Introduction to American Literature
By: Patrick McCann
v 1.0
Welcome to your Continental Academ course “Introduction to American Literature”. It is made up of 6 individual lessons, as listed in the Table of Contents. Each lesson includes practice questions with answers. You will progress through this course one lesson at a time, at your own pace.

First, study the lesson thoroughly. Then, complete the lesson reviews at the end of the lesson and carefully check your answers. Sometimes, those answers will contain information that you will need on the graded lesson assignments. When you are ready, complete the 10-question, multiple choice lesson assignment. At the end of each lesson, you will find notes to help you prepare for the online assignments.

All lesson assignments are open-book. Continue working on the lessons at your own pace until you have finished all lesson assignments for this course.

When you have completed and passed all lesson assignments for this course, complete the End of Course Examination.

If you need help understanding any part of the lesson, practice questions, or this procedure:

- Click on the “Send a Message” link on the left side of the homepage
- Select “Academic Guidance” in the “To” field
- Type your question in the field provided
- Then, click on the “Send” button
- You will receive a response within ONE BUSINESS DAY
Mr. Patrick McCann taught English (Language and Literature) 9 through 12 for the past 13 years in the Prince Georges County (MD) school system. He holds B.A.’s from the University of Maryland (College Park) in English (1980) and English Education (1991).

Mr. McCann was a Master Teacher in the Intel Teach to the Future Technology Program in 2002 and 2003. Previously, Mr. McCann lectured numerous sessions of “African-American Culture” to fellow teachers in Prince Georges County, MD. His Advanced Placement Certificate in teaching is current through June, 2009.
Introduction to American Literature

Analyzes great writings by Washington Irving, and Frederick Douglass, and Eugene O’Neill. Strategies from the first two English courses are practiced further. Character, theme, and plot development are amply explained.

- Student will know how to read for perspective.
- Student will understand the human experience
- Student will know evaluation strategies
- Student will know the various communication skills
- Student will know the various communication strategies
- Student will know how to apply knowledge to print and non print texts
- Student will know how to evaluate data
- Student will develop research skills
- Student will develop multicultural understanding
- Student will participate in society
- Student will apply language skills
- Student will understand social, ethical, and human issues
# Introduction to American Literature

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THESE LESSONS FEATURE READINGS CAREFULLY SELECTED FROM VARIOUS CATEGORIES OF AMERICAN LITERATURE. AFTER EACH PORTION OF READING ARE DOZENS OF QUESTIONS AND PLENTY OF SPACE FOR YOU TO WRITE YOUR ANSWERS.

SOME LESSONS INVOLVE STEPS/PRACTICE IN WRITING GOOD ESSAYS. THEY LEAD TO THE LAST LESSON WHICH REQUIRES YOU TO WRITE A 500-WORD ESSAY. LIKE ALL LESSONS, THIS WILL BE GRADED.

IN ORDER TO INCREASE YOUR LEVEL OF UNDERSTANDING THE READINGS AND YOUR ABILITY TO WRITE AN ACCEPTABLE ESSAY, IT IS IMPORTANT THAT YOU ACTUALLY DO THE WRITING. IF YOU ARE TAKING THIS COURSE ON A COMPUTER, DO THIS WRITING ON YOUR OWN PAPER. DO NOT TURN IN ANY OF THIS WORK. DOING THE WORK SHOULD INCREASE YOUR GRADE ON THE SEPARATE ASSIGNMENT AT THE END OF EACH LESSON.
Lesson 1.1 Introduction

In these first few pages of this textbook, you will familiarize yourself with this American Literature course. We introduce our reading selections and discuss ways you can achieve success in the course. We also introduce our questioning style and some literary terms that you should master.

Completion of the lessons, activities, practice exercises, assignments, and portfolio of essays on your own paper will prepare you for the cumulative assignment and successful completion of this course.

Additionally, you will have raised your level of awareness of American literature and history and sharpened your ability to express yourself in today’s world.

Lesson 1.2 Preparing for Readings in American Literature

You will read three selections of moderate length in this course. They are:

- *Narrative of the Life of Frederick Douglass, an American Slave*, by Frederick Douglass
- *The Hairy Ape*, by Eugene O’Neill
- “The Legend of Sleepy Hollow”, by Washington Irving
Reading is a process, not a step. The process of reading should include both pre-reading (preparing to read) and post-reading activities. Preparing to read, along with summarizing and discussing texts after reading, will deepen your understanding of the literature.

This process includes…

- **Pre-reading** activities – Getting ready to read (predicting)
- **During reading** activities – Predicting, taking notes
- **Post-reading** activities – Answering questions, writing essays
- **Re-reading** – Just like a dance step, just like the ‘crossover’ in basketball, “Practice makes perfect”. Re-reading is a must, especially with short literary pieces, like short stories and poems.

This textbook provides pre-reading and post-reading activities (answering worksheet questions, writing short essays, etc.). Please read through the next few paragraphs, then answer the questions that follow.

*Narrative of Frederick Douglass, an American Slave* is the first and longest reading. It is in the category of nonfiction, specifically autobiography. The first nine [9] chapters are short and easy to complete. Pay particular attention to learning the many vocabulary words. Keep a dictionary or thesaurus handy. (Computer Tip: To find synonyms in Microsoft Word, click ‘Tools’, ‘Language’, ‘Thesaurus’) You may want to look at worksheet questions before reading a chapter.
The last two chapters (X and XI) are long, but contain many important events, including Frederick’s escape from slavery. Frederick says in Chapter X, “You have seen how a man was made a slave; you shall see how a slave was made a man.” Try reading continuously through these chapters rather than bouncing back and forth between the reading selection and the worksheets. This is a more mature way of reading.

Answers are provided, but please read each chapter first, and attempt to answer all questions before referring to the answers. What is important is that you complete the readings and exercises and that you actually enjoy reading! Those who don’t enjoy reading, won’t read, and will never become good readers.

You’ll experience an odd dialect in The Hairy Ape. Dialect is the language of a specific people (regional, social class, occupation) and distinguished by particular pronunciation, grammar, and vocabulary. Dialect in The Hairy Ape is that of working-class Americans of European descent. It may be difficult to read initially, but you’ll soon catch on.

“The Legend of Sleepy Hollow”, unlike Narrative of the Life of Frederick Douglass, an American Slave and The Hairy Ape, is not conveniently broken into chapters. It’s up to the reader to find a good stopping place, or consider reading it in one sitting. Again, previewing worksheets and completing pre-reading activities will benefit the reader. Pay particular attention to the setting and character of this story.
LESSON 1.2 ACTIVITY

Answer the following questions. If you don’t know the answer, re-read “Preparing for Readings in American Literature” above.

Follow the same pattern with the Lesson 1.3 “The Writing Process”

1. List the titles and authors of the three selections that you will read:
   a) __________________________ ________________________
   b) __________________________ ________________________
   c) __________________________ ________________________

2. Reading is a ____________, not a ____________.

3. Who will never become good readers?
   _______________________________________________________

4. What particular kind of nonfiction is Narrative of the Life of Frederick Douglass, an American Slave?
   _______________________________________________________

5. Pay particular attention to learning the _______________________ words.

6. What two suggestions are offered above for reading chapters I through IX?
   a) __________________________ ________________________
   b) __________________________ ________________________
7. What suggestion is offered for reading Chapters X and XI?

8. What is dialect?

9. Whose dialect is featured in *The Hairy Ape*?

10. What elements of literature should you pay particular attention to when reading “The Legend of Sleepy Hollow”?

   a) __________________________________________________

   b) __________________________________________________

**ANSWERS FOR LESSON 1.2 ACTIVITY**

1 a) “Narrative of the Life of Fredrick Douglass, an American Slave” by Fredrick Douglass  
   b) “The Hairy Ape” by Eugene O’Neil  
   c) “The Legend of Sleepy Hollow” by Washington Irving

2. process, step

3. Those who do not enjoy reading

4. autobiography

5. vocabulary
6. a). Keep a dictionary or thesaurus handy
   b). Look at the worksheet questions before reading a chapter

7. Reading continuously through them

8. Language of a specific people distinguished by particular pronunciation, grammar and vocabulary.

9. Working-class Americans of European descent

10 a) setting
   b) character

LESSON 1.3 THE WRITING PROCESS AND TYPES OF ESSAYS

Writing (like reading) is not a step, but a process. Immature writers confuse a rough draft for a finished essay. Don’t make this mistake! Read through the following steps in the writing process. More importantly, employ each and every step each and every time you write. Make it part of your writing process!
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- **Pre-Writing**, or getting ready to write -- Pre-writing exercises include graphic organizers, brainstorming, webbing/clustering, and outlining. Don’t take pre-writing for granted! Get as many ideas down on paper as you can; it’s preferable to have extra details than not enough.

- **Rough Draft** – Immature writers confuse this step for the entire writing process. The rough draft is merely a first copy of the finished product.

- **Proof-Reading** -- Look over what you have written; share it with a friend. Come back to it the next day to get a fresh look at it. (This, of course, does not happen when you are trying to do everything at the last minute!)

- **Revising** -- Re-visit the major themes in your essay. What is your message? Content is the most important part of what you say. Wouldn’t you prefer a diamond in a paper bag to trash in department store wrapping?

- **Editing** -- Correct mistakes in spelling and punctuation. Improve sentence structure and vary word usage. Eliminate excess (repetition, unnecessary details, etc.) Additional revision of main ideas may be the next step now, rather than proceeding to publication of the final copy.

1. Identify at least three different **pre-writing** techniques.  

2. What is the difference between revising and editing?  

3. What stage in the writing process do immature writers confuse with the whole process itself?  

4. Why is it helpful to share your writing with another, and/or to come back and look at it the next day?  

5. Identify a few ways to eliminate excess from one’s writing.  

6. How does one get a computer to check your grammar and spelling, and offer synonyms to vary word usage?  

---

**ANSWERS FOR LESSON 1.3 ACTIVITY**  

1. Pre-writing techniques include brainstorming, outlining, clustering/webbing and the use of graphic organizers.  

2. Revising is changing major ideas in your writing; editing is correcting mistakes.  

3. Immature writers confuse the rough draft with the entire writing process.  

4. Sharing your writing and/or coming back and look at it later give one a fresh look.  

5. Eliminate excess from your writing by avoiding repetition and unnecessary details.  

6. Use the toolbar on your computer to check for grammar, spelling, synonyms and word count. Go to ‘Tools’, then look for your specific need.
Types of Essays

In this and your other English courses, you will read and write different types of essays. Essays report, describe, or analyze information. Here are some essay types and examples.

1. The **descriptive essay** provides details about how something looks, feels, tastes, smells, makes one feel, or sounds. It can also describe what something is or how something happened. These essays generally use a lot of sensory details. The essay could be a list-like description providing point by point details. It could function as a story. Examples include: Describing a tree or the layout of a house.

2. A **definition essay** attempts to define a specific term. It could try to pin down the meaning of a specific word or define an abstract concept. The analysis goes deeper than a simple dictionary definition; it should attempt to explain why the term is defined as such. It could define the term directly, giving no information other than the explanation of the term. It could imply the definition of the term, telling a story that requires the reader to infer the meaning., keeping the reader interested in the plot and theme of the event described. Example: Defining freedom of speech.

