl better,—or your destiny. Go on, May!" . . .

He went to Wolfe and put his hand kindly on his arm. Something of a vague idea possessed the Doctor's brain that much good was to be done here by a friendly word or two: a latent genius to be warmed into life by a waited-for sun-beam. Here it was: he had brought it. So he went on complacently:—

"Do you know, boy, you have it in you to be a great sculptor, a great man?—do you understand?" (talking down to the capacity of his hearer: it is a way people have with children, and men like Wolfe,) --"to live a better, stronger life than I, or Mr. Kirby here? A man may make himself anything he chooses. God has given you stronger powers than many men,—me, for instance."

May stopped, heated, glowing with his own magnanimity. And it was magnanimous. The puddler had drunk in every word, looking through the Doctor's flurry, and generous heat, and self-approval, into his will, with those slow, absorbing eyes of his.

"Make yourself what you will. It is your right."

"I know," quietly. "Will you help me?"

Mitchell laughed again. The Doctor turned now, in a passion,—

"You know, Mitchell, I have not the means. You know, if I had, it is in my heart to take this boy and educate him for"—

"The glory of God and the glory of John May."

May did not speak for a moment; then, controlled, he said,—

"Why should one be raised, when myriads are left?—I have not the money, boy," to Wolfe, shortly.

"Money?" He said it over slowly, as one repeats the guessed answer to a riddle, doubtfully. "That is it? Money?"

"Yes, money,—that is it," said Mitchell, rising, and drawing his furred coat about him. "You've found the cure for all the world's diseases.—Come, May, find your good humor, and come home. This damp wind chills my very bones. Come and preach your Saint-Simonian doctrines to-morrow to Kirby's hands. Let them have a clear idea of the rights of the soul, and I'll venture next week they'll strike for higher wages. That will be the end of it....

"Besides," (he) added, "it would be of no use. I am not one of them.... Reform is born of need, not pity. No vital movement of the people's has worked down, for good or evil; fermented, instead, carried up the heaving, cloggy mass. Think back through history, and you will know it. What will this lowest deep—thieves, Magdalens, negroes—do with the light filtered
through ponderous Church creeds, Baconian theories, Goethe schemes? Some day, out of their bitter need will be thrown up their own light-bringer,—their Jean Paul, their Cromwell, their Messiah . . . .

[It is "his right" to keep the money she has stolen from Mitchell, Deb tells Hugh.]

His right! The word struck him. Doctor May had used the same. He washed himself, and went out to find this man Mitchell. His right! Why did the chance word cling to him so obstinately? . . .

He did not deceive himself. Theft! That was it. At first the word sickened him, then he grappled with it. Sitting there on a broken cart-wheel. the fading day, the noisy groups, the church-bells' tolling passed before him like a panorama, while the sharp struggle went on within. This money! He took it out, and looked at it. If he gave it back, what then? He was going to be cool about it.

People going by to church saw only a sickly mill-boy watching them quietly at the alley's mouth They did not know that he was mad, or they would not have gone by so quietly: mad with hunger; stretching out his hands to the world, that had given so much to them, for leave to live the life God meant him to live. His soul within him was smothering to death; he wanted so much, thought so much, and knew-nothing. There was nothing of which he was certain, except the mill and things there. Of God and heaven he had heard so little, that they were to him what fairy-land is to a child: something real, but not here; very far off. His brain, greedy, dwarfed, full of thwarted energy and unused powers, questioned these men and women going by, coldly, bitterly.... Was it not his right to live as they,—a pure life, a good, true-hearted life, full of beauty and kind words? He only wanted to know how to use the strength within him. His heart warmed, as he thought of it. He suffered himself to think of it longer. If he took the money?

Then he saw himself as he might be, strong, helpful, kindly. The night crept on, as this one image slowly evolved itself from the crowd of other thoughts and stood triumphant. He looked at it. As he might be! What wonder, if it blinded him to delirium,—the madness that underlies all revolution, all progress, and all fall?

You laugh at the shallow temptation? You see the error underlying its argument so clearly,—that to him a true life was one of full development rather than self-restraint? that he was deaf to the higher tone in a cry of voluntary suffering for truth's sake than in the fullest flow of spontaneous harmony? I do not plead his cause. I only want to show you the mote in my brother's eye: then you can see clearly to take it out....

. . . Do you want to hear the end of it? You wish me to make a tragic story out of it? Why, in the police-reports of the morning paper you can find a dozen such tragedies: hints of shipwrecks unlike any that ever befell on the high seas; hints that here a power was lost to heaven,—that there a soul went down where no tide can ebb or flow. Commonplace enough the hints are....

Doctor May, a month after the night I have told you of, was reading to his wife at breakfast from this fourth column of the morning-paper: an unusual thing,—these police-reports not being, in general, choice reading for ladies; but it was only one item he read.

"Oh, my dear! You remember that man I told you of, that we saw at Kirby's mill?—that was arrested for robbing Mitchell? Here he is; just listen:—'Circuit Court. Judge Day. Hugh Wolfe, operative in Kirby & John's Loudon Mills. Charge, grand larceny. Sentence, nineteen years hard labor in penitentiary.' Scoundrel! Serves him right! After all our kindness that night! Picking Mitchell's pocket at the very time!"

His wife said something about the ingratitude of that kind of people, and then they began to talk of something else.

Nineteen years! How easy that was to read! What a simple word for Judge Day to utter! Nineteen years! Half a lifetime!*

Huge Wolfe sat on the window-ledge of his cell, looking out. His ankles were ironed. Not usual in such cases; but he had made two desperate efforts to escape. "Well," as Haley, the jailer, said, "small blame to him! Nineteen years' imprisonment was not a pleasant thing to look forward to." Haley was very good natured about it, though Wolfe had fought him savagely.

"When he was first caught," the jailer said afterwards, in telling the story, "before the trial," the fellow was cut down at once,—laid there on that pallet like a dead man, with his hands over his eyes. Never saw a man so cut down in my life. Time of the trial, too, came the queerest dodge of any customer I ever had. Would choose no lawyer. Judge gave him one, of course. Gibson it was. He tried to prove the fellow crazy; but it wouldn't go. Thing was plain as day-light: money found on him. 'Twas a hard sentence,—all the law allows; but it was for 'xample's sake. These mill-hands are gettin' onbearable. When the sentence was read, he just looked up, and said the money was his by rights, and that all the world had gone wrong. That night, after the trial, a gentleman came to see him here, name of Mitchell,—him as he stole from. Talked to him for an hour. Thought he came for curiosity, like. After he was gone, thought Wolfe was remarkable quiet, and

**Nineteen years was literally half a lifetime. Life expectancy for a white male in the 1850s was thirty-seven years. Hugh Wolfe is nineteen years old, for all his "lifetime" in the mills, the slow heavy years of constant hot work." As was common at the time, he had probably been in the mills since he was nine or ten.

went into his cell. Found him very low; bed all bloody. Doctor said he had been bleeding at the lungs. He was as weak as a cat; yet, if ye'll b'lieve me, he tried to get a-past me and get out. I just carried him like a baby, and threw him on the pallet. Three days later, he tried it again: that time reached the wall. Lord help you! he fought like a tiger,—giv' some terrible blows. Fightin' for life, you see; for he can't live long, shut up in the stone crib down yonder. Got a death-cough now. 'T took two of us to bring him down that day; so I just put the irons on his feet. There he sits, in there. Goin' tomorrow, with a batch more of 'em. That woman, hunchback, tried with him,—you remember?—she's only got three years. 'Complice. But she's a woman, you know. He's been quiet ever since I put on irons: giv' up, I suppose. Looks white, sick-lookin'. It acts different on 'em, bein' sentenced. Most of 'em gets reckless, devilish-like. Some prays awful, an sings them vile songs of the mills, all in a breath. That woman, now, she's desper't'. Been beggin' to see Hugh, as she calls him, for three days. I'm a-goin' to let her in now to let her in." . .

.

It was market day. The narrow windows of the jail looked down directly on the carts and wagons drawn up in a long line where they had unloaded. He could see, too, and hear distinctly the clink of money as it changed hands, the busy crowd of whites and blacks shoving, pushing one another, and the chaffering and swearing at the stalls. Somehow, the sound, more than anything else had done, wakened him up,—made the whole real to him. He was done with the world and the business of it. He let the tin fall, and looked out, pressing his face close to the rusty bars. How they crowded and pushed! And he,-- should never walk that pavement again! There came Neff Sanders, one of the feeders at the mill, with a basket on his arm. Sure enough, Neff was married the other week. He whistled, hoping he would look up; but he did not. He wondered if Neff remembered he was there,—if any of the boys thought of him up there, and thought that he never was to go down that old cinder-road again. Never again! He had not quite understood it before; but now he did. Not for days or years, but never!—that was it.

