Columbus City Schools
English Language Arts Curriculum
Reading and Writing

This is an older resource which can provide ideas for teaching the Standards for student mastery using *Narrative of the Life of Frederick Douglass*, but it is aligned to Ohio's Learning Standards before the 2017 revisions and Ohio's State Tests.

Course/Grade	**Text Type**
Grade 8 Novel Unit *Narrative of the Life of Frederick Douglass, an American Slave*	Informational/Explanatory Text (15 days) **Portfolio Writing Prompt:** After reading the novel, *Narrative of the Life of Frederick Douglass, an American Slave* and other sources, write an **informational/explanatory** essay that describes the effects of literacy on Frederick Douglass both as a slave and a free man. Cite examples from the text and at least two other sources as evidence to support your thesis (claim). Establish a strong **controlling idea** with a clearly developed **focus**.

Common Core Writing: Text types, responding to reading, and research

The Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. Standard 9 stresses the importance of the reading-writing connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document. (CCSS, Introduction, p. 8)

Informational Text

Informational/explanatory writing conveys information accurately. This kind of writing serves one or more closely related purposes: to increase readers' knowledge of a subject, to help readers better understand a procedure or process, or to provide readers with an enhanced comprehension of a concept. Informational/explanatory writing addresses matters such as types (*What are the different types of poetry?*) and components (*What are the parts of a motor?*); size, function, or behavior (*How big is the United States? What is an X-ray used for? How do penguins find food?*); how things work (*How does the legislative branch of government function?*); and why things happen (*Why do some authors blend genres?*). To produce this kind of writing, students draw from what they already know and from primary and secondary sources. With practice, students become better able to develop a controlling idea and a coherent focus on a topic and more skilled at selecting and incorporating relevant examples, facts, and details into their writing. They are also able to use a variety of techniques to convey information, such as naming, defining, describing, or differentiating different types or parts; comparing or contrasting ideas or concepts; and citing an anecdote or a scenario to illustrate a point. Informational/explanatory writing includes a wide array of genres, including academic genres such as literary analyses, scientific and historical reports, summaries, and precise writing as well as forms of workplace and functional writing such as instructions, manuals, memos, reports, applications, and résumés. (CCSS, Appendix A, 23)

Expectations for Learning

Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research.

To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume

media is embedded into every aspect of today's curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, p. 4)

Strands: Topics
Standard Statements

Reading Informational Text: Key Ideas and Details

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

Reading Informational Text: Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.
6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

Reading Informational Text: Integration of Knowledge and Ideas

7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

Reading Informational Text: Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.

Writing: Text Types and Purposes

2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content .
   a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., charts, tables), and multimedia when useful to aiding comprehension.
   b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
   c. Use appropriate and varied transitions to create cohesion and clarify relationships among ideas and concepts.
   d. Use precise language and domain-specific vocabulary to inform about or explain a topic.
   e. Establish and maintain a formal style.
   f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

Writing: Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Writing: Research to Build and Present Knowledge

7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Writing: Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening: Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 8 topics, texts, and issues,* building on others' ideas and expressing their own clearly.
3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

Speaking and Listening: Presentation of Knowledge and Ideas

4. Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.
5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

Language: Conventions of Standard English

1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

Language: Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on *grade 8 reading and content*, choosing flexibly from a range of strategies.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Instructional Strategies

Day 1:

- Before reading the novel, discuss the type of nonfiction this novel represents: autobiography. Tell the students the novel study includes the quotes at the beginning of the book, the timeline, and the novel that starts on page 17. *This unit does not include the Introduction, the Preface, nor the letter from Wendell Phillips, ESQ.*
- As a class, create a K- W-L chart about what students know of Douglass and the questions they may have about Douglass. Leave the last column to be completed as students read the novel. Keep the chart posted and revisit it periodically throughout the novel study.
- Students then are to read independently: the quotes at the beginning of the book, the timeline, and the two page biography of Frederick Douglass that is located before the table of contents.
- Ask students to complete a quick write in which they respond to the following prompt:
    - *Which quote seems to capture the spirit of Frederick Douglass? Explain how, using examples from the timeline and biography to support your response.*
- Divide students into groups by the quotes they chose. On chart paper, one student from each group writes the first line of the quote. Underneath, each student writes one example from either the biography or timeline to support their choice of the quote. Completed charts are put up on walls and the class does a wall walk to view the different quotes and how each quote captures the spirit of Frederick Douglass.
- As an exit ticket/formative assessment, have the students write down one new piece of information they learned about Douglass.

Day 2:

- Students independently read Chapters 1-2 (17-27) using text codes to annotate the text. The students use post-it notes so they do not write in the books.
- As students finish their reading, they form groups and share their annotated text with their group. Students come up with a list of unanswered questions from their annotations to share with the whole class. If the questions cannot be answered by examining the text more closely, then add the questions to the class K-W-L chart.
- Close reading activity follows:

Close Reading Directions *(taken from achievethecore.org)*

1. Introduce the passage and students read independently.

Other than giving the brief definitions offered to words students would likely not be able to define from context (underlined in the text), avoid giving any background context or instructional guidance at the outset of the lesson while students are reading the text silently. This close reading approach forces students to rely exclusively on the text instead of getting background knowledge and levels the playing field for all students as they seek to comprehend the written words.