3. The **compare/contrast** essay discusses the similarities and differences between two things, people, concepts, places, etc. The essay could be an unbiased discussion or an attempt to convince the reader of the benefits of one thing, person, or concept. It could also be written simply to entertain the reader or to arrive at an insight into human nature. The essay could discuss both similarities and
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differences. It could just focus on one or the other. A **comparison essay** usually discusses the similarities between two things while the **contrast essay** discusses the differences. Some essays compare and contrast. Example: Compare and contrast the 1967 Ford Shelby Mustang with the 1967 Chevy Corvette Stingray.

4. The **cause/effect essay** explains why or how some event happened and what resulted from the event. This essay is a study of the relationship between two or more events or experiences. The essay could discuss both **causes and effects** or it could simply address one or the other. A **cause essay** usually discusses the reasons why something happened. An **effect essay** discusses what happens after a specific event or circumstance. Example: How taxation caused the American Revolution

5. The **narrative essay** tells a story. It can also be called a "short story." Generally the narrative essay is conversational in style and tells of a personal experience. It is most commonly written in the first person (uses *I*). This essay could tell of a single, life-shaping event, or simply a mundane daily experience. Example: A General's Personal Experiences in Iraq

6. A **process essay** describes how something is done. It generally explains actions that should be performed in a series. It can explain in detail how to accomplish a specific task or it can show how an individual came to a certain personal awareness.
7. An **argumentative essay** is one that attempts to persuade the reader to the writer's point of view. The writer can either be serious or funny, but always tries to convince the reader of the validity of his or her opinion. The essay may argue openly or it may attempt to subtly persuade the reader by using irony or sarcasm. Example: Reasons school should be held in America eleven [11] months a year for ten [10] hours a day.

8. A **critical essay** analyzes the strengths, weaknesses and methods of someone else's work. Generally these essays begin with a brief overview of the main points of the text, movie, or piece of art, followed by an analysis of the work's meaning. It should then discuss how well the author/creator accomplishes his/her goals and makes his/her points. A critical essay can be written about another essay, story, book, poem, movie, or work of art. Example: The skill Shakespeare uses to present the character Othello.

You may use components of the above essays in writing one of your own. Writers can combine the types, but usually an essay is predominantly one of the above types. Knowledge of all of them will help you figure out which approach[es] to take when following the writing process you see outlined below.
LESSON 1.4 LITERARY TERMS

Students should have a working knowledge of commonly-used literary terms. Read the following selection, then match up the terms with their correct definitions.

“A reader can analyze literature by paying attention to elements such as **setting**, **characters**, **plot**, and **theme**. Writers consciously explore these elements when creating literature. Washington Irving, the author of “The Legend of Sleepy Hollow”, presents detailed descriptions of Sleepy Hollow and **protagonist** Ichabod Crane. Pay particular attention to setting and character development when reading “The Legend of Sleepy Hollow”. Don’t confuse plot and theme. **Plot** is the action, what happens, the sequence of events. **Theme** is the main ideas, the messages.

**Figurative language** is non-literal language, existing commonly in both prose and poetry. Figures of speech (metaphors and similes, symbols and personification) enrich literature by creating images in the reader’s mind. Literary devices such as **foreshadowing** and **irony** also enrich the literary contents of a work.

Connotation and denotation are additional terms to understand. **Connotation** refers to emotions and associations that a word produces. **Denotation** is the literal, or ‘dictionary’ definition of a word.
**LESSON 1.4 ACTIVITY**

Match the terms in Column A with their definitions in Column B.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connotation</td>
<td>Dictionary definition of a word</td>
</tr>
<tr>
<td>Plot</td>
<td>Emotions that a word produces</td>
</tr>
<tr>
<td>Theme</td>
<td>Central character of a story</td>
</tr>
<tr>
<td>Setting</td>
<td>Hints of what is to come in a story</td>
</tr>
<tr>
<td>Simile</td>
<td>When the unexpected occurs in a story</td>
</tr>
<tr>
<td>Foreshadowing</td>
<td>The action, or sequence of events of a story</td>
</tr>
<tr>
<td>Denotation</td>
<td>Comparison of two objects using ‘like’ or ‘as’</td>
</tr>
<tr>
<td>Personification</td>
<td>Language peculiar to a specific group of people</td>
</tr>
<tr>
<td>Protagonist</td>
<td>Subject, topic, or idea in a story</td>
</tr>
<tr>
<td>Irony</td>
<td>When and where a story takes place</td>
</tr>
<tr>
<td>Dialect</td>
<td>Human attributes given to something non-human</td>
</tr>
</tbody>
</table>

**ANSWERS FOR LESSON 1.4 ACTIVITY**

- Connotation: Emotions a word produces
- Denotation: Dictionary definition of a word
- Dialect: Language specific to a certain group of people
- Foreshadowing: Hints of what is to come in a story
- Irony: When the unexpected occurs in a story
- Personification: Human attributes given to something non-human
- Plot: The action, or sequence of events of a story
- Protagonist: Central character of a story
- Setting: When and where a story takes place
- Simile: Comparison of two objects using ‘like’ or ‘as’
- Theme: Subject, topic, or idea in a story
LESSON 1.5 REVIEW OF ENGLISH ESSENTIALS

Sentence Structure

1. If a sentence can’t stand alone, it is a fragment or dependent clause.

   When Tom broke the vase [when, if, because, although, etc. need a comma and independent clause after it to be a complete sentence.

   When Tom broke the vase, he ran.

2. Two independent clauses jammed together, with a comma or without, are run-ons. Make two sentences with a period.

   Polly ran into the room, Tom was already gone.

3. So means therefore, but means however, since means because.

   Although indicates contrast.

   I laughed because the joke was funny.

4. Keep reference words close to the source.

   Sweeping up the glass, Polly found the key [not: the key was found by Polly.

5. Keep verb tenses the same in a list.

   [I laughed, sang, and waved].

Usage

1. Make subject and verb agree [never mind the object receiving the action]

   The boy plays with guitars       The boys play with a guitar
2. The **subject** is **not** in a prepositional phrase [start with of, for, by, around, throughout, behind, etc.]

   One ___ (of the boys) is nice.

3. **Compound** subjects take a plural verb.

   My sister and brother [they] **beat me** at chess.

4. Be clear and specific with **pronouns**, make sure what they refer to is not confused, and make references clear and consistent.

   Phil and Jon played chess and Jon [not he] won.

   A germ can infect a cut, but infection [not it] can be avoided.

   When one reads, one [not you] can see what one is looking for.

5. Keep **verb tenses** the same, even in long sentences.

   When Jon **was** young, he played chess, studied hard, and played sports.

6. Adverbs describing how an action takes places usually end in –ly.

   I ran **quickly**.

---

**Mechanics- Punctuation**

1. Insert a **COMMA** after a dependent clause, introductory clause, parenthetical clause, a list of three [3] or more items.

   When walking, take your time.

   According to Rita, he left early.

   Joe, who was there, said it is true.

   He ran, walked, and talked
2. **CAPITALIZE** specific names and their titles with names

   President of the United States and the Chrysler Company

French cakes

Dr. King

Christmas Day, Wednesday, December 25, 1967

3. **POSSESSIVE PRONOUNS** do **not** need apostrophes

   Your lunch, its food, their trays [It’s means it is, you’re means you are].

4. Be careful of **SOUND ALIKES**. Use dictionary if not sure of spelling. [Ex: Accept and except, board and bored, principal and principle, peace and piece, roll and role, there/their/they’re, to/too/two, weather and whether.

**ORGANIZATION:**

1. Every essay has a thesis. The thesis and summary of main ideas should be in the first paragraph.

2. Every subsequent paragraph in the essay’s body should have a topic sentence with evidence or examples.

3. First, second, moreover, however, although, despite, therefore, thus, etc. are good organizational words.

4. Good essays have a concluding paragraph summing up thesis and main ideas.

5. “Cut” and “paste,” moving things around by line or paragraph, is essential to working up your rough drafts.

6. Revise thesis, main ideas, body, and conclusion as you go.
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Form, Audience, Topic, and Purpose

All writers must answer the following questions to organize their writing:

1. “What am I writing about?”  (Topic)
2. “Why am I writing?”  (Purpose)
3. “To whom am I writing?”  (Audience)
4. “What will be the form [type] of writing?”  (Format)

LESSON 1 PRACTICE EXERCISE

1. A __________ is the emotions a word produces.
   a. denotation     c. irony
   b. connotation     d. foreshadowing

2. __________ is language specific to a certain people.
   a. Theme  c. Setting
   b. Plot  d. Dialect

3. ______________ is the subject of a story.
   a. plot  c. setting
   b. theme  d. characters

4. The central character of the story is the ______________.
   a. antagonist  c. foreshadowing
   b. protagonist  d. personification
5. Something ____________ is unexpected.
   a. plot       c. ironic
   b. foreshadowing   d. thesis

6. A ____________ compares two things using “like” or “as.”
   a. metaphor      c. theme
   b. simile       d. plot

7. ___________ lunch is ready.
   a. Youre   c. Your
   b. You’re   d. You are

8. I don’t know __________ you wanted to go eat.
   a. weather   c. whether
   b. whether   d. wheather

9. When one reads, ___________ can explore for what one is looking.
   a. you       c. one
   b. they      d. she

10. To format your writing, means to think about what __________ you’re doing.
    a. audience     c. type of writing
    b. purpose     d. main ideas

ANSWERS FOR LESSON 1 PRACTICE EXERCISE
1. b  2. d  3. b  4. b  5. c
6. b  7. c  8. c  9. c  10. c
LESSON 1 THINGS TO REMEMBER

- Those who do not enjoy reading will never become good readers
- “Narrative of the Life of Frederick Douglass, an American Slave,” is an autobiography
- Dialect is language of a specific people distinguished by particular pronunciation and vocabulary.
- Foreshadowing is a hint of what is to come in a story
- Irony is when the unexpected occurs in a story
- Denotation is the dictionary definition of a word
- “It’s as hot as Hades in here,” is an example of simile
- Learn the differences and uses of; whether, weather; your, you’re; use of one; there, their
LESSON 2  NON-FICTION

Introduction:

The history of slavery is deeply intertwined with the history of the United States. *The Autobiography of Frederick Douglass* is the most famous narrative written by an American slave. Other figures (in this lesson and in Lesson 5) include Harriet Jacobs, Olaudah Equiano, Julia Ward Howe, Phyllis Wheatley, and Paul Laurence Dunbar.

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<table>
<thead>
<tr>
<th>K</th>
<th>W</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>(What I know)</td>
<td>(What I want to know)</td>
<td>(What I've learned)</td>
</tr>
</tbody>
</table>

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LESSON 2.1 PREPARING TO READ NONFICTION

The **K-W-L worksheet** on the preceding page is a pre-reading tool to enhance your understanding of what you read. How much, for instance, do you know about the history of slavery in the United States? Write **what you know** about slavery in the box on the left. Then write **what you would like to know** when you have finished reading *Autobiography of Frederick Douglass, An American Slave*.

Return to this KWL chart when you are finished with the autobiography and write down the information that you have learned about slavery.