How clear the light fell on that stall in front of the market! and how like a picture it was, the dark-green heaps of corn, and the crimson beets, and golden melons! There was another with game: how the light flickered on that pheasant's breast, with the purplish blood dripping over the brown feathers! He could see the red shining of the drops, it was so near. In one minute he could be down there. It was just a step. So easy, as it seemed, so natural to go! Yet it could never be—not in all the thousands of years to come—that he should put his foot on that street again! He thought of himself with a sorrowful pity, as of some one else. There was a dog down in the market, walking after his master with such a stately, grave look!—only a dog, yet he could go backwards and forwards just as he pleased: he had good luck! Why, the very vilest cur, yelping there in the gutter, had not lived his life, had been free to act out whatever thought God had put into his brain; while he—No, he would not think of that! He tried to put the thought away, and to listen to a dispute between a countryman and a woman about some meat- but it would come back. He, what had he done to bear this?

Then came the sudden picture of what might have been, and now. He knew what it was to be in the penitentiary,—how it went with men there. He

knew how in these long years he should slowly die, but not until soul and body had become corrupt and rotten,—how, when he came out, if he lived to come even the lowest of the mill-hands would jeer him,—how his hands would be weak and his brain senseless and stupid. He believed he was almost that now. He put his hand to his head, with a puzzled weary look. It ached, his head, with thinking. He tried to quiet himself. It was only right, perhaps; he had done wrong. But was there right or wrong for such as he? What was right? And who had ever taught him? He thrust the whole matter away. A dark, cold quiet crept through his brain. It was all wrong; but let it be! It was nothing to him more than the others. Let it be! . . .

"It is best, Deb. I cannot bear to be hurted any more."

"Hur knows," she said, humbly.

"Tell my father good-bye; and—and kiss little Janey."

She nodded, saying nothing, looked in his face again, and went out of the door. As she went, she staggered.

"Drinkin' to-day?" broke out Haley, pushing her before him.

"Where the Devil did you get it? Here, in with ye!" and he shoved her into her cell, next to Wolfe's, and shut the door.

Along the wall of her cell there was a crack low down by the floor, through which she could see the light from Wolfe's. She had discovered it days before. She hurried in now, and, kneeling down by it, listened, hoping to hear some sound. Nothing but the rasping of the tin on the bars. He was at his old amusement again. Something in the noise jarred on her ear, for she shivered as she heard it. Hugh rasped away at the bars. A dull old bit of tin, not fit to cut korl with.

He looked out of window again. People were leaving the market now. A tall mulatto girl, following her mistress, her basket on her head, crossed the street just below, and looked up. She was laughing; but, when she caught sight of the haggard face peering out through the bars, suddenly grew grave, and hurried by. A free, firm step, a clear-cut olive face, with a scarlet turban tied on one side, dark, shining eyes, and on the head the basket poised, filled with fruit and flowers, under which the scarlet turban and bright eyes looked out half-shadowed. The picture caught his eye. It was good to see a face like that. He would try to-morrow, and cut one like it. *To-morrow!* He threw down the tin, trembling, and covered his face with his hands. When he looked up again, the daylight was gone.

Deborah, crouching near by on the other side of the wall, heard no noise. He sat on the side of the low pallet, thinking. Whatever was the mystery which the woman had seen on his face, it came out now slowly, in the dark there, and became fixed,—a something never seen on his face before. The evening was darkening fast. The market had been over for an hour, the rumbling of the carts over the pavement grew more infrequent: he listened to each, as it passed, because he thought it was to be for the last time. For the same reason, it was, I suppose, that he strained his eyes to catch a glimpse of each passer-by, wondering who they were, what kind of homes they were going to, if they had children,—listening eagerly to every chance word in the street, as if -- as if he never should hear human voices again.

It was quite dark at last. The street was a lonely one. The last passenger, he thought, was gone. No,—there was a quick step: Joe Hill,

lighting the lamps. Joe was a good old chap; never passed a fellow without some joke or other. He remembered once seeing the place where he lived with his wife. "Granny Hill" the boys called her. Bedridden she was; but so kind as Joe was to her! kept the room so clean!—and the old woman, when he was there, was laughing at "some of t' lad's foolishness." The step was far down the street; but he could see him place the ladder, run up, and light the gas. A longing seized him to be spoken to once more.

"Joe!" he called, out of the grating. "Good-bye, Joe!"

The old man stopped a moment, listening uncertainly; then hurried on. The prisoner thrust his hand out of the window, and called again, louder; but Joe was too far down the street. It was a little thing; but it hurt him, --this disappointment

"Good-bye, Joe!" he called, sorrowfully enough.

"Be quiet!" said one of the jailers, passing the door, striking on it with his club.

Oh, that was the last, was it?

There was an inexpressible bitterness on his face, as he lay down on the bed, taking the bit of tin, which he had rasped to a tolerable degree of sharpness, in his hand....

. . . I think in that one hour that came then he lived back over all the years that had gone before. I think that all the low, vile life, all his wrongs, all his starved hopes, came then, and stung him with a farewell poison that made him sick unto death....

The hour was over at last. The moon, passing over her nightly path, slowly came nearer, and threw the light across his bed on his feet. He watched it steadily, as it crept up, inch by inch, slowly. It seemed to him to carry with it a great silence. He had been so hot and tired there always in the mills! The years had been so fierce and cruel! There was coming now quiet and coolness and sleep. His tense limbs relaxed, and settled in a calm languor. The blood ran fainter and slow from his heart. He did not think now with a savage anger of what might be and was not; he was conscious only of deep stillness creeping over him. At first he saw a sea of faces: the mill-men,—women he had known, drunken and bloated,—Janeys timid and pitiful,—poor old Debs: then they floated together like a mist, and faded away, leaving only the clear, pearly moonlight....

Nothing remains to tell that the poor Welsh puddler once lived, but this figure of the mill-woman cut in korl. I have it here in a corner of my library. I keep it hid behind a curtain,—it is such a rough, ungainly thing. Yet there are about it touches, grand sweeps of outline, that show a master's hand. Sometimes,—tonight, for instance,—the curtain is accidentally drawn back, and I see a bare arm stretched out imploringly in the darkness, and an eager, wolfish face watching mine: a wan, woeful face,-through which spirit of the dead korl-cutter looks out, with its thwarted life, its mighty hunger, its unfinished work. Its pale, vague lips seem to tremble with a terrible-question. "Is this the End?" they say,—"nothing beyond—no more?" Why, you-tell me you have seen that look in the eyes of dumb brutes,—horses dying under the lash. I know.

The deep of the night is passing while I write. The gas-light wakens from the shadows here and there the objects which lie scattered through the room:

only faintly, though; for they belong to the open sunlight. As I glance at them, they each recall some task or pleasure of the coming day. A half-moulded child's head; Aphrodite; a bough of forest-leaves; music; work; homely fragments, in which lie the secrets of all eternal truth and beauty. Prophetic all! Only this dumb, woeful face seems to belong to and end with the night. I turn to look at it. Has the power of its desperate need commanded the darkness away? While the room is yet steeped in heavy shadow, a cool, gray light suddenly touches its head like a blessing hand, and its groping arm points through the broken cloud to the far East, where, in the flickering, nebulous crimson, God has set the promise of the Dawn.

Overview of Lesson 15

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X		X		

Instructional Purpose:

*To develop persuasive oral and written communication skills.

Materials Used:

1. Persuasive writing sample (Handout 15A).

2. Model for Persuasive Writing and Speaking (See reproducible form in Appendix).

3. Hamburger Model (Handout 15B).

Lesson 15

Activities

1. Reintroduce the **Hamburger Model** of persuasive writing (Handout 15A). Use the persuasive writing sample of an eighth grader (Handout 15B) on the overhead or as a handout to have students analyze the components of persuasive writing seen in the "hamburger."

2. Form teams of four students each and ask each team to select an issue from the following list:

* Cigarette smoking should/should not be banned in all public places.
* Economic sanctions should/should not be used against warring countries.
* Immigration policy should/should not place limits on numbers of people entering the United States based on their background.

3. Teams should now divide up in groups of two students and argue persuasively using the **hamburger model** for one side of the selected issue. (Each team of four should argue both pro and con.)

4. Have teams **present their positions orally**.

5. For 30 minutes have students write up individual positions using **Model for Persuasive Writing and Speaking** (Appendix) as a model.