2. Read the passage out loud to the class as students follow along in the text.

Asking students to listen to *Narrative of the Life of Frederick Douglass, an American Slave* exposes them to a second reading of the text before they begin their own close reading of the passage. Speaking clearly and carefully will allow students who are following along to improve in fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may not be fluent with

accurate pronunciations and syntactic patterns of English.

3. Ask the class to answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.

As students move through these questions and reread the text, be sure to check for and reinforce their understanding of academic vocabulary in the corresponding text (which will be bold-faced the first time it appears in the text). At times, the questions may focus on academic vocabulary.

Teacher or proficient student reads aloud as students follow along	Vocabulary	Text-dependent questions
I am going to the Great House Farm! **(Q1)** O, yea! O, yea! O! (p. 25) I have sometimes thought that the **mere** hearing of those songs [of the slaves] would do more to impress some minds with the horrible character of slavery, than the reading of whole volumes of **philosophy** on the subject could do…To those songs I trace my first glimmering conception of the **dehumanizing** character of slavery. I can never get rid of that conception. Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in bonds. (p. 26) **(Q2)**	**conception**: idea; notion **brethren**: brothers; members of the same group	**Teacher Directions:** Check for comprehension of the bold-faced words in the text. Provide definitions for the underlined words. **(Q1)** For what might the phrase "Great House" be a metaphor? Consider the song and evaluate the denotation and connotation of "Great House." **Response:** Accept any logical response. Possible answers could be that "Great House" compares where the slaveholder lives (denotation) to heaven (connotation). **(Q2)** How are these songs important for the formation of Frederick Douglass' character? **Response:** Accept any logical response. Possible answers could be that Frederick Douglass traces his first idea that slavery is a negative concept; he can never get rid of the hatred he has of slavery which he first realized when he heard those songs.

Day 3:

- **Entrance Ticket/Quick Write:** Have the students generate a list of words they would use to describe various circumstances such as winning a sports competition, failing a class, or waiting for test results. Students share their responses with an elbow partner.
- Before reading, explain **tone** to the students. Explain how Douglass uses specific words to set the tone of his experiences with slavery. Refer to or read page 598 in Pearson's *Literature: Language and Literacy* www.pearsonsuccessnet.com for a lesson on **tone.**
- Have the students read Chapters 3 and 4 (28 – 35) independently, with a partner, or with the class. *As a reading strategy, students can annotate the text with post-its as they read.*
- These chapters have especially vivid accounts of brutality towards slaves. As students read, they should pay particular attention to the language Douglass uses in these chapters to describe the events. Students should also notice the **tone** of these chapters.
- Students meet in groups after reading to share their impressions of the language that Douglass uses to paint pictures in their heads. Students can refer to their text annotations to make a list of verbs, adjectives, and adverbs on **Student Handout: Vivid Verbs, Stunning Adjectives and Dramatic Adverbs (appendix)**.
- Each group should generate at least 5 words in each category. One student from each group shares these words so that other groups can add to their lists. These lists should be kept to utilize in the portfolio writing activity later in this unit.

Day 4:

- **Entrance Ticket/Quick Write:** Ask students to write a paragraph on the different ways slaves could be freed. After the day's reading, refer to this prompt. Determine if any students had written about literacy.
- Not only does Douglass use descriptive words, but figurative language is used frequently. As students read, have them find examples of personification, similes, and metaphors.
- Have students read Chapter 5 (36 – 39) independently, with a partner, or with the class.
- Chapter 6 introduces the central idea of literacy freeing a slave and illiteracy keeping a slave shackled. Have students read Chapter 6 (40 – 42) silently. Then Chapter 6 should be reread orally by the teacher or a proficient reader.
- Discuss how Douglass credits the actions of both Mr. and Mrs. Auld for inspiring him to learn to read.
- As a formative assessment, have students summarize Chapters 5 and 6.

Day 5:

- **Entrance Ticket/Quick Write:** Revisiting the previous lesson's quick write, ask students to explain the impact of a literate slave on other slaves in bondage.
- Close Reading of Chapter 7 (43 - 48). This chapter will provide the largest section of close reading in the novel.
- This close reading lesson is an exemplar lesson written by a current classroom teacher and posted by www.achievethecore.org.
- Use **Student Handout: *Narrative of the Life of Frederick Douglass, an American Slave* Close Reading Selection #1 (appendix)** when students reread and annotate the text.

Close Reading Directions *(taken from achievethecore.org) See more detailed instructions from Day 2.*
1. Introduce the passage and students read independently.