**Lesson 2.2 Slave Narratives**

Slavery existed in America for over two centuries. Many slaves wrote autobiographical accounts of their lives. These **slave narratives** are **primary source documents**, first-hand accounts of life under slavery. Frederick’s first autobiography is the most famous slave narrative of all. It covers his childhood life, his struggle for humanity under the brutal conditions of slavery, his eventual escape, and his becoming an Abolitionist. Abolitionists tried to end slavery. Frederick was an example and inspiration to many African-American writers, most of whose work before emancipation was autobiographical.
LESSON 2.3 THE FEMALE SLAVE NARRATIVE

Perhaps the most famous female slave narrative is Incidents in the Life of a Slave Girl, written by Harriet Jacobs (a.k.a. Lydia Brent). This book is a wonderful companion piece to Douglass’ autobiography. One can compare and contrast the sufferings of male and female slaves. One added burden of the female slave is obvious. Harriet says, “I now entered on my fifteenth year – a sad epoch in the life of a slave girl. My master began to whisper foul words in my ear.”

Lesson 2.4 Middle Passage

Another earlier famous slave narrative was written by Olaudah Equinao. Olaudah’s autobiography chronicled his capture in Africa and the infamous Middle Passage that slaves endured on their way from Africa to America. He published The Interesting Narrative of the Life of Olaudah Equiano, Or Gustavus Vassa, The African at the age of 44. This autobiography is one of the first works published in England by an African.
LESSON 2 ACTIVITY

Research Activity

Do a yahoo.com or google.com search of one or more of the following: the Middle Passage, Olaudah Equiano, Harriet Jacobs. Take notes on a separate sheet of paper, then write below what you have learned from your research.

Lesson 2.5 Narrative of the Life of Frederick Douglass, An American Slave

- Born into slavery in 1817 or 1818 as Frederick Augustus Washington Bailey near Easton in Talbot County, Maryland.
- Went to Baltimore as a young boy to be a house servant; learned to read and write with the help of his master's wife.
- Escaped slavery in 1838 and fled to New York.
- Married Anna Murray, a free colored woman whom he met in Baltimore.
- Changed name to Frederick Douglass.
- Addressed Massachusetts Anti-Slavery Society in Nantucket in 1841. They immediately hired him as an agent.

FREDERICK DOUGLASS (1817 – 1895)

• An impressive orator -- some doubted he had been a slave. In response, he wrote *Narrative of the Life of Frederick Douglass, an American Slave*.

• Recruited colored men in the Civil War for the 54th and 55th Massachusetts Regiments and urged the emancipation of slaves.

• Worked to secure and protect the rights of freemen.

• Secretary of the Santo Domingo Commission

• Marshall and Recorder of Deeds of the District of Columbia

• United States Minister to Haiti.

• His other autobiographical works are *My Bondage and My Freedom* and *Life and Times of Frederick Douglass*.

• Died in 1895.

Now, **READ Frederick Douglass’ autobiography.**

This 119-page narrative is separate from this textbook. It is in the **READING SUPPLEMENT** to this course.

Read it right through or stop after each chapter to **ANSWER the following questions**.
ACTIVITY FOR LESSON 2.5
FREDERICK DOUGLASS’ AUTOBIOGRAPHY-

QUESTIONS FOR CHAPTER I

1. In what state was Frederick born?
   ___________________________________________________________________

2. Why does he not know his age?
   ___________________________________________________________________

3. Who was Frederick’s father?
   ___________________________________________________________________

4. Why was he separated from his mother at the age of one?
   ___________________________________________________________________

5. How many times did he see his mother?
   ___________________________________________________________________

6. Why didn’t he go to her funeral?
   ___________________________________________________________________

7. How did he feel about her death?
   ___________________________________________________________________

ANSWERS FOR CHAPTER I

1. Frederick was born in Tuckahoe, Maryland.
2. Most masters kept their slaves ignorant of their birthdate.
3. Rumors were that Frederick’s master was his father.
4. The inevitable result was to destroy bonds between mother and child.
5. Frederick saw his mother no more than 4 or 5 times in his life.
6. He did not attend her funeral because he wasn’t aware of it at the time.
7. He felt about her death the way that he would feel about the death of a stranger.
QUESTIONS-FOR CHAPTER II

1. What products were grown on the home plantation in Easton, Maryland?

2. What was a privilege for slaves on the plantation?

3. The home plantation was the government for how many farms?

4. What happened to slaves convicted of a ‘high misdemeanor’?

5. What did slaves receive for a monthly allowance of food?

6. What was their yearly clothing allowance?

7. Why didn’t children under 7 receive clothing?

8. What did slaves have as their bed?

9. Why did the slaves see Mr. Hopkins as a good overseer?

10. What mechanical operations went on at the Great House Farm?

11. Frederick says that slaves sing when
ANSWERS FOR CHAPTER II

1. Tobacco, corn, and wheat were grown on the home plantation in Easton, Md.
2. It was a privilege for slaves on the plantation to see Baltimore.
3. The seat of government for 20 farms.
4. Slaves convicted of a ‘high misdemeanor’ were whipped, carried to Baltimore, and sold to a slave-trader.
5. Slaves received a monthly allowance of food, 8 lbs. pounds of pork, or its equivalent in fish, and a bushel of corn meal.
6. Their yearly clothing allowance was 2 pairs each of shirts and trousers, a jacket, and one pair each of stockings and shoes.
7. Children under 7 didn’t receive clothing because they didn’t work in the fields.
8. Slaves slept on the cold, damp floor with only a coarse blanket.
9. They saw Mr. Hopkins as a good overseer because he was not cruel.
10. Shoemaking and mending, blacksmithing, cartwrighting, coopering, weaving, and grain-grinding were all performed by the slaves on the home plantation.
11. Frederick says that slaves sing when they are ‘most unhappy’.

QUESTIONS FOR CHAPTER III

1. What was the problem with Colonel Lloyd’s garden at the Great House Farm?

2. What was the final solution to the problem?

3. What was the job of old Barney and young Barney?
4. What was the worst part of this job? __________________________________________

5. Why, according to Frederick, did all slaves say they were well-fed, and that their master was kind? __________________________________________

6. What did slaves from different plantations argue about with each other? __________________________________________

ANSWERS FOR CHAPTER III
1. Slaves stole fruit from Colonel Lloyd’s garden at the Great House Farm
2. A tarred fence was erected.
3. Old Barney and young Barney cared for Colonel Lloyd’s carriage-house, stable, and horses.
4. They were whipped if Colonel Lloyd got upset.
5. Slaves said they were well-fed and that their master was kind because they feared punishment for saying otherwise.
6. Slaves from different plantations argued about who had the better master.

QUESTIONS FOR CHAPTER IV
1. Frederick supposes that Mr. Hopkins was let go from his job as overseer because:
   __________________________________________
2. Describe Mr. Austin Gore.
   __________________________________________
3. To be accused was to be ____________, and to be ____________ was to be ____________.”
4. Mr. Gore “spoke but to ____________, and ________________
   but to be ____________________________.”

5. What did Mr. Gore do when Denby ran into the water and refused to come out?
   _____________________________________________

6. What happened to Mr. Gore?
   _____________________________________________

7. For what did Mrs. Hicks kill Frederick’s wife’s cousin?
   _____________________________________________

ANSWERS:
1. Mr. Hopkins was let go from his job as overseer because he was not ‘severe’ enough in his dealings with the slaves.
2. Mr. Austin Gore was cruel, ambitious, and obdurate (stubborn).
3. To be accused was to be guilty, and to be guilty was to be finished.
4. Mr. Gore “spoke but to command, and commanded but to be obeyed.
5. He shot Denby and was not punished.
6. Mrs. Hicks killed Fred’s wife’s cousin because she fell asleep and the baby cried.
7. Mr. Beal Bondly shot a slave dead for fishing for oysters.

Chapter V
1. Why did Frederick have much leisure time?
   __________________________________________________________

2. From what did Frederick suffer the most?
   __________________________________________________________

3. Frederick’s feet were so cracked that he could
   _________________________________________________________
4. How old was Frederick when he left the plantation?

5. What was Frederick’s first reward for working?

6. How did Frederick feel about leaving?

7. What was Frederick’s job in Baltimore?

8. Why was Frederick chosen, among all the slaves?

ANSWERS:
1. Frederick had much leisure time because he didn’t work in the fields.
2. He suffered most from the cold because he was almost naked.
3. His feet were so cracked he could place a pen in the cracks.
4. Frederick was between 7 and 8 years old when he left the plantation.
5. His first reward for working was a pair of pants.
6. Frederick was happy to leave the plantation.
7. His job in Baltimore was servant to Master Thomas Auld.
8. He believed that ‘divine Providence’ interposed in his selection to go.

Chapter VI
1. Describe Sophia Auld.

2. Why was she this way?

3. What caused her to change?
4. What did Mrs. Auld teach Frederick? 
____________________________________________________________

5. What was Mr. Auld’s response? 
________________________________________________________________

6. What does Douglass call the pathway from slavery to freedom? 
________________________________________________________________

7. What else, besides ‘the kindly aid of my mistress’, helped Frederick in his attempt to get educated? 
________________________________________________________________

8. Give two reasons why it was better to be a city slave than a country one. 
   a. __________________________________________________
   b. __________________________________________________

ANSWERS:
1. Sophia Auld was initially quite kind
2. She had never owned slaves.
3. Owning slaves caused her to change.
4. She taught Frederick his ABCs
5. Mr. Auld forbade her to do so.
6. Douglass calls learning to read the pathway from slavery to freedom.
7. Captain Auld’s forbidding Frederick to read made him determined to learn.
8. City slaves were clothed and fed better than country slaves, enjoying privileges.
1. Frederick says, “Slavery proved as ______________ to her as it did to me.”

2. What was Fred’s new plan for learning to read?
   _______________________________________________________

3. Douglass says “The more I read, the more I was led to
   _______________________________________________________

4. Why did he feel that learning to read had been a curse rather than a blessing?
   _______________________________________________________

5. What did the two Irishmen suggest he do?
   _______________________________________________________

6. What next task did Frederick take on?
   _______________________________________________________  

ANSWERS:

1. Frederick says that slavery proved as injurious to Ms. Auld as it did to him.
2. Frederick’s new plan for learning to read was to make friends with the poor white kids on the streets.
3. The more he read, the more he hated the slaveholders.
4. He felt that learning to read had been a curse rather than a blessing because it made him aware of his wretched condition without a remedy to change it.
5. Two Irishmen suggested that he run away to the North.
6. Frederick’s next task was to learn to write.
Chapter VIII

1. Why did Frederick have to go back to the place of his birth?

2. What did the slaves most dread?

3. Why did Frederick feel more anxiety than the other slaves?

4. What did Master Andrew do that shocked Fred?

5. What became of Frederick?

6. What became of his grandmother?

7. What were some things she had done for Master Andrew?

8. Who does Fred miss most when he leaves Baltimore?

9. The chapter ends with Frederick’s renewed desire to

ANSWERS:

1. Frederick returned home for the valuation of Captain Anthony’s property.

2. Slaves most dreaded falling into the hands of Master Andrew.

3. Frederick felt more anxiety than other slaves for he had known kind treatment.

4. Master Andrew shocked Frederick when he severely beat Frederick’s brother.
5. He was sent back to Baltimore to live with Master Hugh’s family.