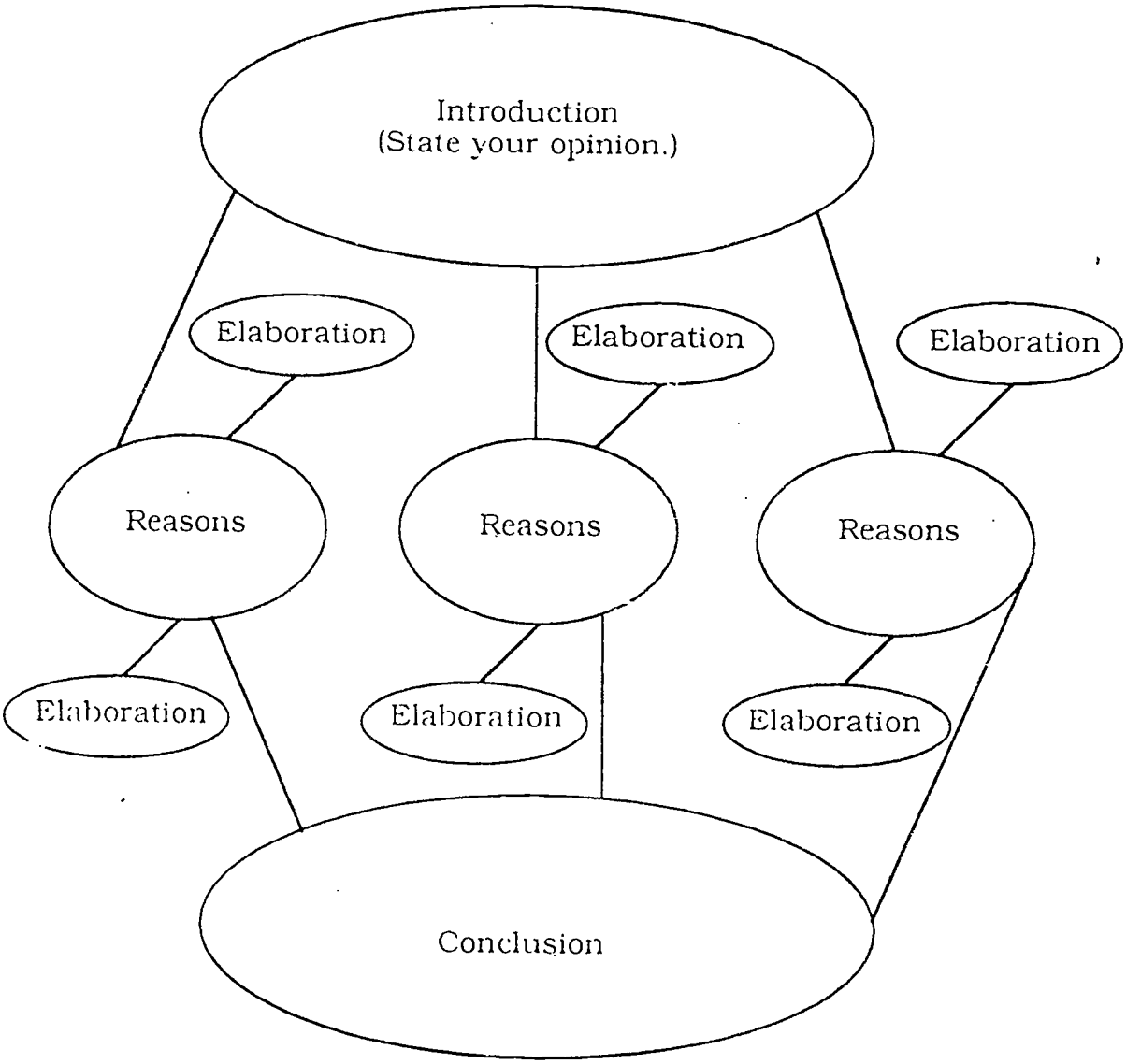
Homework:

1. Assign teams to read at least three sources to support their position. (Use school or public library as a resource; do a CD-Rom search; use Internet or other computer network sources.) Compile a three-item bibliography and take notes on findings.

2. Continue reading *Huckleberry Finn.*

Teacher Log Notes:

Hamburger Model for Persuasive Writing
(Handout 15B)



Persuasive Writing Sample
(Handout 15A)

The Most Impresive Movie Villin

In my opionion the "Joker," a character from the movie Batman, is one of the most impressive movie villians of the year. I think he is impressive becasue he is cruel, mean, and witty. The "Jokers'" cruelty is shown throught the movie. He poisions people with deadly gases shoots them for the fun of it, and kidnaps people because he likes them. He tears up paintings, burns his girlfriend and shoots his assistant. After sad acts of cruelty he comes up with a witty commet as "Have you ever danced with the devil in the pail moon light." or "I'm a hawk and I want to clean my claws." He also does other witty things like promising to throw out two million dollars to the waiting crowd. Not only does he deep his promise he also poisions the people he throws the money to. This type of cruelty and wittiness makes the "Joker" one of the most impressive villians of all times.

Overview of Lesson 16

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X		X		

Instructional Purpose:

*To develop persuasive oral and written communication skills.

Materials Used:

1. Model essays (Handout 16A and 16B).

Lesson 16

Activities

1. Have students share **resource material** on their issue with their team.

2. Have students revise **persuasive essays** based on the new data. (Allow 30 minutes.) Collect original and revised pieces.

3. Provide students with two examples of **persuasive writing** (Handouts 16A and 16B). Use the following questions to get students to identify what is good and what is not good about each.

Questions to ask for each example:

* *What is the opinion of the writer? Is it clearly stated?*

* *What does the writer say to convince you of his point of view?*

* *How many reasons does the writer give to support his point of view? Are you convinced by each?*

* *How does the writer conclude his argument? Is it an effective ending? Why or why not?*

4. Have students state the differences between the two samples in terms of quality. **Probe the distinctions** between each of the examples.

Homework:

1. Conclude reading *Huckleberry Finn.*

Teacher Log Notes:

Model Essays (Handout 16A)

Discipline

Discipline is important in everyday life. It can show us how to be responsible in every way. If we didn't have discipline we wouldn't know how to cope in life. Even though people dislike being discipline in life, we still have to be, or else we will be brought up to be careless and erasponsible adults. If you get brought up that way, then maybe your own kids will be to, becasue you were not discipline when you were younger.

The more you are dicipline the better of a person you'll be.

Model Essay (Handout 16B)

Governor Waihee

Governor Waihee is thinking about letting working parents take time off from work to attend classes with their children.

I don't think it's a good idea for working parents to come to school because they have to go to work and other things to do.

If other people's parents come to school I wouldn't mind as much but still yet if I got in trouble and my best friends parents were here they might think I'm a bad influence and not let kid come to my house or not let me go over to theirs.

I wouldn't want my parents to come to my school because I can't rest or do something else or my mom or dad would scold me and embarrass me.

Overview of Lesson 17

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X		X	X

Instructional Purpose:

*To analyze and interpret *The Adventures of Huckleberry Finn.*

Materials Used:

1. *Huckleberry Finn* by Mark Twain.
2. Literature Web (See reproducible form in Appendix).
3. Vocabulary Web (See reproducible form in Appendix).

Lesson 17

Activities

1. Introduce a **Literature Web**. Teachers: See the completed example that is included with handouts for this lesson. Have students complete a web in order to focus their thoughts before the following discussion. Blank copies may be found in Appendix. Have students do a literature web of the novel. Discuss webs as a whole class and create a group web. (See teacher examples in this lesson.)

2. Discuss the following questions:

Questions to Ask:

Literary Response and Interpretation Questions

* *What qualities does Huck display in his relationship with Jim? With others?*

* *What characters in the novel reveal qualities that are the opposite of Huck's? What qualities are portrayed through these characters?*

* *How does this novel inform your understanding of abolitionism?*

Reasoning Questions

* *What issues are central to the book? How do they relate to our study of issues?*

* *What are Huck's reasons for running away? Compare and contrast them to Jim's.*

Change Questions

* *How do Jim and Huck change as they progress down the river? How is societal change portrayed?*