2. Read the passage out loud to the class as students follow along in the text.

3. Ask the class to answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.

Teacher or proficient student reads aloud as students follow along	Vocabulary	Text-dependent questions
The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street. As many of these as I could, I **converted** into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent on errands, I always took my book with me, and by going on one part of my errand quickly, I found time to get a lesson before my return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome' for I was much better off in this regard than many of the poor white children in our neighborhood. This bread I used to bestow upon the hungry little **urchins**, who in return, would give me that more valuable bread of knowledge. I am strongly **tempted** to give the names of two or three of those little boys, as a **testimonial** of the gratitude and affection I bear them but prudence forbids;--not that it would injure me, but it might embarrass them; for it is almost an **unpardonable** offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey's ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men. "You will be free as soon as you are twenty-one, but I am a slave for life! Have not I as good a right to be free as you have?" These words used to trouble them; they would express for me the **liveliest sympathy**, and **console** me with the hope that something would occur by which I might be free. (p. 44) I was now about twelve years old and the thought of being a *slave for life* began to **bear** heavily upon my heart. Just about this time, I got hold of a book entitled, "The Columbian Orator". Every opportunity I got, I used to read this book. Among much of other interesting matter, I found in it a dialogue between a master and his slave. The slave was represented as having run away from his master three times. The **dialogue** represented the conversation which took place between them, when the slave was retaken the third time. In this dialogue, the whole argument in **behalf** of slavery was brought forward by the master, all of which was disposed of by the slave. The slave was made to say	**errand**: job; chore **bestow**: give **gratitude**: thankfulness **prudence**: being wise and careful **ship-yard**: place where ships are built **orator**: speaker **disposed of**: thrown out	**Teacher Directions:** Check for comprehension of the bold-faced words in the text. Provide definitions for the underlined words. **(Q1)** Why is Douglass specific about making friends with "little white boys"? **Response:** Accept any logical response. Possible answers could be that this is the story of a former slave and that whites held more power at the time. **(Q2)** How did Douglass learn how to read when running errands? **Response:** Accept any logical response. Possible answers could be that he carried bread with him to exchange for reading lessons; he performed his errands quickly so he would have time for lessons. **(Q3)** Douglass is describing events from the past. These "boys" are now adult men, so why would he avoid giving their names? **Response:** Accept any logical response. Possible answers could be that they might be embarrassed for having done this; they still might get in trouble for having taught him to read.

some very smart as well as impressive things in reply to his master—things which had the desired though unexpected effect; for the conversation resulted in the voluntary emancipation of the slave on the part of the master. (p. 45)	**emancipation**: release	**(Q4)** In what ways does Douglass' life differ from the white boys' lives? **Response:** Accept any logical response. Possible answers could be that he had food and they had knowledge. They were free and he was a slave for life. **(Q5)** Which meaning of "trouble" (end of paragraph 1) is Douglass using? Why did he choose this word? How would the meaning have changed if he had chosen the word "anger" instead? **Response:** Accept any logical response. Possible answers could be emotional or physical pain, frustration or anxiety. Using the word "trouble" instead of "angry" suggests the boys did not feel all that strongly about slavery; they were just uncomfortable. **(Q6)** Why does Douglass describe the master's response as both "desired" and "unexpected"? Why the contrast between these two words? **Response:** Accept any logical response. Possible answers could be although he wanted the slave to be freed, he did not think it was going to happen. The contrast makes the statement stronger in the surprise Douglass felt about the outcome.

- Students meet in groups to answer the text-dependent questions through group discussion on **Student Handout: *Narrative of the Life of Frederick Douglass, an American Slave* Close Reading Selection #1 – Text-Dependent Questions (appendix)**. Teachers will display each question as the text is read.

Writing Portfolio:
Understanding the Prompt

- Tell students that they will be writing an informative essay explaining the relationship of literacy and freedom in the life of Frederick Douglass and using evidence from the novel and other sources to support their analysis/explanation.
- Discuss what the prompt means. Have students do a quick Think – Pair – Share to discuss the terms *literacy* and *freedom*. Have students share aloud and list all responses.
- As a closing activity, have students write down what *freedom* means.

Day 6:

- **Entrance Ticket:** Ask students to turn to an elbow partner and summarize Chapter 7 (43-48). Ask the listening partner to either paraphrase the summary or, if necessary, add key concepts to the summary.
- Students complete the close reading exemplar lesson from achievethecore.org by re-reading Chapter 7 (43-48). The close reading will pick up where yesterday's reading left off. Students will use **Student Handout: *Narrative of the Life of Frederick Douglass, an American Slave* Close Reading Selection #2 (appendix)** and **Student Handout: *Narrative of the Life of Frederick Douglass, an American Slave* Close Reading Selection #2 – Text-Dependent Questions (appendix)**.