6. His grandmother died alone in her hut in the woods.

7. She had raised Captain Anthony, peopled his plantation with slaves, and served him all her life.

8. Fred missed the poor little white boys the most when he leaves Baltimore.

9. Frederick renews his desire to run away.

Chapter IX

1. How long had he been gone from Colonel Lloyd’s plantation?

2. Frederick now feels the gnawing pains of

3. What noble act did his master perform?

4. What was the effect of Master Thomas’ religious conversion?

5. What did Master Thomas say about the effect of city life on Frederick?

6. In what task was Frederick careless, and why?

7. What did Master Thomas do?

8. Mr. Covey was not only a ‘nigger-breaker’ but a professor of

9. Why was Frederick still glad to go?
ANSWERS:

1. Frederick had been gone from Colonel Lloyd’s plantation for more than 7 years.
2. He felt the gnawing pains of hunger.
3. His master never performed one noble act in his life, according to Frederick.
4. Master Thomas’ religious conversion, if anything, made him crueler.
5. Master Thomas said that city life ruined Frederick.
6. Frederick would continually let Master Thomas’ horse run away so that he could get something to eat at his master’s father-in-law’s farm.
7. Master Thomas would then severely whip him.
8. Mr. Covey was not only a ‘nigger-breaker’ but a professor of religion.
9. Frederick was glad to go because he would at least get enough to eat.

Congratulations! You’ve finished the first nine chapters of the autobiography!

Pre-Reading VOCABULARY Preparation for Chapters X and XII

MATCH each underlined word with its definition or synonym on the next page
Chapter X

Mr. Covey's **forte** consisted in his power to deceive.

I was made to drink the bitterest **dregs** of slavery.

My natural elasticity was crushed, my intellect **languished**…

I have already **intimated** that my condition was much worse, during the first six months of my stay at Mr. Covey's…

I made no effort to **comply**, having made up my mind to let him do his worst.

…I appeared before my master, humbly entreating him to **interpose** his authority for my protection.

It rekindled the few expiring **embers** of freedom

---

1. remains, residue ___________________ hinted

2. ashes, cinders _____________________ strong point, gift

3. insert, interject ________________ suffered, got weaker

4. obey, fulfill, act in accordance with

---

**ANSWERS:**

remains, residue  **dregs** hinted  **intimated**

ashes, cinders **embers** strong point, gift  **forte**

insert, interject **interposed** suffered, got weaker **languished**

obey, fulfill, act in accordance with **comply**
I would leave him to imagine himself surrounded by myriad of invisible tormentors, ever ready to snatch from his infernal grasp his trembling prey. 

...let darkness commensurate with his crime hover over him...

This state of mind, however, very soon subsided...

This in itself was enough to damp the ardor of my enthusiasm.

I had somehow imbibed the opinion that, in the absence of slaves, there could be no wealth...

I saw few or no dilapidated houses, with poverty-stricken inmates...

1. numerous, many ______ run-down, ramshackle
   ______________________________________________________________

2. took in, absorbed _______ wicked, evil
   ______________________________________________________________

3. fervor, eagerness ________ receded, abated
   ______________________________________________________________

ANSWERS:

numerous, many myriad run-down, ramshackle dilapidated

took in, absorbed imbibed wicked, evil infernal

fervor, eagerness ardor receded, abated subsided

matching, equal, proportionate commensurate
NOW, as you read chapters X and XI, TAKE NOTES about the topics presented. These notes are a pre-writing exercise to help you to write a short essay on your choice of the topics presented. Take notes, on a separate piece of paper, of Frederick’s observations of one of the following topics. Remember to write a rough draft first, then proofread, revise, edit etc.

A. Christmas time on the plantation
B. Frederick’s fight with Mr. Covey
C. The effect of religion on the slave masters
D. Frederick’s teaching other slaves to read
E. Frederick’s first unsuccessful attempt at escape
F. Frederick’s year in the Baltimore shipyard
G. Frederick’s comparison of the North with the South

Topic #1

(Write topic heading) ______________________________

Complete the remaining QUESTIONS for Chapter XI

1. What is Fred’s point about the “upper-ground railroad”? ____________________________________________________

2. On what date does Frederick escape to New York?

3. Who is Mr. David Ruggles?

_________________________________________________________
4. List some of the things about the North that surprise Frederick.
   a) _____________________________________________________
   b) _____________________________________________________
   c) _____________________________________________________

5. What was “The Liberator”?__________________________ _____________________________

6. Frederick speaks at an anti-slavery convention in Nantucket on August 11, 1841. How old is he at this time? __________________________

7. Frederick completes this first of three autobiographies on __________________________ ___________________________

ANSWERS:
1. Frederick believed too many people talked publicly about the underground railroad, hurting slaves’ chances to escape.
2. He himself escaped to New York on September 3rd, 1838, at the age of 20 or 21
3. David Ruggles sought Frederick out in New York, helped him out, and helped give him safe passage to New Bedford, Massachusetts.
4. Frederick was surprised in New York to see wealth (churches, dwellings, gardens, etc.) without slavery, the absence of whipping, human dignity among laborers, and a sense of solidarity among blacks, particularly fugitive slaves.
5. “The Liberator” was an abolitionist newspaper.
6. Frederick spoke at the anti-slavery convention in Nantucket at the age of 23 or 24.
7. He completed his first of three autobiographies four years later on April 28th, 1845
Supplement your reading of the autobiography by going to sparknotes.com. Click Drama, and look for Narrative of the Life of Frederick Douglass. Read the information in the areas of plot, character, theme, etc. Please do not let it replace your reading of the book. You can also find A Hairy Ape (Lesson 3) on sparknotes.com.

LESSON 2 PRACTICE EXERCISE

1. Slave narratives are a[n] _________ source.
   a. objective     c. secondary
   b. primary       d. tertiary

2. ____________ wanted to end slavery in America.
   a. Slave traders     c. Overseers
   b. Slave owners      d. Abolitionists

3. ______________ wrote a slave narrative about the Middle Passage.
   a. Harriet Jacobs     c. Frederick Douglass
   b. William Lloyd Garrison   d. Olaudah Equinao

4. Frederick Douglass wrote: “___________ is the pathway from slavery to freedom.”
   a. alcohol     c. wealth
   b. escape      d. learning
5. Which slaves had it best according to Douglass?
   a. country slaves     c. mulattoes
   b. city slaves     d. dark-skinned slaves

6. How often did Douglass see his mother when he was a slave?
   a. Every day     c. Often
   b. Every month     d. Very rarely

7. How did Douglass feel about the little White boys he knew in Baltimore?
   a. He did not like them     c. He thought them inferior
   b. He missed them     d. He had no feelings about them

8. ____________________________ was a famous Abolitionist.
   a. Master Auld     c. Eugene O’Neill
   b. Mr. Covey     d. William Lloyd Garrison

9. Someone’s **forte** is his or her ____________________________.
   a. strength     c. horror
   b. weakness     d. ambivalence

10. **Sparknotes.com** is a good place to look for ____________________________.
    a. spelling     c. grammar checks
    b. synonyms     d. literary criticism

**Lesson 2 Practice Exercise Answers**
LESSON 2 THINGS TO REMEMBER

- Frederick was born in Maryland
- Frederick does not know his age because most masters kept their slaves ignorant of their birth
- Frederick saw his mother 4 or 5 times
- Colonel Lloyd whipped Frederick’s Aunt Hester because she disobeyed him
- Corn was the major crop grown on the plantation in Easton, Maryland
- Frederick had leisure time because he did not have to work in the fields
- Frederick escaped to New York on September 3, 1838
- A primary source document is a first-hand account
- Paul Laurence Dunbar did not write a slave narrative
- The “Liberator” was an Abolitionist newspaper
LESSON 3 DRAMA

Introduction:
Eugene O’Neill depicts the working-class life of Yank. He shovels coal on a trans-Atlantic ocean liner sailing from New York City in early twentieth-century. Yank’s isolation from, and conflict with, inhabitants of the upper class drives the plot of this play. Students employ both the Venn Diagram and the Story Map in the writing process.

Lesson 3.1  Eugene O’Neill’s The Hairy Ape

- Born to James and Ella O’Neill on October 16, 1888 in New York City.
- 4 Pulitzer Prizes for drama Beyond the Horizon, Anna Christie, Strange Interlude, and Long Day’s Journey into Night.
- First American playwright to receive the Nobel Prize for Literature
- Considered the first great American playwright. His plays deal with American tragedy; many of his characters are caught in destructive situations and paths that they cannot escape.
- Studied playwriting at Harvard University (1914-6).
- First appearance as a playwright was in a tiny playhouse on the wharf of Provincetown, MA.
- Battled a crippling nervous disorder for twenty [20] years and died in 1953.

http://www.eoneill.com/photographs.htm 01/11,
PRE-READING ACTIVITY FOR THE HAIRY APE

Match the following *underlined* vocabulary words with their correct definitions.

“Tiers of narrow, steel bunks, three deep, on all sides.”

The room is crowded with men, shouting, cursing, laughing, singing—a confused *inchoate* uproar…”

“This *accentuates* the natural stooping posture…”

“The curtain rises on a *tumult* of sound.”

“Yank…seems broader, fiercer, more *truculent*…”

“He…hastens to *acquiesce* in this robbery by saying, All right, Yank. Keep it…”

“They all turn to an old *wizened* Irishman who is dozing…”

emphasizes, highlights ___________ levels, layers ___________
aggressive, quarrelsome ________ aged, wrinkled ___________
unclear, undeveloped ______ accept, go along with ___________
uproar, commotion __________________________
Pronunciation, grammar, and vocabulary are the three components of language. Differences in these components give rise to, and reflect, different languages and dialects. While the characters in The Hairy Ape all speak English, they speak a particular dialect of English. Dialects are peculiar to a particular region or ancestry, social class, or occupation. After reading the first few pages of the play, return to this textbook to read and complete the questions concerning dialect in The Hairy Ape.

Identify the dialect spoken in The Hairy Ape.

1. Occupation ________________________________
2. Social Class ______________________________
3. Region, ancestry __________________________

Translate the dialogue of the characters to Standard American English. The first sentence is done for you.

Example: “Gif me trink dere, you!”        “Give me drink there, you!”

4. “I like peer better. It don’t pig head gif you. ________________________________

5. “Me for somep’n wit a kick to it!” ________________________________

6. “Py Yesus, I vish somepody take my first vatch for me! ____________
ANSWERS:
1. Occupation  Coal stoker on a transatlantic ocean liner
2. Social Class  industrial working-class
3. Region, ancestry  Americans of European descent in New York
4.  “I like beer better. It doesn’t give you a big head.”
5.  “I’m for something with a kick to it.”
6.  “By Jesus, I wish somebody would take my first watch for me!”

Differences in Pronunciation

When we identify differences, we see most occur in the realm of pronunciation.

‘d’ as a ‘t’ (drink/trink)  ‘th’ as a ‘d’ (there/dere)
‘b’ as a ‘p’ (beer/peer, big/pig, somebody/somepody, By/Py)
‘J’ as a ‘Y’ (Jesus/Yesus)  ‘v’ as a ‘f’ (Gif)

Say each of the different pronunciations aloud. As you speak, explore what makes these different sounds. The tongue’s position in the mouth is higher for the ‘t’ sound than for the ‘d’ sound. ‘P’ has the same dynamics as ‘b’, except that the vocal chords vibrate for ‘p’. Teeth are clenched when pronouncing ‘j’, but unclenched for the ‘y’ sound.
Introduction to American Literature

Differences in Vocabulary

Words mean different things to people of different generations and cultural groups. Notice, for example, the different meanings of the word ‘rap’ in the sentences below. We see meaning changing through the generations from ‘knock’ to ‘talk’ to a particular form of expression originated by urban African-American youth.