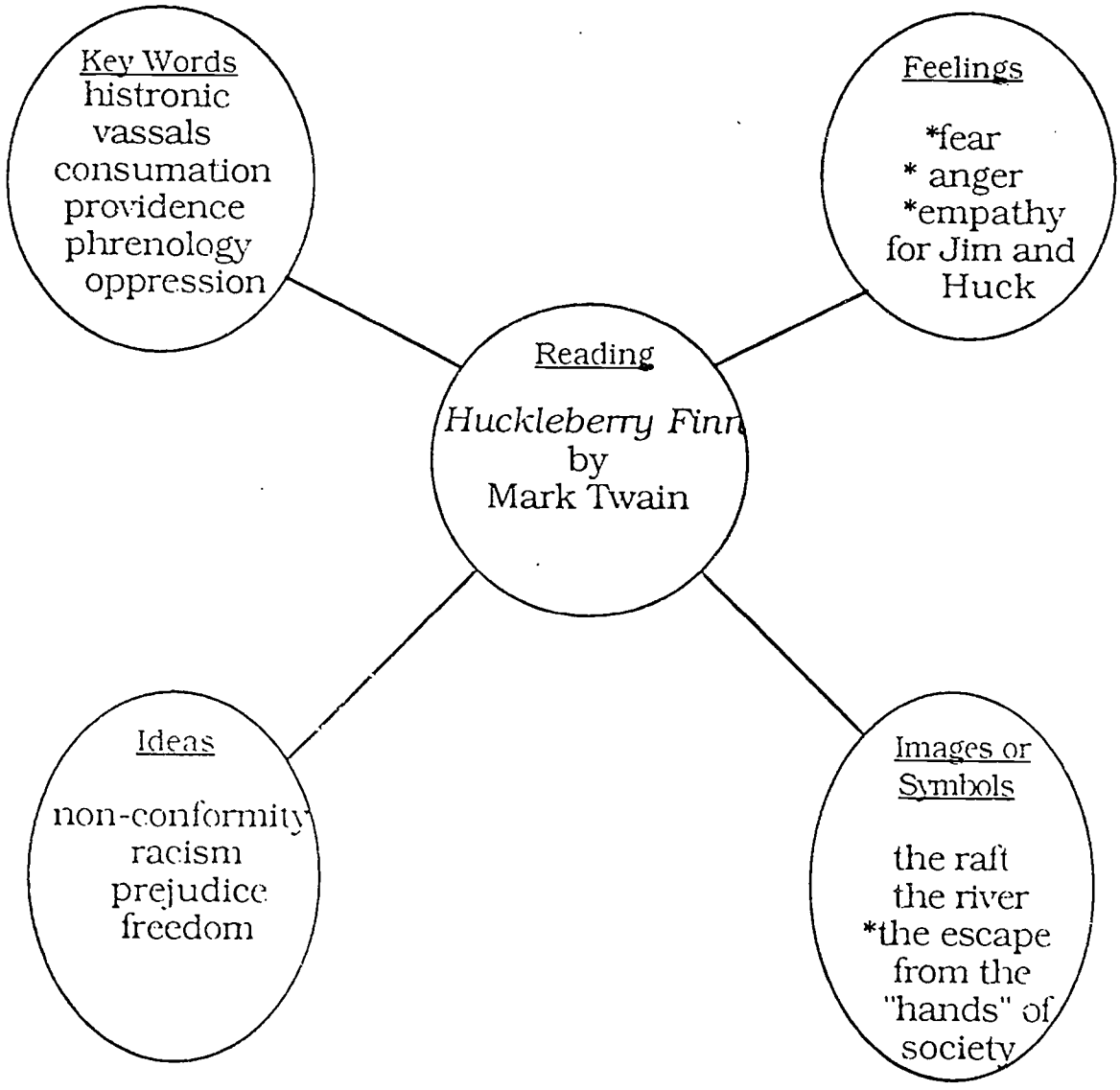
* *How does the book reflect our generalizations about change?*

3. Choose two new words encountered in *Huckleberry Finn* and complete a Vocabulary Web (Appendix) for each.

Homework:

Teacher Log Notes:

Literature Web - Teacher Example
(See model section for full explanation)



Overview of Lesson 18

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X		X		

Instructional Purpose:

*To explore an issue of significance in written and oral form.

Materials Used:

1. *The Adventures of Huckleberry Finn* by Mark Twain.
2. *Conversations: Readings for Writers* by Richard Selzer pp. 571-606.

Lesson 18

Activities

1. Now that you have read *The Adventures of Huckleberry Finn*, **consider the controversy** that has arisen in a number of schools in this country. Some critics claim that the book is offensive to black students and should not be assigned reading. Others feel that the literary and educational value of the work demands that the book be studied. Read essays cited in *Conversations: Readings for Writers* by Richard Selzer pp. 571-606.

2. Divide students into small groups. Have them do a **concept map** of both sides of the issue and discuss all possible points of view.

3. Assign them to write a short essay supporting one point of view on the issue, in their **Response Journal**. (Allow 30 minutes.)

Homework:

1. A completed 6-8 page literary critique is due next lesson.

Extensions:

1. Read *The Adventures of Tom Sawyer* by Mark Twain and compare/contrast Huck and Tom as characters.

2. Read *The Day They Came to Arrest the Book* by Nat Hentoff. Write a one-page reaction. (This is a novel that deals with the *Huck Finn* censorship issue.)

Teacher Log Notes:

Overview of Lesson 19

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X	X			

Instructional Purpose:

*To engage in peer conferencing on the revision of the critical reviews of *The Adventures of Huckleberry Finn.*

Materials Used:

1. Student critical reviews.
2. Peer Assessment of Writing (Handout #2, Section VI).

Lesson 19

Activities

1. Ask students to take out their **critical reviews** of *The Adventures of Huckleberry Finn.*

2. Ask students to conduct a writer's workshop on the written narrative in order to develop the best final drafts possible. (Review Handout 9A.)

> ***Note to Teacher:*** The difference between revision and editing should be reinforced. See the Writing Process Model Handout in Section III.

4. Ask students to **edit their final written critique** during the rest of the class session. The reviews should be collected by the teacher.

5. Check for questions on the **Grammar Self-Study packets**. Use the following sentence from *Huck Finn* for discussion of form and function of underlined words.

> We went to a clump of bushes, and Tom made everybody swear to keep the secret, and then showed them a hole in the hill, right in the thickest part of the bushes. Then we lit the candles, and crawled in on our hands and knees.

Homework:

1. Practice your presentation on the literature boxes for the next lesson.

Teacher Log Notes:

Overview of Lesson 20

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
			X		

Instructional Purpose:

*To give oral presentations on the Literature Boxes.

*To evaluate individual as well as group presentations.

Materials Used:

1. Videotape Equipment (Optional).
2. Literature Box contents.

Lesson 20

Activities

1. Students present their research findings from the study of the **Literature Boxes** and their contents on the themes of feminism, abolitionism, transcendentalism, and industralism.

2. Students and the teacher should **assess individual presentations** according to the following criteria:

	High	Medium	Low
Evidence Of Preparation	3	2	1
Delivery	3	2	1
Importance Of The Data Shared To The -Ism Under Study	3	2	1

3. **Class discussion** should follow each presentation. Return the discussion to the guiding question:

* *"How is this -ism a 'change agent' which helped shape the American culture as we know it today?"*

4. Debrief the presentations by reviewing themes which emerged throughout our study of nineteenth century America.

- Throughout the nineteenth century, Americans struggled for individuality, as expressed by Emerson in "Self-Reliance."
- There was an outburst of creativity, and America began to flower during the Romantic Period.
- Americans had achieved self-confidence and prosperity; they had become a settled, mature culture.
- An individual's behavior, attitudes, and perceptions helped create social change.
- Writers reflect the economic, social, and political developments of a culture and period in their fictional world.

Homework:

1. Work on finalizing written research project. It is due in Lesson 22.

Note to Teacher: These presentations may take two days of 90 minutes each to complete.

Teacher Log Notes:

Overview of Lesson 21

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X			X

Instructional Purpose:

*To administer Literature, Persuasive Writing, and Grammar Post Assessments.

Materials Used:

1. "Where I Lived and What I Lived For" by Henry David Thoreau from *Walden* (Handout 21A).

2. Literature and Writing Post-Assessments (Handouts 21B and 21C).

Lesson 21

Activities

1. Help students submit their speeches for possible **publication in a literary journal**.

2. Ask students to read **"Where I Lived and What I Lived For"** by Henry David Thoreau (Handout 21A). They should provide a set of written responses to a set of questions for inquiry. (See Handouts 21B and C.)

> ***Note to Teacher:*** These are the Post-Assessments for literature and writing.

3. Collect the papers and discuss the selection.

4. Have students turn in **Grammar Self-Study packets**.

5. Administer the **Grammar Post-Test**.

> ***Note to Teacher:*** Allow 3 hours for this lesson.

Homework:

1. Work on written research project.

Teacher Log Notes:

Excerpted From "Where I Lived and What I Lived For,"
Walden,
by Henry David Thoreau
(Handout 21A)

Every morning was a cheerful invitation to make my life of equal simplicity, and I may say innocence, with nature herself. I have been as sincere a worshipper of Aurora as the Greeks. I got up early and bathed in the pond; that was a religious exercise, and one of the best things which I did. They say that characters were engraven on the bathing tub of king Tching-thang to this effect: "Renew thyself completely each day; do it again, and again, and forever again." I can understand that. Morning brings back the heroic ages. I was as much affected by the faint hum of a mosquito making its invisible and unimaginable tour through my apartment at earliest dawn, when I was sitting with door and windows open, as I could be by any trumpet that ever sang of fame....