Teacher or proficient student reads aloud as students follow along	Vocabulary	Text-dependent questions
In the same book, I met with one of Sheridan's mighty speeches on and in behalf of Catholic emancipation. These were **choice** documents to me. I read them over and over again with **unabated** interest. They gave tongue to interesting thoughts of my own soul, which had frequently flashed through my mind, and died away for want of utterance. The moral which I gained from the dialogue was the power of truth over the conscience of even a slaveholder. What I got from Sheridan was a bold denunciation of slavery, and a powerful **vindication** of human rights. The reading of these documents **enabled** me to utter my thoughts and to meet the arguments brought forward to sustain slavery, but while they relieved me of one difficulty, they brought on another even more painful than the one of which I was relieved. The more I read, the more I was led to abhor and **detest** my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I **loathed** them as being the meanest as well as the most wicked of men. As I read and **contemplated** the subject, behold! that very **discontentment** which Master Hugh had predicted my learning to read had already come, to **torment** and sting my soul to unutterable **anguish**. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the **remedy**. It opened my eyes to the horrible pit, but to no ladder	**Catholic emancipation**: a movement to allow people from this religion to have rights **utterance**: speaking out loud **denunciation**: publicly condemn **sustain**: keep alive **abhor**: hate **writhed**: squirmed or struggled **wretched**: miserable	**Teacher Directions:** Check for comprehension of the bold-faced words in the text. Provide definitions for the underlined words. **(Q1)** When Douglass says, "They gave tongue to interesting thoughts," how is he using the word "tongue"? **Response:** Accept any logical response. Possible answers could be that he meant writing or talking about interesting thoughts. **(Q2)** What moral did Douglass learn from these books? **Response:** Accept any logical response. Possible answers could be that truth and good arguments can be more powerful than prejudice—even a slaveholder's prejudice. He learned the power and potential of the printed

upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trump of freedom had **roused** my soul to **eternal** wakefulness. Freedom now appeared, to disappear no more forever. It was heard in every sound, and seen in every thing. It was ever present to torment me with a sense of my wretched condition. I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm. (p. 46)	**animate**: alive **trump**: advantage more important than any other	word to change minds and attitudes. **(Q3)** How does the word "enable" change the meaning of the line it appears in? How can documents "enable" him to "utter [his] thoughts" or write? **Response:** Accept any logical response. Possible answers could be that reading others' thoughts gave him the power and need to write his own. **(Q4)** In what ways is Douglass saying slaveholders are like robbers? Find and explore the structure of the sentence that gives voice to this idea most clearly. **Response:** Accept any logical response. Possible answers could be that both go into someone else's home and take something that does not belong to them; robbing people of their rights and freedoms. **(Q5)** What prediction did Douglass' owner make about what would happen if he learned to read? Did it come true? Why or why not? **Response:** Accept any logical response. Possible answers could be that Master Hugh said he would be unhappy and it did come true. He is suffering because he realizes his own condition and sees no way out. **(Q6)** What is the "horrible pit"? Why does Douglass envy someone's stupidity?

		Response: Accept any logical response. Possible answers could be that slavery is the pit. His awareness has awakened him to the horrors of slavery; someone who is not as self-aware does not observe and feel the injustice as strongly as he does. **(Q7)** Why is freedom tormenting Douglass? **Response:** Accept any logical response. Possible answers could be that becoming aware of freedom has awakened the idea that freedom is everywhere, but he is still enslaved.

Writing Portfolio: Writing a thesis (claim) statement

- Review prompt with students and give students the timeline for the completion of the writing.
- Share the **informational/explanatory text rubric** that will be used to grade the students' essays. Go over each section of the rubric and tell them that the lesson's focus is the *Focus* and *Controlling Idea* sections.
- Have students review their ideas of how Frederick Douglass viewed literacy and freedom. Again, do a quick Think – Pair – Share.
- Instruct students to write a thesis (claim) statement that fully addresses the writing prompt and has a controlling idea. Students will use **Student Handout: Writing Portfolio: Writing a Thesis (Claim) Statement (appendix)**. This thesis (claim) statement will be presented in the introduction, proven with evidence in the body of the paper, and finally restated along with a summary of evidence in the conclusion.
- **Note:** A sample essay, *Jacob Lawrence, an American Storyteller*, has been included in the **appendix**. Each part of the essay can be used as an example as the students progress through their essays. In the section of the book entitled *Inspired by Frederick Douglass*, there is a short informational paragraph (page 114) about Jacob Lawrence's artwork on the subject of Frederick Douglass.

Day 7:

- Today's reading lesson focuses on two speeches made by Frederick Douglass: one made during the United States era of slavery **Student Handout: What Are the Colored People Doing for Themselves? (appendix)** and one post slavery **Student Handout: Excerpts from *Self-Made Men* (appendix)**. Both center on the role of literacy and freedom. *The inclusion of the speeches at this point of the novel and portfolio unit is to give students other texts they can use as research for their portfolio writing.*
- Discuss that the speeches are primary source documents.
- Have students read and annotate both speeches. After reading, have the students choose one quote from either speech that represents how slavery and literacy has affected Douglass. Have the students copy the quote on **Student Handout: Quoting Frederick Douglass (appendix)**

and explain the meaning of the quote including why it represents how slavery has affected Douglass. (Students can *and should* use this quote as part of their portfolio writing.)