“I’m knock on your door, rap on your window pane.”

“Let me rap to you for a little while, sweetheart.”

Fifty Cent is one of the successful new rap artists.

Another example, this time from The Hairy Ape is the sentence “She’s beginning to roll to it.” This is expressed in nautical vocabulary; ‘she’ being the transatlantic ocean liner in whose belly the coal-stokers work.

Differences in Grammar

Linguistic differences in grammar are more distinct than differences in pronunciation and vocabulary.

Note the two grammatically different sentences below.

“It don’t pig head gif you.”        “It doesn’t give you a big head.”

“Me for somep’n wit a kick to it!”    “I’m for something with a kick to it!”

The first sentence employs ‘don’t’ for ‘doesn’t’, and places the (indirect object) ‘big head’ ahead of the (verb) ‘give’. The second sentence uses the object pronoun “Me” instead of the subject pronoun “I”.

55
1. What three components comprise a language
_____________________ ___________________ ___________________

2. Which of these areas shows the most distinction linguistically?
______________________________

3. What’s the difference between the ‘d’ and ‘th’ sounds__________ ________

ANSWERS:
1. Grammar (sentence structure), vocabulary and pronunciation are the major components that comprise a language.

2. Grammar differences are the most distinct.

3. The tongue goes through the teeth to make the ‘th’ (interdental) sound. The teeth close, trapping the tongue, to make the ‘d’ sound.

Now, READ The Hairy Ape. This 61-page narrative is separate from this textbook. It is in the READING SUPPLEMENT to this course.

Read it right through or stop after each chapter to ANSWER the following questions.
Scene I

1. Where does Yank say is his home?
   ___________________________________________________________

2. Who gets up and gives a speech against “the capitalist class”?
   ___________________________________________________________

3. How does Paddy compare the old days sailing on clipper ships with the sailors’ current situation?
   _________________________________________________________

4. What does Yank say about ‘belonging’?
   _________________________________________________________
   _________________________________________________________

5. What does he say makes things go?
   _________________________________________________________

ANSWERS:

1. Yank’s ‘home’ is the engine room of the transatlantic liner.
2. Logan jumps and gives a speech against the capitalist class.
3. Paddy says about the old days that the clipper ships were fine and beautiful, and that clean-skinned, free, strong and brave men ‘belonged’ to ships.
4. Yank responds, "I belong… I'm part of de engines!"
5. Yank says engines (steel) move the world, and that he is steam and oil for the engines.

Scene II

1. Compare the setting of the promenade deck to the stokehole.
   _________________________________________________________
2. Give an example of Mildred’s distaste for her aunt.

3. A **foil** in literature is a character who (by contrast) enhances the distinctive characteristics of another character. What do we learn from the presence of Mildred’s aunt in the play?

**ANSWERS:**

1. The promenade deck is light and airy, but the stokehole is dirty, cramped and hot.
2. Mildred constantly insults her aunt, even saying that she detests her.
3. The presence of Mildred’s aunt in the play helps to show some of Mildred’s bad attributes: laziness, superficiality, falseness.

**Scene III**

1. This scene contains the **climax**, or high point, of the play. Identify the climax.

**ANSWER:**

1. The **climax** of the story is the encounter between Mildred and Yank in the stoke-hole. It is the look on Mildred’s face, and Paddy’s interpretation of the look (she looked at Yank as though he were an ape.) that sets Yank on his path toward destruction.
3.2 Pre-Writing Tools: Venn Diagram and Story Map

ACTIVITY:

Write at least TWO paragraphs comparing Mildred and Yank. Think about the different places they come from in society, their childhood, etc. We have used the Venn Diagram help you get started. Add your additional notes below, then write a rough draft on your own paper.

“Comparing Yank and Mildred” or

(choose your own title)
Scene IV

1. After the confrontation with Mildred, Yank takes up the position of Rodin’s “Thinker”. What does this show about Yank?

2. Finish the following quote by Paddy. “Sure, ‘twas as if she’d seen

3. Yank was scared when he first saw her because he thought she was

4. Yank says that he’s better than her because

5. Why do all of Yank’s shipmates jump on him?

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**ANSWERS:**

1. Yank takes up the position of Rodin’s “The Thinker” in a mechanical effort to get into the unfamiliar (for him) process of thinking.

2. Paddy says, “Sure, ‘twas as if she’d seen an *ape*!”

3. Yank first thought Mildred was a ghost.

4. Yank says that he ‘belongs’ and Mildred doesn’t, that she’s only baggage, unmoving.

5. Yank’s shipmates jump on him to stop him from finding and attacking her.
Scene V

1. What is the setting for Scene V?

2. Why has Long brought Yank to this place?

3. Yank’s shipmate says “Proletarians keep off the grass”. What is a “proletarian”?

4. Yank says that his parents never went to church. What does he give as the reason for their non-attendance in church?

5. What fur (selling for $2000) do they see in the window?

6. Describe the appearances of the men that Yank and Long see coming from church.

7. What is the response of these men when Yank deliberately bumps into them?

8. What do their responses represent?

9. Why does Yank get arrested?

ANSWERS:
1. Scene V opens up three weeks later on Fifth Avenue.
2. Long has brought Yank to New York to let him see rich people.
3. A “proletarian” is a worker, primarily an industrial worker.
4. Yank's parents never went to church because they always had hangovers on Sundays.

5. Yank and Long see monkey fur handing in the window, selling for $200.

6. The men coming from church appear as stiff, overdressed puppets. They're detached, unaware and mechanical.

7. The men ignore Yank when he deliberately bumps into them.

8. This reflects the fact that Yank has no influence on their lives.

9. Yank gets arrested when he makes a man miss a bus, thus causing an impact.

**Scene VI**

1. What is the setting for this scene?

2. In what position do we find Yank?

3. List some of the different names for what the inmates call the prison.

4. Yank calls himself

5. Yank says, “And if I can’t find her I’ll take it out on de gang she runs wit. I’m wise to where day hangs out now.” Who is the ‘gang she runs wit’? Where do they hang out?

6. What do the initials I.W.W. stand for?
7. **Research Task:** Find out who the I.W.W. were, and what they stood for. Write down a few pieces of information that you have found out about them.
   a. 
   b. 
   c. 

8. What position does Yank assume when he reads the **Sunday Times**?

9. What does Yank now say about steel (and cages)?

10. The scene ends with the guard

---

**ANSWERS:**

1. The scene opens with Yank in prison.
2. Assuming the position of Rodin’s “Thinker”.
3. The inmates refer to the prison as a coop, a pen, a sty, a kennel – all animal cages.
4. Yank calls himself a hairy ape.
5. The ‘gang’ that Mildred runs with is rich people, the capitalist class. Her father is a leading steel industrialist. They hang out on the ship promenade, 5th Avenue, etc.
7. What information has been found out about them? a……b……c…. 
8. Yank assumes the position of Rodin’s ‘Thinker’ when he reads the Sunday Times.
9. Yank now says that steel and cages don’t belong.
10. The scene ends with the guard turning hose on full pressure on Yank, and calling for a strait jacket.

Scene VII

1. What is Yank’s real name?

2. What does Yank do to make the secretary of the I.W.W. suspicious of him?

3. Who, again, is Douglas?

4. What stops the policeman from arresting Yank?

5. In a few sentences, summarize the action in this scene.

ANSWERS:

1. Yank almost couldn’t remember his real name (Bob Smith) because he never uses it.

2. When Yank wants to blow up things, the secretary of the I.W.W. gets suspicious.

3. Douglas is Mildred’s father and a leading steel industrialist.

4. The policeman chooses not to arrest Yank because it’s too long a walk to the station.

5. The I.W.W. is determined to operate legally, so as not to invite trouble. Yank doesn’t understand this, and his violent nature makes the I.W.W. members think that he is a police spy.
Scene VIII

1. In what position is the gorilla in the cage?

2. List some of the places where the Hairy Ape does not belong.

3. Where does the Hairy Ape belong?

ANSWERS:

1. The gorilla in the cage is in the position of Rodin’s ‘Thinker’.
2. Yank does not belong on the promenade of the ship deck, 5th Avenue in New York, the I.W.W. hall, or even in the zoo.
3. Yank earlier says that he thought he belonged when he was in the stoke-hole of the transatlantic liner, but now knows he didn’t.

**Computer Tip**

Supplement your reading of the play by going to sparknotes.com. Click ‘Drama’, and look for A Hairy Ape.

Read information in the areas of **plot**, **character**, **theme**, etc. Be careful not to plagiarize; always **use your own words**, unless quoting.

Visit the following website for a better understanding of **plagiarism**.

http://owl.english.purdue.edu/handouts/research/r_plagiar.html
Complete the following STORY MAP, recording major elements of *The Hairy Ape*. Then, **write a 500-word essay**. Describe and explain O'Neill’s presentation of Yank as a man **caught in a situation he can’t understand or escape**. Select a title.

**Story Map**

**Title:** 
__________________________________________________________

**Setting:**

**Characters:**  _______________     ______________  _______________

**Problem:**

**Event 1:**

**Event 2:**

**Event 3:**

**Event 4:**

**Event 5:**

**Solution:**

“__________________________________________________________”

------
LESSON 3 PRACTICE EXERCISE

1. What is a great tool to use in writing a compare-contrast essay?
   a. Sequence chart                 c. Clusters
   b. Flow chart                        d. Venn Diagram

2. ______________ was the first American to win the Nobel Prize for Literature.
   a. Frederick Douglass         c. Eugene O’Neill
   b. Paul Dunbar                    d. Hemmingway

3. The setting for *The Hairy Ape* is:
   a. Boston                               c. New York City
   b. Chicago                               d. Buffalo

4. The protagonist Yank is from the ____________ class.
   a. middle                             c. working
   b. wealthy                           d. unemployed

5. What motivates the plot in *The Hairy Ape*?
   a. brotherhood                                     c. class conflict
   b. similarities between the classes      d. country values

6. Which difference is most distinct?
   a. grammar                              c. vocabulary
   b. pronunciation                        d. none of the above

7. What sets Yank off on a path of destruction? _________________________
   a. Mildred’s look                   c. the steam of the ocean liner
   b. Paddy’s comment            d. The I.W.W.

8. What is Paddy’s view of their industrial labor?
   a. Not as noble as once was     c. Working with the capitalists
   b. See it as noble              d. He has no opinion
9. Where does Yank work?
   d. On an ocean liner  c. a and b
   e. In the stoke-hole  d. None of the above

10. Acquiesce means to:
    a. Relent  c. Stay strong
    b. Gain intensity  d. Not give up

Lesson 3 Practice Exercise Answers
1. d   3. c   5. c   7. a   9. c
2. c   4. c   6. a   8. a   10. a
LESSON 3 THINGS TO REMEMBER

- Logan delivers a speech against the capitalist class in “The Hairy Ape”
- A proletarian is a worker, primarily an industrial worker
- IWW stands for Industrial Workers of the World
- Yanks’ real name is Bob Smith
- Yank says his parents did not go to church on Sundays because they had hangovers
- The dialect of the working-class American of European descent is featured in “The Hair Ape”
- Mildred is the antagonist in the play
- Yank is held down in the play because of class division in society, his inability to think things, and his limited speech
- Ironically, the IWW has the least influence in Yank’s class awareness
- Yank most belonged in the ship in the play
Introduction:

Washington Irving portrays life in “Sleepy Hollow,” a fictional village in the Hudson Valley of New York. We analyze elements of literature (setting, characters, narrative, plot, theme) in this fictional selection. Our fiction lesson includes exercises in vocabulary and the writing process (character sketch, story map, and rough draft).