We must learn to reawaken and keep ourselves awake, not by mechanical aids, but by an infinite expectation of the dawn, which does not forsake us in our soundest sleep. I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do. To affect the quality of the day, that is the highest of arts. Every man is tasked to make his life, even in its details, worthy of the contemplation of his most elevated and critical hour. If we refused, or rather used up, such paltry information as we get, the oracles would distinctly inform us how this might be done.

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartanlike as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, an publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion....

Still we live meanly, like ants; though the fable tells us that we were long ago changed into men; like pygmies we fight with cranes; it is error upon error, and clout upon clout, and our best virtue has for its occasion a superfluous and evitable wretchedness. Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumb nail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quick-sands and thousand-and-one items to be allowed for, that a man has to live, if he would not founder and go to the bottom and not make his port at all, by dead reckoning, and he must be a great calculator indeed who succeeds. Simplify, simplify. Instead of three meals a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion.

Literature Post-Assessment (Handout 21B)

Name: _____

Read the selection and answer these questions. You have 20 minutes.

1. State an important idea of the selection read in a sentence or two.

2. Use your own words to describe what the following sentence means: (Paragraph #2) "We must learn to reawaken and keep ourselves awake, not be mechanical aids, but by an infinite expectation of the dawn, which does not forsake us in our soundest sleep."

3. What does this essay tell you about what the author believes about change? How do you know?

4. Create a title for this selection. List two reasons based on the reading for your new title.

Writing Post-Assessment (Handout 21C)

Name:_____

Do you think that "Walden Pond" should be required reading for all students in your grade?

Directions: Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph.

Overview of Lesson 22

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
					X

Instructional Purpose:

* To synthesize knowledge gained about the five threads of change studied in this unit.

Materials Used:

1. 5 -isms Idea Chart (Handout 22A).
2. Various representative literature pieces.

Lesson 22

Activities

1. Collect final **research projects**.

2. We have been studying five -isms in this unit. Break up into small groups and **develop generalizations** about <u>one</u> that you have gained from your study and reading. Cite examples from literature studied that illustrate these ideas. Link your understanding of this 19th Century -ism to its role in today's society. Provide evidence for your point of view. (See Handout 22A.) (Each group should be assigned one -ism.)

3. Share the group charts and discuss as a whole class. Post charts around the room.

4. **Compare and contrast** the ideas of different groups.

5. **Derive collectively** a set of generalizations about each -ism, related literary examples, and linkage to 20th Century ideas.

6. Conclude the discussion by noting how today's work will set the stage for tomorrow's panel presentations.

Homework:

1. Prepare panel presentations for the panels using predetermined questions:

   * *How does the issue you researched impact on our understanding of the -ism?*

   * *How has the -ism changed from the 19th to the 20th century? Cite evidence from music, art, film, and literature.*

   * *How do you think this particular -ism has affected American culture as we know it today?*

Teacher Log Notes:

5 -isms Idea Chart (Handout 22A)

-Ism Studied	Generalization #1	Generalization #2	Generalization #3	Generalization #4	Evidence from Literary Sources
Romanticism					
Abolitionism					
Feminism					
Transcendentalism					
Industrialism					

Overview of Lesson 23

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
			X		X

Instructional Purpose:

* To present student panels on the -isms of transcendentalism, abolitionism, feminism, and industrialism.

Materials Used:

1. Research project.

Activities

1. The final activity of the unit is a **panel discussion** based on the student research work on a particular -ism. Each group will present one of the -isms. The following questions will guide the presentation:

   * *How does the issue you researched impact on our understanding of the -ism?*

   * *How has the -ism changed from the 19th to the 20th century? Cite evidence from music, art, film, and literature.*

   * *How do you think this particular -ism has affected American culture as we know it today?*

2. Have **students assess** each panel's presentation and discuss ideas shared.

3. Allow multiple periods for these presentations based on size of class.

Teacher Log Notes:

Unit Extensions

1. Have students read *Walden* by H. D. Thoreau and *Walden II* by B. F. Skinner and contrast the two works.

2. Have students study romanticism as it occurred in English Literature at the same time as the movement impacted American Literature. Suggest that students read authors like Wordsworth, Byron, Coleridge, and Dickens in order to trace the source of the -isms in England. Encourage the formation of a literary group to discuss these writers and the probable impact they had on their American counterparts.

3. For a view of contemporary women during the period, have students read *Little Women* by Louisa May Alcott. Have students compare the portrait of women in the novel with the views of feminism growing as a social force at that time.

4. One hundred years after Thoreau's "Walden Experiment," a journalist wrote an article which appeared in "The Atlantic Monthly." The journalist stated that in 1945 there was a celebration of the centennial of Henry David Thoreau's retirement to Walden Pond. Many people made the pilgrimage to Concord to see a staged Walden Pond exhibit which featured Thoreau's furniture and the place where his hut once stood. "The Saturday Evening Post" ran an illustrated article on the event. An English professor published a small volume called "Walden Revisited." The journalist expressed that "All in all, it was a typical American literary centennial. Henry Thoreau would probably not have enjoyed it."

Write a reply to the journalist in which you explain why you agree or disagree with his view that Thoreau would probably not have enjoyed the celebration. Find examples from Thoreau's writings to support your position.

5. Read either *A Scarlet Letter* or *House of Seven Gables* or other books by Hawthorne. How does the effect of a wrongful act change a key character from the beginning to the end of each novel?

Teacher Log Notes:

Name Of Unit:_____

Grade Level: _____

Teacher Feedback Form

To the Teacher:

After you have implemented this unit with students, please complete this form and return it to:

Center for Gifted Education
College of William and Mary
P. O. Box 8795
Williamsburg, VA 23187
804-221-2362

	To a great extent				Not at all
1. I enjoyed using this unit.	5	4	3	2	1
2. My students enjoyed the unit.	5	4	3	2	1

3. I would recommend the following changes in the unit:

4. I would like to see the following readings added to the unit:

5. I would like to see the following deleted from the unit:

6. Other comments:

Thank you for your cooperation.

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V. Assessments

This section contains copies of recommended teacher assessments for use during unit implementation. Assessments focus on key student outcomes of the unit. The following specific forms are included:

1. Group Discussion Assessment
2. Writing Self Assessment
3. Peer Assessment of Writing
4. Teacher Assessment Form for Writing
5. Persuasive Speech Evaluation Form (teacher/peer)
6. Teacher Reasoning Assessment
7. Concept of Change Assessment
8. Research Product Assessment

Group Discussion Assessment (Handout #1)

Name _____ Date_____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
CONTENT			
- Did the student respond openly to the reading?	1	2	3
- Did the student interpret ideas in the reading?	1	2	3
- Did the student cite relevant examples from the reading to support ideas?	1	2	3
- Did the student use reasoning skills in understanding the reading?	1	2	3
- Did the student relate the reading to the concept of change?	1	2	3
PARTICIPATION			
- Was the student attentive to the discussion?	1	2	3
- Did the student contribute relevant ideas?	1	2	3

****

COMMENTS:_____

_____

_____

_____

Writing Self Assessment (Handout #2)

Name_____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
CONTENT			
-My main idea is clear	1	2	3
-My details support the main idea	1	2	3
-My ideas are organized logically	1	2	3
-My arguments are strong and well-supported	1	2	3
-My vocabulary is rich and varied	1	2	3
MECANICS			
My spelling is accurate	1	2	3
My capitalization is correct	1	2	3
My punctuation is correct	1	2	3

****

MY WRITING SAMPLE IS STRONG IN THESE WAYS:

_____

_____

MY WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

_____

_____

Peer Assessment of Writing (Handout #3)

Reader_____

Writer_____

Directions: Read your partner's writing sample carefully. Complete each sentence.

1. I like the part where_____
2. I'd like to know more about_____
3. I think the main idea is_____
4. Some vocabulary which was especially fresh and specific was_____
5. I like the way you described_____
6. Your writing made me feel_____
7. Your writing reminded me of_____

****

THE WRITING SAMPLE IS STRONG IS THESE WAYS:

_____

_____

THE WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

_____

_____

Teacher Assessment Form for Writing (Handout #4)

Name:_____ Date: _____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
1. Expresses good ideas.	1	2	3
2. Smooth and orderly flow of ideas.	1	2	3
3. Displays appropriate level of detail.	1	2	3
4. Demonstrates appropriate elements of structure (introduction, body, conclusion). 3		1 2	
5. Uses descriptive language, vocabulary.	1	2	3
6. Uses correct language.	1	2	3
7. Demonstrates correct use of language mechanics (e.g., capitalization and punctuation).	1	2	3

****

PARTICULAR STRENGTHS:

_____

_____

AREAS NEEDING IMPROVEMENT:

_____

_____

Persuasive Speech Evaluation Form (Handout #5)

Name_____

Exercise_____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
The purpose of the speech was clear.	1	2	3
The speaker's reasoning was clear and logical.	1	2	3
The basic components of the argument were evident.	1	2	3
The speaker showed knowledge of the subject.	1	2	3
The speaker addressed opposing points of view.	1	2	3
The speaker was audible, maintained eye contact and spoke with expression.	1	2	3
The speaker held the interest of the audience.	1	2	3

****

THE BEST PART OF THIS SPEECH WAS:

_____

_____

A SUGGESTION FOR IMPROVEMENT IS:

_____

_____

Teacher Reasoning Assessment (Handout #6)

Name _____ Date_____

Directions: Please rate each student on his/her reasoning skills evidenced in oral and written communication.