Writing Portfolio: Using evidence for thesis (claim) support and creating an outline

- Review the **informational/explanatory rubric**. Tell students that the writing lesson focus is on the *Development* and *Organizational* sections.
- Tell students they need support for their thesis (claim) statements. One way to make sure they have enough support for their thesis (claim) statements is to put their evidence into an outline. Students will have an introductory paragraph, 3 – 5 body paragraphs, and a concluding paragraph. See **Student Handout: Writing Portfolio: Making an Outline (appendix)**. Students may add sections for additional evidence.
- Have them look through their notes and previous assignments to find three to five passages that support their controlling idea/thesis (claim) statement.
- Discuss how to list their main topics. Does it make more sense to list the ideas in sequential order or order of importance? Think about how one idea transitions to another. Have students list the topics and arrange the evidence into sequential order **or** order of importance into an outline.

Day 8:

- **Entrance Ticket/Quick Write:** Ask the students to explain *perspective* (point of view and also the capacity to view things). Clarify any misconceptions or elaborate on responses after the quick write.
- Have students read Chapter 8 (49-53) independently, with a partner, or with the class.
- Discuss the sentence: *At this moment, I saw more clearly than ever the brutalizing effects of slavery upon slave and slaveholder.* Divide the class into small groups. Ask half the groups to respond to the question: *What are the effects of slavery on the slave?* The other half of the groups should respond to the question: *What are the brutalizing effects of slavery on the slaveholder?* For each effect, have the students cite the evidence and page number in the text.
- Continue the discussion with the leading question: *Why does Douglass present a perspective of both slave and slaveholder at this time?*
- This chapter also contains all the masters Douglass has served to this point in his life. Discuss if Douglass has changed his point of view of slaveholders. Students should support all responses with evidence from the text.
- **Note to teacher:** On page 51, the editor puts in **Endnote 28** which relates to Auld's treatment of Douglass' grandmother. Douglass' description in the text is inaccurate and he apologized to Auld later in his lifetime. Discussion with the students should center on Douglass' perspective at the time that he wrote his autobiography.

Writing Portfolio: Drafting the body of the essay

- Tell students that they will begin their essay by writing the **body** of their paper. (This prevents students from writing their whole essay in the introduction.)
- Using their outline, have students begin with their first paragraph. Go over the format of a well-written paragraph: topic sentence, details to support topic, examples or quotes, and concluding sentence.
- The following paragraphs should use a transition word or phrase at the beginning with its topic sentence in order for the essay to flow smoothly. Display the sample essay as an example.
- Make sure students write on every other line. Students will use this draft (and skipped lines) for revision and editing purposes.

Day 9:

- Have students read Chapter 9 (54-58) independently, with a partner, or with the class.
- On pages 56 and 57, Douglass relates a time when a young man wanted to teach the slaves to read the Bible. Discuss why the other white men put a stop to this. How does this episode relate to the writing prompt?

Writing Portfolio: Continue to draft the body of essay

- Review the previous day's lesson. Have students continue draft of paper. Remind students to skip lines. As students finish, encourage them to reflect on their writing using the **informational/explanatory rubric**.

Day 10:

- Chapter 10 encompasses 28 pages of complex text; therefore, a jigsaw activity will help students tackle the text. This activity is spread out over three class periods.
- Divide the students into heterogeneous groups of 3 or 4 with each group containing all ability levels. Each group closely reads its **section of Chapter 10 (59-87)** and discusses with group members the main ideas, supporting details, and interesting quotes. Each group member focuses on a different aspect of the section. Students work toward a presentation on **Day 12** of the information they have learned. Students use **Student Handout: Jigsaw Activity (appendix)** to record the information.

Writing Portfolio: Finish Drafting the body of essay

- Review the previous day's lesson. Have students finish draft of paper. Remind students to skip lines. As students finish, encourage them to reflect on their writing using the **informational/explanatory rubric**.

Day 11:

- Students continue to work in their groups on Chapter 10 (59-87) jigsaw activity. Students need to decide on their presentation technique, create the presentation, and be prepared for the next class period's presentation**.** Remind students they need to make sure they include the main ideas of the section they read so the other students can gain new information as a result of the presentation. See **Student Handout: Jigsaw Activity (appendix)**.

Writing Portfolio: Writing introductory and concluding paragraphs

- Students write an introductory paragraph for their essay. The first sentence of the essay should grab the reader's attention. It is this sentence that will make the reader want to read more about the topic. The next two or three sentences give a little explanation or some background on the topic, and the thesis (claim) statement is the last sentence of the paragraph. Have students use **Student Handout: Writing Portfolio: The Introductory Paragraph (appendix)**.
- Display these ideas starters: *surprising or startling fact, anecdote, quote.* Have students write a sentence or two for each one. Remind students their responses need to be on the same topic as their thesis (claim) statement. Have students do a Pair – Share and get feedback from their peers on the "hook." Have students go back to their drafts and write their introductions to their essays. (Students should use a separate sheet of paper and skip every other line.) **See sample essay (appendix)**.
- After students have completed their introductory paragraphs, move to the conclusion. Tell students they now need to conclude or sum up their

writing. Display the concluding paragraph of the Jacob Lawrence essay. Point out how the paragraph sums up the content and restates the thesis (claim) in a different way. This still is the controlling idea of the entire paper.

- Have them reread their drafts. Have them do a Pair – Share with a partner where they tell each other a summary of their essays.