Lesson 4.1  “Legend of Sleepy Hollow” by Washington Irving


- First American author to achieve international fame.
- First American to make a living solely from writing.
- Key figure in the evolution of the short story as an American genre.

Washington Irving (1783-1859)

- Life spans the period between the Revolutionary War and the Civil War.
- **April 3, 1783** Born in New York City, youngest of eleven children. Named after General George Washington by his parents. Scottish father was a wealthy merchant; his mother was English, a grand-daughter of a clergyman.
- **1804 – 6** Travels in Europe (England, France, Germany, Spain).
- **1806** Admitted to the New York bar.
• 1809 Fiancé Matilda Hoffman dies at the age of seventeen. Irving never marries or has children.

• War of 1812 Military aide (U.S. Army) to New York Governor Tompkins

• 1815 Went to England in unsuccessful attempt to run the Liverpool branch of the family hardware business

• 1815 - 1832 Lives in Europe (Spain, London)

• 1832 Travels Indian territory (southern and western United States)

• 1835-7 Records experiences with western tribes in *A Tour on the Prairies* (1835), *Astoria* (1836), and *The Adventures of Captain Bonneville* (1837). Shows strong understanding of Indian humanity and the wrongs they suffered

• 1842-1845 U.S. Minister (ambassador) to Spain

• 1848 – 1859 President, Astor Library (later New York Public Library)

• **November 28, 1859** - Dies in Tarrytown, NY at the age of 76. Buried in Sleepy Hollow Cemetery, Old Dutch Church, Sleepy Hollow, NY

**“The Legend of Sleepy Hollow”**

• Written in England in 1819, this first book by an American writer to become popular outside the United States, displays Irving’s best-known qualities: humor and vivid imagery.

  • *The Legend of Sleepy Hollow* is published (with “Rip Van Winkle”) in *The Sketch Book* in 1819 under the name of "Geoffrey Crayon, Gent".

  • Set in a “remote period of American history” in the lower Hudson valley (Sleepy Hollow) near a quaint, cozy Dutch village (Tarrytown, New York) in the Catskill Mountains. It is "one of the quietest places in the whole world."
A classic tale of the conflicts between city and country, brains and brawn.

Ichabod Crane, the protagonist, is a school-teacher and singing instructor who has come from Connecticut. Lanky, sharp-featured, awkward, clumsy, more educated and sophisticated than the native villagers, fond of food, well-fed by the housewives, delights in telling ghost stories. He sets his sights on marrying “plump as a partridge” Katrina Van Tassel, but not because of any feeling he has for her.

In 1809, Irving uses the pen name Diedrick Knickerbocker, supposedly a Dutch-American scholar. In *A History of New-York*, he satirizes the lives of the early Dutch settlers of Manhattan. This pen name came to mean a New Yorker, giving the New York Knickerbockers their name.

**READ “The Legend of Sleepy Hollow”**

[in the separate READING SUPPLEMENT]

Pay particular attention to the **setting** and **character** of this story. Examine the setting (Sleepy Hollow) in the first few pages, then move to the main **characters** (Ichabod Crane, the Headless Horseman, Brom Jones, and Katarina Tassel.) Again, previewing the worksheets and taking notes is always helpful.
LESSON 4.2 VOCABULARY, SETTING, NARRATION, AND CHARACTERS

Pre-Reading Vocabulary ACTIVITY

Place the underlined words next to their definitions below.

“…ancient Dutch navigators... implored the protection of St. Nicholas”

“This name (Tarry Town) was given... by the good housewives of the adjacent country from the inveterate propensity of their husbands to linger about the village tavern…”

“...the only sound that ever breaks in upon the uniform tranquility…”

“I recollect that, when a stripling, my first exploit in squirrel-shooting was ...

“...this sequestered glen has long been known by the name of SLEEPY HOLLOW...”

1. tendency, inclination ____________ begged, pleaded

2. hidden ____________________ young man

3. habitual, chronic ____________ regular, consistent

4. neighboring, nearby, adjoining
ANSWERS:
1. tendency, inclination – propensity; begged, pleaded -- implored
2. hidden -- sequestered---young man – stripling
3. habitual, chronic -- inveterate  regular, consistent – uniform
4. neighboring, nearby, adjoining -- adjacent

Setting

Irving presents the village of Sleepy Hollow in Tarrytown, New York in the first few pages of the story. Locate in the story, and list, descriptive phrases that help to portray Sleepy Hollow. A few examples are presented; fill in the blanks.

Note that Sleepy Hollow’s atmosphere changes in the course of Irving’s description. The setting begins tranquilly, then becomes bewitching. There is a huge connotative difference in these words, and we see an atmospheric foreshadowing of future events.

a) lap of land among high hills
b) __________________________

c) the occasional whistle of a quail or tapping of a woodpecker
d) __________________________

e) a retreat whither I might steal from the world and its distractions
f) __________________________
g) Some say that the place was bewitched by a High German doctor
h) ______________________________
i) ________________________________

ANSWERS:

a) lap of land among high hills
b) one of the quietest places in the whole world
c) the occasional whistle of a quail or tapping of a woodpecker
d) uniform tranquility
e) a retreat whither I might steal from the world and its distractions
f) drowsy, dreamy
g) Some say that the place was bewitched by a High German doctor
h) under the sway of some witching power
i) abounds with local tales, haunted spots, and twilight superstitions

Narration

Narration is the telling of a story. Frederick Douglass’ autobiography is narration in the first person. There are many narrators and levels of narration in “The Legend of Sleepy Hollow.” The core story is the tale of the Headless Horseman. This is the story (told by the housewives of Sleepy Hollow) that frightens Ichabod Crane.
The primary narrator is a “pleasant, shabby, gentlemanly old fellow” in a tavern who told the story to “D.K.” This is revealed at the end of the story. D.K. is Diedrich Knickerbocker, who supposedly wrote down “The Legend of Sleepy Hollow.” The postscript was “found” in his hand, presumably by Geoffrey Crayon.

Geoffrey Crayon is the fictional author of the volume, responsible for collecting and creating the stories and sketches. Finally, Washington Irving is the author of *The Sketch Book of Geoffrey Crayon, Gent.* So, the story about “a figure on horseback without a head” is “the story within a story within a story within a story.”

Who is the primary narrator of “The Legend of Sleepy Hollow?”

**ANSWER:**
The primary narrator of “The Legend of Sleepy Hollow” is a “pleasant, shabby, gentlemanly old fellow” in a tavern who told the story to “D.K.”

---

**Literary Terms Reminder**

- **connotation** – emotions associated with a word
- **foreshadowing** – hints in the story of things to come
Irving moves from setting to characters as he introduces the **Headless Horseman**. Look for descriptive passages that the author employs. The first two are done for you.

a) the apparition of a figure on horseback, without a head

b) the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball in the Revolutionary War

c) ____________________________________________________

d) ____________________________________________________

e) ____________________________________________________

f) ____________________________________________________

g) ____________________________________________________

**ANSWERS:**
The Headless Horseman

a) the apparition of a figure on horseback, without a head

b) the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball in the Revolutionary War

c) hurrying along in the gloom of night

d) this spectre

e) the rushing speed with which he sometimes passes along the Hollow

f) his being belated

g) this legendary superstition

**Minor Characters** – Identify and describe the following minor characters:

Katrina Van Tassell: _________________________

Baltus Van Tassell: __________________________
Katrina Van Tassell  --  The object of Ichabod’s attentions, this 18-year-old daughter of Baltus Van Tassel is “plump as a partridge.” She eventually sends Ichabod away and marries his rival Brom Van Brunt.

Baltus Van Tassell  --  A wealthy Dutch farmer and indulgent father, he does not interfere in his daughter’s romances with the local young men.

Brom Van Brunt --  Ichabod’s rival for Katrina’s affections. The opposite of Ichabod, he is “a burly, roaring, roystering blade...having a mingled air of fun and arrogance.”

 “…famed for great knowledge and skill in horsemanship”, he masquerades as the Headless Horseman, and scares Ichabod into leaving Sleepy Hollow.

Gunpowder  “A broken-down plow-horse… His eye had lost its pupil, and was glaring and spectral, but the other had the gleam of a genuine devil in it.”

Daredevil  – Brom Bones’ “favorite steed..., a creature, like himself, full of mettle and mischief, and which no one but himself could manage.”

Character Sketch: Ichabod Crane

Ichabod Crane is the central character (protagonist) in “The Legend of Sleepy Hollow.” The character chart below is a pre-writing technique that begins by identifying Ichabod’s character traits. Feel free to add to the identity traits listed below, and look for events where that trait shows itself in the story. Write a character sketch of approximately 300 words, describing Ichabod Crane (Computer Tip: Go to ‘Tools’ on the Microsoft Word toolbar; click ‘Word Count.’)

<table>
<thead>
<tr>
<th>Relations with housewives</th>
<th>How he taught school</th>
</tr>
</thead>
<tbody>
<tr>
<td>A traveling gazette, carrying the whole budget of local gossip from traveling house to house</td>
<td>Administered justice with discrimination rather than severity.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How he looked</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole frame most loosely hung together</td>
</tr>
<tr>
<td>Scarecrow eloped from a cornfield</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>His belief is superstition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reads Cotton Mather</td>
</tr>
<tr>
<td>Exchanges tales with the housewives</td>
</tr>
</tbody>
</table>
Plot and Theme

Many people confuse ‘plot’ and ‘theme’. **Plot** is what happens, the action, the sequence of events. **Theme** is the message, the moral of the story. Stories contain major and minor themes. Themes in “The Legend of Sleepy Hollow” include conflict between city and country, and between civilization and wilderness. Ichabod Crane and Brom Bones personify these conflicts.

Use the **STORY MAP on the next page** as a pre-writing tool to express the **plot** of “The Legend of Sleepy Hollow”. Place this dual conflict in the box labeled “Problem”. After completing the pre-writing exercise, write a rough draft of an essay describing these dual conflicts of “The Legend of Sleepy Hollow.”