3 = To a Great Extent 2 = To Some Extent 1 = Not At All

	Not at All	To Some Extent	To a Great Extent
1. To what extent is the reasoning clear?	1	2	3
2. To what extent is the reasoning specific as in citing appropriate examples or illustrations?	1	2	3
3. To what extent is the reasoning logically consistent?	1	2	3
4. To what extent is the reasoning accurate?	1	2	3
5. To what extent is the reasoning complete?	1	2	3

****

PARTICULAR STRENGTHS:

_____

_____

AREAS NEEDING IMPROVEMENT:

_____

_____

The Concept of Change Assessment (Handout #7)

Name _____ Date_____

Note to Teacher: Choose one of the attached poems to distribute to the students for this assessment.

Directions:
A. Read the attached poem and comment on the presence of the following generalizations about change.

1. Change is linked to time.
   Examples from the written piece:

2. Change is everywhere.
   Examples from the written piece:

3. Change may be positive.
   Examples from the written piece:

4. Change may be negative.
   Examples from the written piece:

5. Change may be perceived as orderly.
   Examples from the written piece:

6. Change may be perceived as random.
   Examples from the written piece:

7. Change may happen naturally.
   Examples from the written piece:

8. Change may be caused by people.
   Examples from the written piece:

B. Write a short paper demonstrating how the concept of change applies to this poem or article.

Dear March by Emily Dickinson

Dear March, come in!
How glad I am!
I looked for you before.
Put down your hat--
You must have walked--
How out of breath you are?
Dear March, how are you?
And the rest?
Did you leave Nature well?
Oh, March, come right upstairs with me,
I have so much to tell!

I got your letter, and the birds'--
The maples never knew
That you were coming -- I declare,
How red their faces grew!
But, March, forgive me--
And all those hills
You left for me to hue--
There was no purple suitable,
You took it all with you.

Who knocks? That April!
Lock the door!
I will not be pursued!
He stayed away a year, to call
When I am occupied.
But trifles look so trivial
As soon as you have come,
That blame is just as dear as praise
And praise as mere as blame.

Source:
Holdridge, B. (Ed.). (1978). *I'm nobody! Who are you? Poems of Emily Dickinson for young people*. Owings Mills, MD: Stemmer House Publishers.

The Cat and The Moon by William Butler Yeats

The cat went here and there
And the moon spun round like a top,
And the nearest kin of the moon,
The creeping cat, looked up.
Black Minnaloushe stared at the moon,
For, wander and wail as he would,
The pure cold light in the sky
Troubled his animal blood.
Minnaloushe runs in the grass
Lifting his delicate feet.
Do you dance, Minnaloushe, do you dance?
When two close kindred meet,
What better than call a dance?
Maybe the moon may learn,
Tired of that courtly fashion,
A new dance turn.
Minnaloushe creeps through the grass
From moonlit place to place,
The sacred moon overhead
Has taken a new phase.
Does Minnaloushe know that his pupils
Will pass from change to change,
And that from round to crescent,
From crescent to round they range?
Minnaloushe creeps through the grass
Alone, important and wise,
And lifts to the changing moon
His changing eyes.

Source:
Koch, K. & Farrell, K. (Eds.). (1985). *Talking to the sun: An illustrated anthology of poems for young people.* NY: Henry Holt and Company.

Research Project Assessment (Handout #8)

Name:_____ Date: _____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
1. Issue and problem are clearly defined.	1	2	3
2. Sources are diverse.	1	2	3
3. Literature sources are summarized.	1	2	3
4. Interview or survey questions are included.	1	2	3
5. Interviews and/or surveys are summarized.	1	2	3
6. Results are reported appropriately.	1	2	3
7. Interpretation of data was appropriate.	1	2	3
8. Inferences were made from the data.	1	2	3
9. Given the data, reasonable conclusions were stated.	1	2	3
10. The project paper was mechanically competent.	1	2	3

****

STRENGTHS OF THE PROJECT:

_____

_____

AREAS FOR IMPROVEMENT:

_____

_____

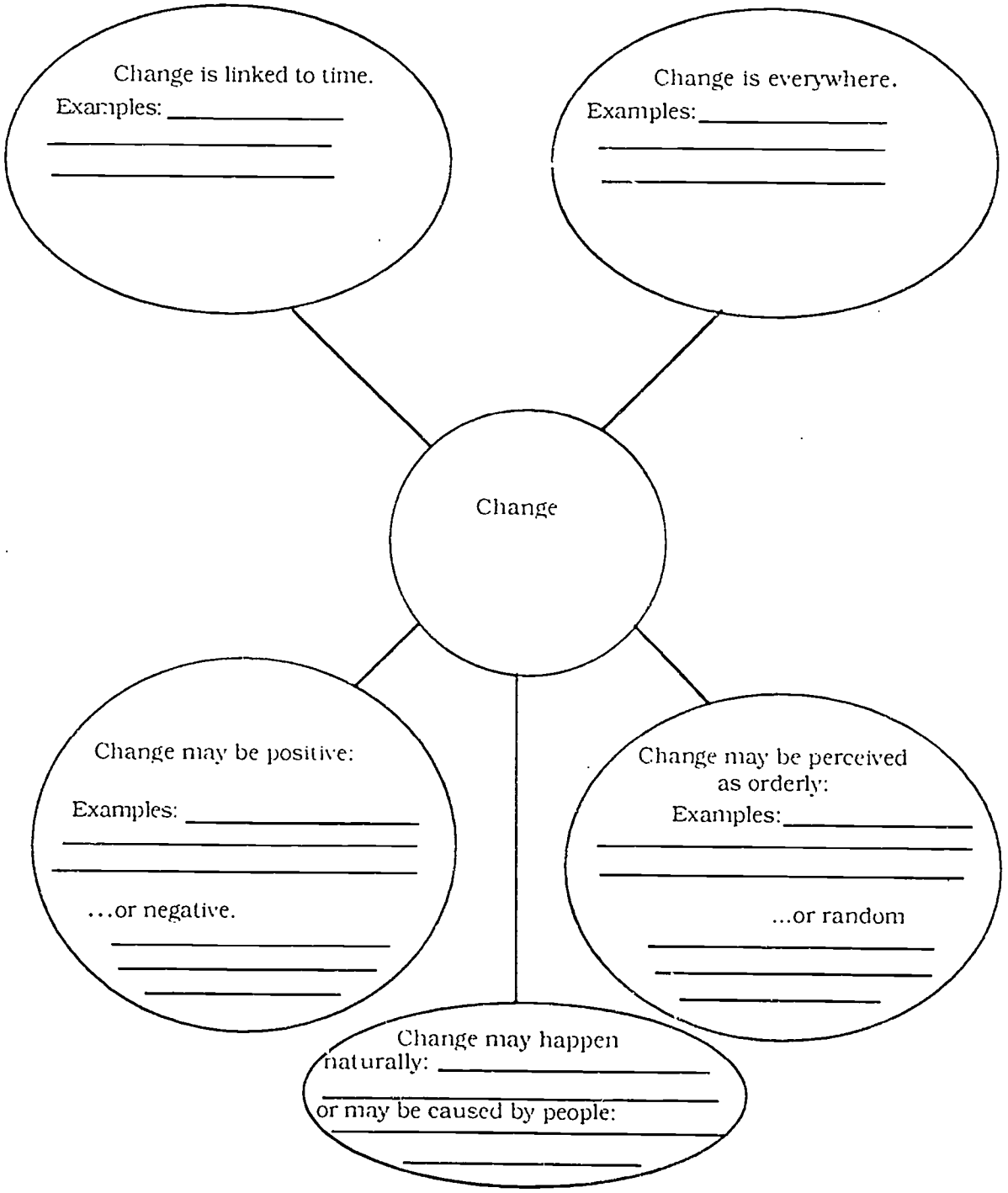
VI. Appendix

This section contains copies of reproducible forms for use during unit implementation. The following specific forms are included:

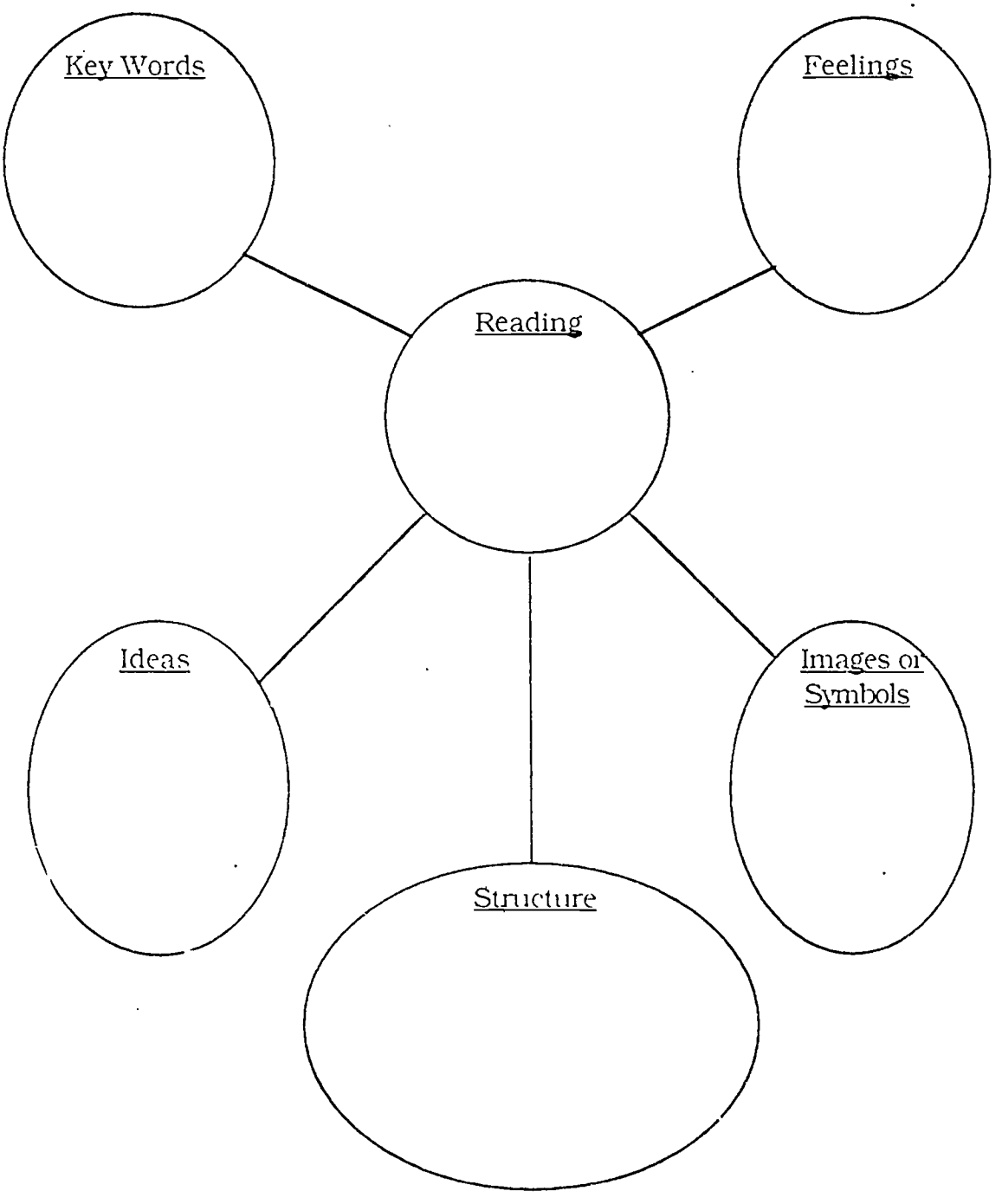
1. Change Model
2. Literature Web
3. Vocabulary Web
4. Research Model
5. Model for Persuasive Writing and Speaking
6. Venn Diagram

Change Model

Develop a list of three - five examples for each of the following statements (generalizations) about change.

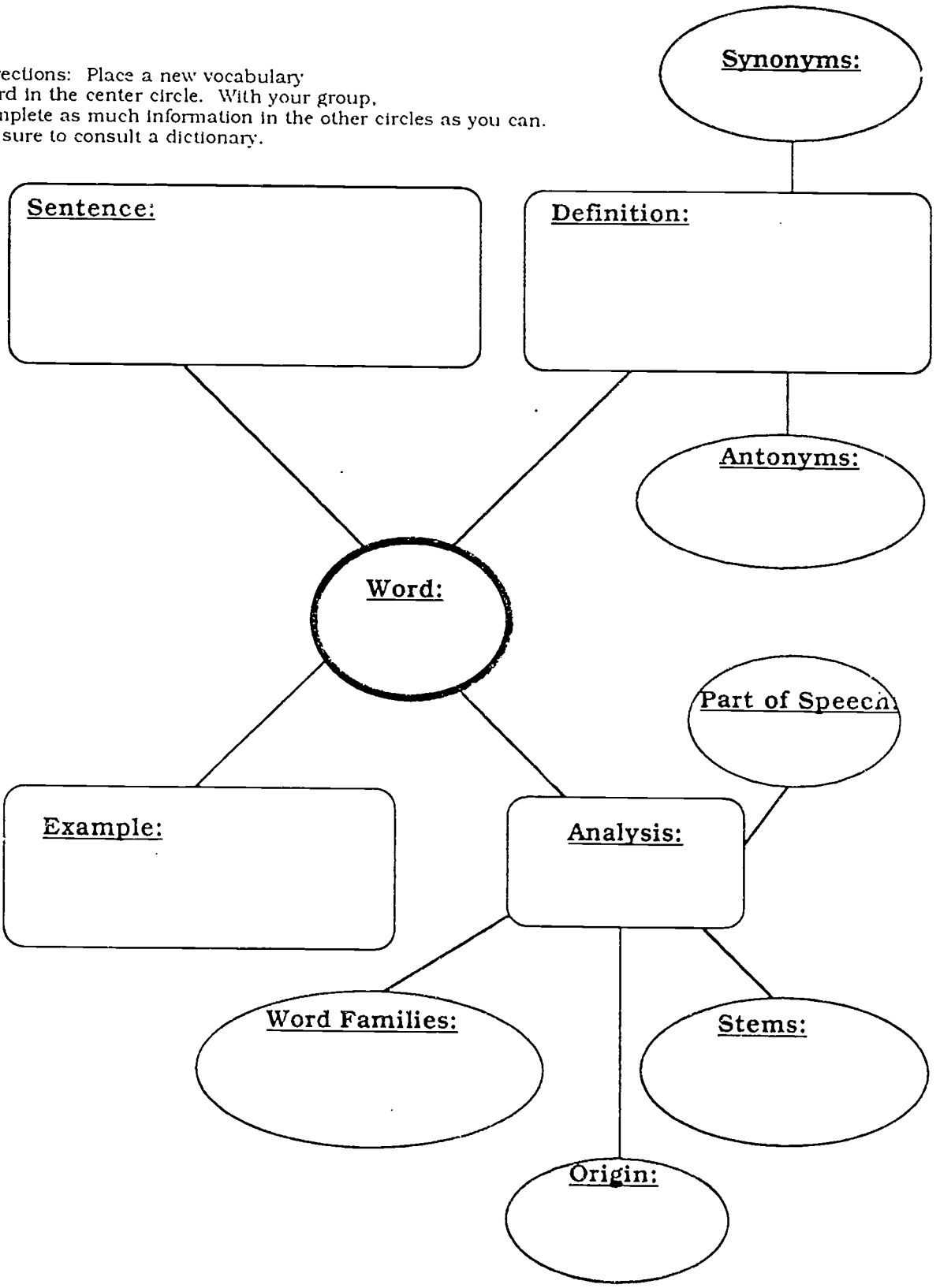


Literature Web Model



Vocabulary Web Model

Directions: Place a new vocabulary word in the center circle. With your group, complete as much information in the other circles as you can. Be sure to consult a dictionary.



Research Model

1. Identify your issue or problem.

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is your position on this issue?

2. Read about your issue and identify points of view or arguments through information sources.

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

3. Form a set of questions that can be answered by a specific set of data.
Ex: 1) What would the results be of _____? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

4. Gather evidence through research techniques such as surveys, interviews, or experiments.

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

5. Manipulate and transform data so that it can be interpreted.

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

6. Draw conclusions and inferences.

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

7. Determine implications and consequences.

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

8. Communicate Results.

Have I used Sections I-VII above to organize a written report?

Have I used Sections I-VII above to organize an oral presentation?