Day 12:

- Jigsaw groups share their presentations of Chapter 10 (59-87) with the rest of the class. Presenters should all have a role and the audience members should be held accountable for the information in the presentations.
- As an exit ticket or formative assessment, have students write down three pieces of new information they gained from the presentations.

Writing Portfolio: Revising the original draft for details

- Explain to students they are revising their essays based on content. Have them review the *Content Understanding* section of the **informational/explanatory rubric**.
- Using a paper from another class, **model** how to score the paper for content.
- Ask them to reread their own papers and score it based on the rubric. Instruct them to exchange papers with a partner. Have the partners score each other's paper, and then give reasons for the score.

Sample questions to ask:

- *Is there more you want to know about one of the topics?*
- *Are there passages that are confusing to you?*
- *How did the writer hook you in to the paper (and was it effective)?*
- *What suggestions do you have for the writer?*

- Once students get their own papers back, have them revise their papers using the lines they skipped while they were writing their drafts. Students can write on the blank lines and mark up their papers.

Day 13:

- The reading lesson is a short close reading. Follow the directions from Days 5 and 6 and have the students read Chapter 11 (88-99) silently.
- As students reread and annotate the text, they can use **Student Handout: *Narrative of the Life of Frederick Douglass, an American Slave* Close Reading #3 with Text-Dependent Questions (appendix)**.

Writing Portfolio: Revising the original draft for vocabulary

- Students revise their papers for *Word Choice.* Have them review the revision pages in the W*rite Source* (301- 311). These pages are divided into different areas of the Six Traits of Writing.
- Go over **Revising for Word Choice** on pp. 308 – 309.
- Using a paper from another class, **model** how to revise for vocabulary. Students are to revise their papers using **Tier Two** vocabulary words and the *vivid verbs, stunning adjectives, and dramatic adverbs* from the text. Instruct students to cross out words and phrases on their original drafts and substitute the stronger words.

- Teachers may also want to go over all of the rest of the revision sections with students and then have them look in their own papers for additional sections that need revising.

Day 14:

- Have students read Appendix (100-106) independently, with a partner, or with the class.
- Discuss Douglass' need to add the appendix after he wrote his autobiography. (Douglass, himself, discusses his use of tone and manner upon the idea of religion in the autobiography.)
- Revisit the K-W-L Chart from the novel's introduction. As a class, complete the final column.

Writing Portfolio: Editing Original Draft

- Using the same original draft, have students edit their papers for spelling, capitalization, and punctuation.
- First, **model** the process of punctuating direct quotations for students to make sure they understand the process.
- Douglass uses two types of quotation marks in his speech: "Self-Made Men."
  Direct Quote: *I have said "Give the negro fair play and let him alone."*
  To clarify understanding quote: *On the first point I may say that, by the term "self-made men," I mean especially what, to the popular mind, the term least imports.*
- Have students first read and edit for punctuation. Then have them reread for capitalization, then spelling. They can refer to pp. 313 – 316 or the index of *Write Source* for help with their own particular needs. Students can also refer to the **informational/explanatory rubric** to make sure their editing is complete.

Day 15:

Writing Portfolio: Writing final essay

- Before students write or type their final copies, encourage them to create a title that captures the essence of their paper. Refer to the title of the Jacob Lawrence essay, **Jacob Lawrence, an American Storyteller**. Discuss why the author chose "storyteller" over "painter."
- Students now write or type a final copy. When students are finished writing their final copies, have them evaluate their own papers using the **informational/explanatory rubric.**

Instructional Resources

- Biographical sketch based on PBS's Africans in America series. http://www.pbs.org/wgbh/aia/part4/4p1539.html
- In this video clip from PBS, find out how Frederick Douglass escaped from slavery to become one of the most respected and effective abolitionist leaders. http://www.history.com/topics/frederick-douglass/videos#frederick-douglas
- This exhibit features the museum and archival collections at Frederick Douglass National Historic Site and is sponsored by the National Parks Service. http://www.nationalparks.org/explore-parks/frederick-douglass-national-historic-site
- An exhibit showing a letter from Frederick Douglass to Mary Lincoln and a picture of President Lincoln's walking cane she gave to Frederick after the President's assassination. http://www.digitalhistory.uh.edu/exhibits/douglass_exhibit/transcript.html

- National Historic site that is a virtual museum showcasing Douglass' life and his ideals. http://www.cr.nps.gov/museum/exhibits/douglass/
- Timeline of Frederick Douglass' life http://memory.loc.gov/ammem/doughtml/timeline.html
- Frederick Douglass family tree http://memory.loc.gov/ammem/doughtml/famtree.html
- The Frederick Douglass Papers at The Library of Congress http://memory.loc.gov/ammem/doughtml/doughome.html
- Common Core exemplar lessons achievethecore.org

Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- *Narrative of the Life of Frederick Douglass, an American Slave (sound recording)*
- A Read 180 class set of a graphic novel version of *Narrative of the Life of Frederick Douglass, an American Slave* may be in some buildings.