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**Information** on *The Legend of Sleepy Hollow* can be found at bookrags.com or schooltales.com. *Tales of Washington Irving* (1987), distributed by MGM/UA Home Video, is a 48-minute videotape that contains "The Legend of Sleepy Hollow" and "Rip Van Winkle". *The Legend of Sleepy Hollow by Washington Irving*, by Guidance Associates, uses real actors. There is a 5-hour audiotape (recorded by Donada Peters and distributed by Books on Tape, Inc.) called *Rip Van Winkle and Other Stories*. 
Title: _______________________________________________________

Setting:

Characters: ___________ ___________ ___________

                                     ___________

                                     ___________

                                     ___________

Problem:

Event 1: _______________________________________________________

Event 2: _______________________________________________________

Event 3: _______________________________________________________

Event 4: _______________________________________________________

Event 5: _______________________________________________________

Solution: _____________________________________________________
LESSON 4 PRACTICE EXERCISE

1. What is the setting for *The Legend of Sleepy Hollow*?
   a. Hudson Valley
   b. Catskill Mountains
   c. a and b
   d. None of the above

2. Washington Irving is the first American to make a living solely from _________________.
   a. surveying
   b. map-making
   c. lawyering
   d. writing

3. In his ____________, you can find Washington Irving’s writings under the pen name Geoffrey Crayon, Gent.
   a. *Rip van Winkle*
   b. *Sketch Book*
   c. Dietrich Knickerbocker
   d. Tarrytown

4. Who originally told the story of “The Legend of Sleepy Hollow?”
   a. A gentleman in the tavern
   b. Dietrich Knickerbocker
   c. Geoffrey Crayon
   d. Eugene O’Neill

5. Who does the author say first wrote down the story?
   a. Gentleman in tavern
   b. Dietrich Knickerbocker
   c. Geoffrey Crayon
   d. Washington Irving

6. Ichabod Crane is the ____________ in “The Legend of Sleepy Hollow.”
   a. Protagonist
   b. Antagonist
   c. theme
   d. plot
7. The antagonist in “The Legend of Sleepy Hollow is:
   a. Daredevil       c. Brom Van Brunt
   b. Ichabod Crane   d. Baltus Van Tassell

8. Ichabod represents the:
   a. city
   b. country
   c. wealthy
   d. uneducated

9. Brom represents the:
   a. city
   b. country
   c. educated
   d. ignorant

10. The Headless Horseman is a tale from the:
    a. English Civil War       c. American Revolutionary War
    b. American Civil War      d. Glorious Revolution in England

LESSON 4 PRACTICE EXERCISE ANSWERS
1. c   2. d   3. b   4. a   5. b   6. a   7. c   8. a   9. b   10. c
LESSON 4 THINGS TO REMEMBER

- To implore means to plead
- Baltus Van Tassell is a wealthy Dutch farmer in the “The Legend of Sleepy Hollow”
- Brom Van Brunt in the “The Legend of Sleepy Hollow” is Ichabod’s rival for Katrina
- Gunpowder is the antagonist of the story “The Legend of Sleepy Hollow”
- Katrina Van Tassell in “The Legend of Sleepy Hollow” is Brom’s wife
- In “The Legend of Sleepy Hollow”, Ichabod most preferred good food
- Ichabod saw himself as firm but fair teacher,
- The people of Sleepy Hollow are descended from the Dutch
- In “The Legend of Sleepy Hollow”, Ichabod has come from Connecticut to New York
- Ichabod was not rustic and uncivilized
LS LESSON 5 POETRY

Introduction:

A multicultural sampling of poetry combines with the introduction of various poetic terms for this lesson on poetry. Eight poems (four related to the earlier nonfiction lesson on slavery) are offered with pictures and audio recordings.

LESSON 5.1 FIGURATIVE LANGUAGE

Figurative language is not intended to be understood in a strict, literal sense. We speak figuratively when we say, “She’s as light as a feather.”

Metaphors, similes, personification, and hyperbole are examples of figurative language. A metaphor is a direct comparison between two different objects. In The Hairy Ape, Yank says “I’m steam and oil for the engines…” A simile compares unlike objects using the words ‘like’ or ‘as’. Personification ascribes human characteristics to things, animals, or ideas. Hyperbole is exaggeration to emphasize a particular point, or create a certain effect. “I’ve told you a million times…” is one example of hyperbole.
ACTIVITY: Simile, Metaphor, Personification, or Hyperbole?

Identify each of the following.

She’s a fox. _________________________________________________
She is as thin as a rail. ________________________________________
It’s been a thousand years since I’ve seen her last. __________________
The world is my oyster. ______________________________________
The world is like my oyster. _____________________________________
The government expects everyone to pay taxes. ____________________
England swings like a pendulum. _________________________________
It’s as hot as Hades in here. ___________________ and ______________
His instinct told him that something was wrong. ___________________

ANSWERS:

She’s a fox. **Metaphor**
She is as thin as a rail. **Simile**
It’s been a thousand years since I saw her last. **Hyperbole**
The world is my oyster. **Metaphor**
The world is like my oyster. **Simile**
The government expects everyone to pay taxes. **Personification**
England swings like a pendulum. **Simile**
It’s as hot as Hades in here. **Simile** and **hyperbole**
His instinct told him that something was wrong. **Personification**
ACTIVITY: Create an example for each.

Simile_______________________________________________________

Metaphor_____________________________________________________

Personification_______________________________________________

Hyperbole___________________________________________________
In the spring when I bathe my feet in the wet grass of morning,
I see many smiles upon the meadows. . . .

There are drops of shining dew clinging to the blue harebells,
And the little white starflowers sparkle with dew, shining. . . .

Old Woman Spider has beaded many beautiful patterns,
Spreading them where the Sun's ray fails. . . .

He also is smiling as he catches the red of the blackbird's opening wing,
As he hearkens to the mocking-bird inventing new songs. . . .

I was an old man as I sat by the evening fire;
When I bathe my feet in the wet grass of morning I am young again.
“THE SUN'S LAST RAY”

Upon the blue mountain I stood,
Upon the mountain as he sank into the Rivers of Night:
The camps of the clouds in the heavens were shining with evening
fires, many-colored,
And the pools on the plain below gleamed with many reflections:
All things were made precious with the Day's last ray.

Farewell, my Father, the Shining One!
Farewell, whither thou goest,
Like an aged chieftain adorned with the splendors of many deeds!
Thou dost touch the world with many reflections,
With parting injunctions many --
Thy thought thou hast given us.
Comment briefly on the following passage based on reading the preceding poems:

“The poetic spirit of the American Indian is a thing to be retrieved fragmentarily, partly through the echoes of old songs, partly through the dim rememberings of ancient beliefs. The native expression is seldom articulate after the manner of white men; it is too simply a communion with nature to need formal articulation. But it falls easily into the cadences of unaffected speech, interpreted but not misportrayed.”

--Hartley Alexander
“TREES”
By Joyce Kilmer

(FOR MRS. HENRY MILLS ALDEN)

I think that I shall never see
A poem lovely as a tree.

A tree whose hungry mouth is prest
Against the earth's sweet flowing breast;

A tree that looks at God all day,
And lifts her leafy arms to pray;

A tree that may in Summer wear
A nest of robins in her hair;

Upon whose bosom snow has lain;
Who intimately lives with rain.

Poems are made by fools like me,
But only God can make a tree.
Explication of Poems

The shortness of most poetry (compared to long pieces of prose) allows the reader to revisit the poem many times in order to draw deeper meaning from it. The process of **drawing meaning** from a poem is called **explication**.


   ____________________________________________________________

2. What happens when the narrator bathes his feet in “The Wet Grass of Morning”?
   a) ________________________________________________________
   b) ________________________________________________________

3. What happens with “the Sun’s last ray” in the poem by the same name?

   ____________________________________________________________

4. Who is ‘he’ in line two of “The Sun’s last ray”?

   ____________________________________________________________.

5. In the second stanza, the poet addresses “My Father, the Shining One”, and compares him to an

   ____________________________________________________________.
6. What does Joyce Kilmer say about poetry in the first two lines of “Trees”?

____________________________________________________________

7. How does the picture of trees impact your reading of the poem?

____________________________________________________________

ANSWERS:
2. When the narrator bathes his feet in “The Wet Grass of Morning”, he see smiles on the meadows, and is young again.
3. “The Sun’s last ray” makes all things precious.
4. The sun is referred to as ‘he’ in line two of “The Sun’s last ray”.
5. The poet in “The Sun’s last ray” compares the sun to an aged chieftain.
6. Joyce Kilmer says that poetry is not as lovely as nature (a tree).
7. Present a one-paragraph argument defending the importance of poetry.

<table>
<thead>
<tr>
<th>Literary Reminder</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personification - Assigning human attributes to a non-human being or thing.</td>
</tr>
</tbody>
</table>

8. Present a 1-paragraph **response** to Joyce Kilmer’s opinion as expressed in “Trees.”

____________________________________________________________

____________________________________________________________

____________________________________________________________

____________________________________________________________
Paul Laurence Dunbar (1871 – 1906)

- First African-American poet to achieve national recognition.
- “Poet Laureate of the Negro race.”
- Born June 27, 1872 in Dayton, Ohio, to ex-slaves Matilda and Joshua Dunbar.
- Parents separated in 1874; nothing known of father.
- Younger sister Elizabeth died in infancy.
- Attended Dayton’s Central HS, graduating with honors in 1891.
- Only black in his class, became class president.
- Published *Dayton Tattler*, a Black-oriented weekly newspaper printed by Wright & Wright, Printers, owned by Orville and Wilbur Wright.
- Gained popularity due to his dialect poems and reviews received from William Dean Howells, writing in *Harper’s Weekly* in 1896. This was the beginning of his national reputation.
- Produced 12 poetry books, 4 books of short stories, 5 novels and one drama.
- Died in his mother's arms at the age of 33 in Dayton on February 9, 1906.
- U.S. Postal Service issued a commemorative stamp in his honor in 1976.
- For more biographical information, visit [http://www.dayton.lib.oh.us/archives/dunbar.htm](http://www.dayton.lib.oh.us/archives/dunbar.htm), 01/11/2006
“Douglass”

Ah, Douglass, we have fall’n on evil days,
Such days as thou, not even thou didst know,
When thee, the eyes of that harsh long ago,
Saw, salient at the cross of devious ways,
And all the country heard thee with amaze.
Not ended then, the passionate ebb and flow,
The awful tide that battled to and fro;
We ride amid a tempest of dispraise.

Now when the waves of swift dissension swarm,
And Honor, the strong pilot, lieth stark,
Oh, for thy voice high-sounding o’er the storm,
For thy strong arm to guide the shivering bark.
The blast-defying power of the form.
To give us comfort though the lonely dark.

---

**Compare** the picture of Frederick Douglass on this page, with the one of him in Lesson 2. **Why might make this picture correspond more to the poem by Dunbar than to Frederick’s autobiography?**

**ANSWER:** The picture of a younger Douglass accompanies his autobiography, which he wrote at the age of 27. The picture of an older Douglass accompanies the poem by Paul Laurence Dunbar. Dunbar calls back to the past from a time after Douglass’s death. He invokes the legacy of Douglass’ entire life.

---

**salient:** easily seen  
**stark:** still as a corpse  
**bark:** boat
“We Wear the Mask”

Hear a recording of this poem at:
http://www.dunbarsite.org/gallery/WeWearTheMask.asp, 01/11/2006

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be overwise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
We wear the mask!
“The Debt”

Hear a recording of this poem at:

This is the debt I pay
Just for one riotous day,
Years of regret and grief,
Sorrow without relief.

Pay it I will to the end --
Until the grave, my friend,
Gives me a true release --
Gives me the clasp of peace.

Slight was the thing I bought,
Small was the debt I thought,
Poor was the loan at best --
God! but the interest!

Sonnets

A sonnet is a 14-line poem, often a love poem, and generally rhyming and written in iambic pentameter. Paul Laurence Dunbar’s poem “Douglass” is an Italian (Petrarchan) sonnet of two stanzas, an octave followed by a sestet.

The other most well-known type of sonnet is the English, or Shakespearean, sonnet. The Shakespearean sonnet consists of four stanzas -- three quatrains followed by a couplet.
ACTIVITY:
Draw lines to these stanzas from the number of lines they contain.

2  octet
4  couplet
6  sestet
8  quatrain

ANSWERS:
couplet - 2 lines
quatrain – 4
sestet - 6
octet - 8

Iambic Pentameter

Iambic pentameter is 5 (penta) repetitions of the iamb. An iamb is a metrical foot containing an unstressed syllable followed by a stressed syllable.