Model for Persuasive Writing and Speaking

Paragraph #1

State your issue or problem. Give illustrations and examples of it.

Paragraph #2

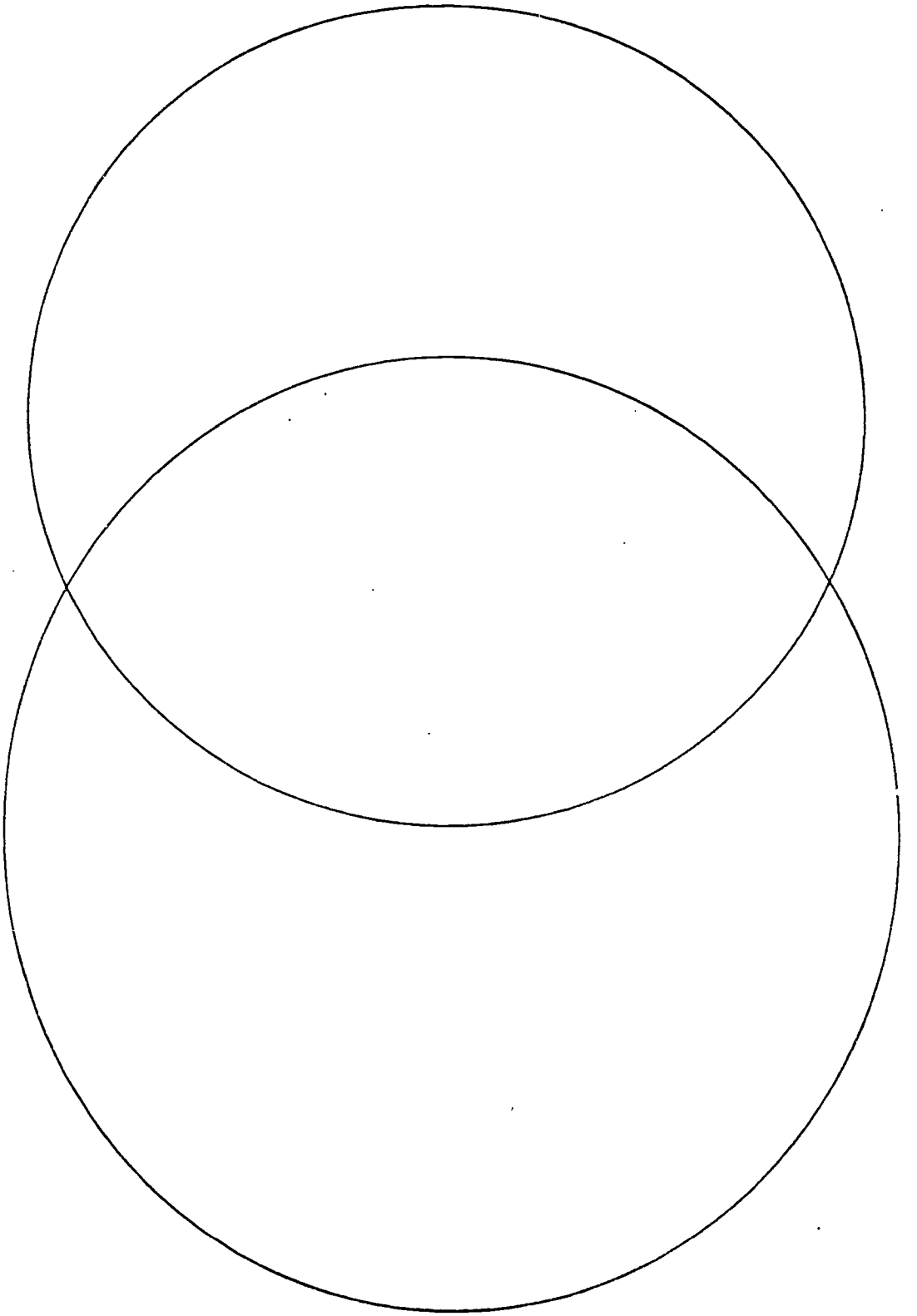
Present and develop an argument for dealing with your issue or problem in a particular way. Cite reasons for your position. Use sources you have read or interviewed to support your argument.

Paragraph #3

Develop a conclusion for your argument that restates your problem and resolves it.

NOTE: Organize your argument so that it is clear, specific, accurate, and logically consistent.

Venn Diagram



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Technology Bibliography

The following materials are valuable for use as teaching tools and/or extension activities in language arts units. This list is not exhaustive; teachers are encouraged to explore the resources available in their school divisions.

The software described below is appropriate for various grade levels. Many gifted learners will be able to use programs designed for higher grade levels. The teacher should preview all software and make recommendations for use based on the abilities of his/her students.

MINNESOTA EDUCATIONAL COMPUTING CONSORTIUM (MECC)
3490 Lexington Avenue North
St. Paul, Minnesota 55126
612-481-3500

1. Ghost Writer (Grades 7-12): Focuses student attention on the critical examination and revision stages of the writing process.

2. MECC Outliner (Grades 6-22): An outlining utility program which includes lessons that tie language arts concepts to word processing.

3. MECC Speller (Grades 6-10): Is designed to help students correct spelling and selected usage errors in their writing.

4. MECC Write Start (Grades 6-10): Includes ten word processing activities; allows students to experiment with the relationship of words, ideas, and language.

5. MECC Writer (Grades 6-adult): A simple word processing package which allows students to compose, edit, and print text.

6. Show Time (Grades 6-9): Allows students to write plays and see them performed on the computer.

7. Spellevator (Grades 1-12): Is designed to motivate students to practice their classroom spelling words.

8. Spelling Workout (Grades 1-12): Guides students through a three-step spelling process.

9. Those Amazing Reading Machines, I-IV (Grades 5-6): Each package contains catalog descriptions of Rube Goldberg-type machines; the student's task is to help the editors correct errors in the descriptions by reading for detail and sequence.

10. Word Herd: Look-Alikes (Grades 7-9): Look-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.

11. Word Herd: Sound-Alikes (Grades 7-9): Sound-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.

12. Writing an Opinion Paper (Grades 10-12): Prepares student authors to write a paper expressing an opinion on a topic of their choice.

THE LEARNING COMPANY
6493 Kaiser Drive Fremont, California 94555
1-800-852-2255

1. The Children's Writing and Publishing Center (Grades 2-12): Is a desktop publishing program that allows students to manipulate text and pictures in a flexible, page layout setting.

2. Gertrude's Puzzles (Grades 3-7): Provides six challenging puzzles to expand students' analytical thinking skills.

3. Magic Spells (Grades 1-6): Provides spelling practice using a patterned approach to spelling instruction.

SUNBURST COMMUNICATIONS
101 Castleton Street Pleasantville, New York 10570-9905
1-800-628-8897

1. Bank Street Beginner's Filer (Grades 2-6): Introduces students to database concepts by helping them locate, collect, organize, and report information.

2. Bank Street School Filer (Grades 5-12): Helps students develop critical thinking and computer literacy. Is useful for generating reports.

3. Bookmate (Grades 3-5): Helps students select quality books they will enjoy reading.

4. Groupwriter (Grades 3-5): Enables group discussion and debate using a networking system.

5. Hide 'n Sequence, Elementary (Grades 4-2): Is a language game which provides experience with reading and writing sequence skills.

6. Just a Little Lie (Grades 6-8): Allows students to examine moral issues as they write short stories. They practice word processing skills while developing plot, creating characters, and writing dialogue.

7. Magic Slate (Grades 2-adult): A word processing program which ties language arts concepts to word processing.

8. M-ss-ng L-nks: English Editor (Grades 4-5): Students solve puzzles by making educated choices about language based on an increasing number of clues.

9. M-ss-ng L-nks: Young People's Literature (Grades 4-6): Students solve puzzles by making educated choices about language based on an increasing number of clues. It offers a variety of passages from children's classics.

10. A Newbery Adventure: A Wrinkle in Time (Grades 5-7): The Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.

11. A Newbery Adventure: Island of the Blue Dolphins (Grades 5-7): This Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.

12. One of a Kind (Grades 4-8): Expands students' vocabulary and enhances creativity.

13. Proof It! (Grades 5-7): Students perfect proofreading and language skills while editing short, interesting lessons.

14. The Railroad Snoop (Grades 5-7): Students write a short story from the perspective of a young snoop. They practice word processing skills while developing plot, creating characters, and writing dialogue.

15. Watership Down (Grades 5-8): Allows the teacher to combine oral reading of children's literature and creative writing.

16. Write a Story! (Grades 5-7): Students practice word processing skills as they develop plot, create characters, and write dialogue for a story about an imaginary journey into the future.issues as they write short stories. They practice word processing skills while developing plot, creating characters, and writing dialogue.

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