Professional Articles

- Common Core Standards for English Language Arts & Literacy in History/Social Studies, Science and Technical Subjects Appendix B: Text Exemplars and Sample Performance Tasks. See page 9 for a list of grade 6-8 Sample Texts http://corestandards.org/
- Fisher, D., and Frey, N, (2004). *Improving Adolescent Literacy: Strategies at Work.* New Jersey: Pearson Prentice Hall.
- Recognizing a "Different Drum" Through Close-Reading Strategies by Cynthia A. Lassonde. Networks: Vol.11, Issue 1 Spring 2009 journals.library.wisc.edu/index.php/networks/article/download/…/399
- The Critical Thinking Community. "The Art of Close Reading" http://www.criticalthinking.org/pages/the-art-of-close-reading-part-one/509
- Dionisio, M. Responding to literary elements through mini-lessons and dialogue journals. *English Journal,* Jan. 1991, pp. 40-44.
- Kane, S. Turning teenagers into reader response researchers. *Journal of Reading,* February 1991, pp. 400-401.

English Language Arts Connections

Reading	**Language**	**Speaking and Listening**
Incorporate Common Core Reading (Literary or Informational Texts) standards as students complete research to build and present knowledge. http://www.corestandards.org	Incorporate Common Core Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Common Core Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

Name_____

Student Guide to

Narrative of the Life of Frederick Douglass, an American Slave

Writing Prompt: After reading the novel, *Narrative of the Life of Frederick Douglass, an American Slave a*nd other sources, write an **informational/explanatory** essay that describes the effects of literacy on Frederick Douglass both as a slave and a free man. Cite examples from the text and at least two other sources as evidence to support your thesis (claim). Establish a strong **controlling idea** with a clearly developed **focus**.

Vivid Verbs, Stunning Adjectives and Dramatic Adverbs

Compile a list of verbs, adjectives, and adverbs from the novel, *Narrative of the Life of Frederick Douglass, an American Slave.* This list will serve as a resource as the writing portfolio essay is written.

Verbs *(words that show action)*	**Adjectives** *(words used to describe a noun or pronoun)*	**Adverbs** *(words used to modify a verb, an adjective, or another adverb- tells how, when, where, how often, how much)*
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____
• _____	• _____	• _____

Narrative of the Life of Frederick Douglass, an American Slave

Close Reading Selection #1

The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street.

As many of these as I could, I **converted** into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent on errands, I always took my book with me, and by going on one part of my errand quickly, I found time to get a lesson before my return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome' for I was much better off in this regard than many of the poor white children in our neighborhood. This bread I used to bestow upon the hungry little **urchins**, who in return, would give me that more valuable bread of knowledge. I am strongly **tempted** to give the names of two or three of those little boys, as a **testimonial** of the gratitude and affection I bear them, but prudence forbids;--not that it would injure me, but it might embarrass them; for it is almost an **unpardonable** offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey's ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men. "You will be free as soon as you are twenty-one, but I am a slave for life! Have not I as good a right to be free as you have?" These words used to trouble them; they would express for me the **liveliest sympathy**, and **console** me with the hope that something would occur by which I might be free. (p. 44)

I was now about twelve years old and the thought of being a *slave for life* began to **bear** heavily upon my heart. Just about this time, I got hold of a book entitled "The Columbian Orator". Every opportunity I got, I used to read this book. Among much of other interesting matter, I found in it a dialogue between a master and his slave. The slave was represented as having run away from his master three times. The **dialogue** represented the conversation which took place between them, when the slave was retaken the third time. In this dialogue, the whole argument in **behalf** of slavery was brought forward by the master, all of which was disposed of by the slave. The slave was made to say some very smart as well as impressive things in reply to his master—things which had the desired though unexpected effect; for the conversation resulted in the voluntary emancipation of the slave on the part of the master. (p. 45)

Narrative of the Life of Frederick Douglass, an American Slave

Close Reading Selection #1- Text-Dependent Questions

Answer the following questions about the reading selection. Use several pieces of specific evidence from the text to support your answers.

(Q1) Why is Douglass specific about making friends with "little white boys"?

(Q2) How did Douglass learn how to read when running errands?

(Q3) Douglass is describing events from the past. These "boys" are now adult men, so why would he avoid giving their names?

(Q4) In what ways does Douglass' life differ from the white boys' lives?

(Q5) Which meaning of "trouble" is Douglass using? Why did he choose this word? How would the meaning have changed if he had chosen the word "anger" instead?

(Q6) Why does Douglass describe the master's response as both "desired" and "unexpected"? Why the contrast between these two words?