ACTIVITY:
Read ALOUD the Prologue of *Romeo and Juliet*, written in sonnet form.
"The Prologue” to *Romeo and Juliet*

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge, break to new mutiny
Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventur'd piteous overthrows
Doth with their death bury their parents' strife.

The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which but their children's end naught could remove,
Is now the two hours' traffic of our stage;

The which, if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

*******************************************************************************
Notice the following about the prologue to *Romeo and Juliet*:

- The poem possesses a **rhyme scheme** of ababcdeefgfg. The 1\(^{st}\) and 3\(^{rd}\) lines rhyme, as do the 2\(^{nd}\) and 4\(^{th}\), the 5\(^{th}\) and 7\(^{th}\), the 6\(^{th}\) and 8\(^{th}\), the 9\(^{th}\) and 11\(^{th}\), the 10\(^{th}\) and 12\(^{th}\), and the 13\(^{th}\) and 14\(^{th}\).

- All lines are 10 **syllables** (5 iambics) long. The syllables that are stressed are the 2\(^{nd}\), 4\(^{th}\), 6\(^{th}\), 8\(^{th}\), and 10\(^{th}\). This gives a rhythm to the poem. Read the poem ALOUD again, giving stress to every second syllable. As you read aloud, you should also notice that lines 9 and 11 (‘love’ and ‘remove’) rhyme to the eye (on paper), but not to the ear.

Notice that the first line seems to have 11 syllables. If one, however, were to pronounce the word “fall’n” as one syllable, the iambic pentameter continues. The same came be said four other times in the poem. Four three-syllable words (‘salient’, ‘devious’, ‘passionate’, ‘shivering’) should be pronounced as if they had only two syllables each in order, again, to maintain the **rhythm** of the iambic pentameter.

What is the **rhyme scheme** for Dunbar’s poem “Douglass” on page 97?

___  ___  ___  ___,' ___  ___  ___  ___,' ___  ___  ___  ___  ___  ___

**ANSWER:**
The rhyme scheme for the poem is abba, abba, ababab

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**Literary Terms Reminder**

Connotation: Emotions associated with a word

Denotation: The dictionary meaning of word
Julia Ward Howe (1819 – 1910)

Julia Ward Howe wrote a poem in 1861 after a visit to a Union Army camp. It was published in February, 1862, in *The Atlantic Monthly* and came to be called "The Battle Hymn of the Republic." It became perhaps the best-known Civil War song of the Union Army, and a well-loved American patriotic anthem.

*The Battle Hymn of the Republic*

Mine eyes have seen the glory of the coming of the Lord:
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword:
His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps,
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps:
His day is marching on.

I have read a fiery gospel writ in burnished rows of steel:
"As ye deal with my contemners, so with you my grace shall deal;
Let the Hero, born of woman, crush the serpent with his heel,
Since God is marching on."

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment-seat:
Oh, be swift, my soul, to answer Him! be jubilant, my feet!
Our God is marching on.
In the beauty of the lilies Christ was born across the sea,
   With a glory in his bosom that transfigures you and me:
As he died to make men holy, let us die to make men free,
   While God is marching on.

ACTIVITY: “Battle Hymn of the Republic”
1. What is the rhyme scheme for the poem?
   __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __

   List them ___________ ___________ ___________

3. Now do the same for ‘anthem’, and list the phrases.
   ___________________ ___________________ ___________________

4. What does the thesaurus tell you about the difference between ‘hymn’ and ‘anthem’?
   ______________________________________________________________
   ______________________________________________________________

5. Why do you think she used ‘builded’ instead of ‘built’ in the second stanza?
   ______________________________________________________________
   ______________________________________________________________

6. Who/what is the ‘serpent’ that the ‘Hero born of woman’ shall crush?
   ______________________________________________________________
ANSWERS:

1. The rhyme scheme for the poem is aaab, cccb, dddb, eeeb, fffb.

2. Synonyms for ‘hymn’ include ‘song’, ‘chant’, ‘mantra’, and ‘tune’


4. A hymn seems to be elevated to anthem when it achieves national or sacred status.

5. Howe uses ‘builded’ in the 2nd stanza to maintain the rhythm of the poem.

6. This ‘hero born of woman’ will crush slavery.
LESSON 5 PRACTICE EXERCISE

1. Metaphors, similes, hyperbole, and personification are examples of ________________ language.
   a. literal  c. ironic
   b. figurative  d. dramatic

2. In *The Hairy Ape*, when Yank says “I’m steam and oil for the engines”, he is speaking ____________.
   a. Ironically  c. literally
   b. esoterically  d. metaphorically

3. “She’s as light as a feather” is a:
   a. Metaphor  c. hyperbole
   b. Simile  d. personification

4. “I’ve done this a thousand times” is ____________________________.
   a. Metaphor  c. hyperbole
   b. Simile  d. personification

5. “The chimp looked like a waiter” is an example of:
   a. Metaphor  c. hyperbole
   b. Simile  d. personification

6. Hartley Alexander represents the:
   a. magic of nature  c. poetic spirit
   b. American Indian  d. all of the above
   a. haiku  c. free verse poem
   b. sonnet  d. none of the above

8. A couplet poem has ___________ lines.
   a. two  c. six
   b. four  d. eight

9. A quatrain poem has ________ lines.
   a. two  c. six
   b. four  d. eight

10. _______________ wrote the patriotic “Battle Hymn of the Republic”
    during the American Civil War and Reverend Dr. Martin Luther King
    quoted it in his “I Have a Dream” speech in 1963.
    a. Frederick Douglass  c. Julia Ward Howe
    b. Paul Laurence Dunbar  d. William Shakespeare

LESSON 5  PRACTICE EXERCISE ANSWERS
1. b       6. d
2. c       7. b
3. b       8. a
4. c       9. b
5. d       10. c
LESSON 5 THINGS TO REMEMBER

- When the narrator bathes his feet in “The Wet Grass of Morning”, he becomes young again, and sees smiles on the meadows
- The Sun’s last ray in the poem makes all things precious
- A quatrain has 4 lines
- A synonym for the word “explicate” is clarify
- A sonnet is comprised of an octet and a sestet
- Iambic pentameter contains lines that are ten syllables long and every second syllable is accented
- “The Battle Hymn of the Republic” was written during the Civil War
- Paul Laurence Dunbar did not write “Fire and Ice”
- Exaggeration to express a particular point is an example of hyperbole
- An octet is a stanza with 8 lines
LESSON 6 ESSAY WRITING ASSIGNMENT

Choose one of the following topics and write an extended (500-word, multi-paragraph essay that expands on the chosen topic. Please use all of the steps in the writing process (pre-writing, proof-reading, revising and editing, etc.). In the conclusion of your essay, describe your personal preferences in listening to or watching fiction and drama.

Be sure to type the final version of your essay as your answer to this lesson’s assignment.

Suggested topics from the separate Reading Supplements for this course.

A. Compare and contrast the characters of Ichabod Crane and Brom Van Brunt. Think about their job/social class position. Think about the different ways that they behave in general, and also toward Katrina Van Tassel. Think about how they experience each other.

B. What was life like for Frederick Douglass as a young American slave boy in Maryland? Think about his family, his childhood experiences, and his slave master father Captain Anthony. If you read Harriet Jacobs in our Introduction to Literature course, compare his life as a slave to her’s.

C. Discuss the life of Yank in The Hairy Ape. What was his childhood like and when did he leave home. What is his job/social class position? How does his lack of education trap him? What happens when he encounters Mildred, and how does it change his life? Where does he belong?
END OF COURSE REVIEW

- *Narrative of the Life of Frederick Douglass, An American Slave*, is nonfiction
- Frederick says that his ‘pathway to freedom’ was learning to read
- The primary setting of *Narrative of the Life of Frederick Douglass, An American Slave*, was in Maryland
- Frederick missed the little white boys the most when he left Baltimore
- Frederick suffered most from the cold
- Frederick’s responsibility in Baltimore was servant to Master Thomas Auld
- New York City is the setting of the *Hairy Ape*
- The change in atmosphere in the description of Sleepy Hollow is an example of foreshadowing
- *The Hairy Ape* was the most recent in history of the readings in this book
- *The Hairy Ape* was written in dialect
- The principal character in a story is the protagonist
- Connotation is emotions associated with a word
- An example of a metaphor is, “He is straight as an arrow”
- An example of a hyperbole is, “I did this a million times”
- Yank states the following metaphor, “I’m the steam and oil for the engines…”
- Revising is not pre-writing
- Graphic organizers include Venn diagrams, character sketches, and KWL worksheets;
- The biggest problem with pre-writing is taking pre-writing for granted
Introduction to American Literature

- Editing includes changing major ideas
- After writing a first rough draft, one should first proofread it
- Use the grammar and spell check feature on your computer to perform their functions for you
- One can access literary criticism by using a search engine, click a hyperlink, or going to sites like sparknotes.com and bookrags.com
- To format writing, means to think about what type of writing you will use
- Denotation is the literal dictionary meaning of a word
- Dialect is language specific to a certain people
- Theme is the subject of a story
- The central character of the story is the protagonist
- Something ironic is unexpected
- A simile compares two things using “like” or “as”
- Learn the differences and uses of; whether, weather; your, you’re; use of one; there, their
- Persuasive writing tries to convince others
- A sentence is in “active voice” when the subject of the sentence performs an action like, “The football team won the game easily”
- A sentence is in the “passive voice” when an action is performed upon the subject like, “Cereal was served by the cafeteria staff at breakfast”
- An independent clause can stand alone. It is a complete thought. It is a complete sentence
- A dependent clause cannot stand alone. It is not a compete sentence. It is not a compete thought
- Rules to remember include the following: make subject and verb agree; the subject is not in a prepositional phrase; compound subjects take a plural verb; be clear and specific with pronouns; keep verb tenses the same; adverbs usually end in -ly
Sometimes you have to make two sentences in order to correct a run-on sentence. This is the case with two independent clauses.

“So” means therefore, “but” means however, “since” means because, and “although” indicates contrast. Keep reference words close to the source. Keep verb tenses in a list the same: (I laughed, I sang, I waved).

Insert a comma after a dependent clause.

Capitalize the first letter of names and titles.

Possessive pronouns do not need apostrophes.

Be careful of words that sound alike. Learn the meaning and use of each: two, to, too; there, their, they’re; accept, except; principle, principal.

Someone’s forte is his or her strength.

sparknotes.com is a good place to look for literary criticism.

Abolitionists wanted to end slavery.

Olaudah Equinao wrote a slave narrative about the Middle Passage.

William Lloyd Garrison was a famous Abolitionist.

Mildred’s look sets Yank off on a path of destruction.

Paddy’s view of their industrial labor is that it is not as once was.

Use a comma to separate the elements in a series.

Use a comma + a little conjunction (and, but, for, nor, yet, or, so) to connect two independent clauses.

Use a comma to set off introductory elements.

Use a comma to set off parenthetical elements.

Use a comma to separate coordinate adjectives.

Use a comma to set off quoted elements.

Use commas to set off phrases that express contrast.

Use a comma to avoid confusion.
Grammar English's Famous Rule of Punctuation: Never use only one comma between a subject and its verb

Typographical Reasons: Between a city and a state

Use Commas with caution