Narrative of the Life of Frederick Douglass, an American Slave

Close Reading Selection #2

In the same book, I met with one of Sheridan's mighty speeches on and in behalf of Catholic emancipation. These were **choice** documents to me. I read them over and over again with **unabated** interest. They gave tongue to interesting thoughts of my own soul, which had frequently flashed through my mind, and died away for want of utterance. The moral which I gained from the dialogue was the power of truth over the conscience of even a slaveholder. What I got from Sheridan was a bold denunciation of slavery, and a powerful **vindication** of human rights. The reading of these documents **enabled** me to utter my thoughts and to meet the arguments brought forward to sustain slavery, but while they relieved me of one difficulty, they brought on another even more painful than the one of which I was relieved. The more I read, the more I was led to abhor and **detest** my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I **loathed** them as being the meanest as well as the most wicked of men. As I read and **contemplated** the subject, behold! that very **discontentment** which Master Hugh had predicted my learning to read had already come, to **torment** and sting my soul to unutterable **anguish**. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the **remedy**. It opened my eyes to the horrible pit, but to no ladder upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trump of freedom had **roused** my soul to **eternal** wakefulness. Freedom now appeared, to disappear no more forever. It was heard in every sound, and seen in every thing. It was ever present to torment me with a sense of my wretched condition. I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm. (p. 46)

Narrative of the Life of Frederick Douglass, an American Slave

Close Reading Selection #2- Text-Dependent Questions

Answer the following questions about the reading selection. Use several pieces of specific evidence from the text to support your answers.

(Q1) When Douglass says, “They gave tongue to interesting thoughts,” how is he using the word “tongue”?

(Q2) What moral did Douglass learn from these books?

(Q3) How does the word “enable” change the meaning of the line it appears in? How can documents “enable” him to “utter [his] thoughts” or write?

.

(Q4) In what ways is Douglass saying slaveholders are like robbers? Find and explore the structure of the sentence that gives voice to this idea most clearly.

(Q5) What prediction did Douglass’ owner make about what would happen if he learned to read? Did it come true? Why or why not?

(Q6) What is the “horrible pit”? Why does Douglass envy someone’s stupidity?

(Q7) Why is freedom tormenting Douglass?

Writing Portfolio: Writing a Thesis (Claim) Statement

A thesis (claim) statement is a strong statement that you can prove with evidence. It is the controlling idea of your essay.

When beginning your writing, start with this thesis (claim) statement. Since most writing prompts can be reduced to a single question, turn the prompt into a specific question. Then answer the question with your research on the topic in mind. Finally, write a thesis (claim) statement that fully addresses the writing prompt.

Example:

Writing Prompt: Write an essay on the significance of Jacob Lawrence's artwork.

Question: *What is important or significant about Jacob Lawrence's artwork?*

Answer: *Jacob Lawrence was one of America's leading figurative artists and the first to document the history of African Americans through his famous artwork.*

Now take *our* writing prompt: After reading the novel, *Narrative of the Life of Frederick Douglass, an American Slave* and other sources, write an **informational/explanatory** essay that describes the effects of literacy on Frederick Douglass both as a slave and a free man. Cite examples from the text and at least two other sources as evidence to support your thesis (claim). Establish a strong **controlling idea** with a clearly developed **focus**.

Turn the prompt into a question and then write a statement to answer the question.

Your answer will better organize and develop your controlling idea and will provide your reader with a "guide" to understanding your idea.

What Are the Colored People Doing for Themselves?

(introductory and concluding paragraphs only)

Frederick Douglass

July 14, 1848

The present is a time when every colored man in the land should bring this important question home to his own heart. It is not enough to know that white men and women are nobly devoting themselves to our cause; we should know what is being done among ourselves. That our white friends have done, and are still doing, a great and good work for us, is a fact which ought to excite in us sentiments of the profoundest gratitude; but it must never be forgotten that when they have exerted all their energies, devised every scheme, and done all they can do in asserting our rights, proclaiming our wrongs, and rebuking our foes, their labor is lost — yea, worse than lost, unless we are found in the faithful discharge of our anti-slavery duties. If there be one evil spirit among us, for the casting out of which we pray more earnestly than another, it is that lazy, mean and cowardly spirit, that robs us of all manly self-reliance, and teaches us to depend upon others for the accomplishment of that which we should achieve with our own hands. Our white friends can and are rapidly removing the barriers to our improvement, which themselves have set up; but the main work must be commenced, carried on, and concluded by our-selves. While in no circumstances should we undervalue or fail to appreciate the self-sacrificing efforts of our friends, it should never be lost sight of, that our destiny, for good or for evil, for time and for eternity, is, by an all-wise God, committed to us; and that all the helps or hindrances with which we may meet on earth, can never release us from this high and heaven-imposed responsibility. It is evident that we can be improved and elevated only just so fast and far as we shall improve and elevate our-selves. We must rise or fall, succeed or fail, by our own merits.

The fact that we are limited and circumscribed, ought rather to incite us to a more vigorous and persevering use of the elevating means within our reach, than to dishearten us. The means of education, though not so free and open to us as to white persons, are nevertheless at our command to such an extent as to make education possible; and these, thank God, are increasing. Let us educate our children, even though it should subject us to a coarser and scantier diet, and disrobe us of our few fine garments. “For the want of knowledge we are killed all the day.” Get wisdom — get understanding, is a peculiarly valuable exhortation to us, and the compliance with it is our only hope in this land. — It is idle, a hollow mockery, for us to pray to God to break the oppressor’s power, while we neglect the means of knowledge which will give us the ability to break this power. — God will help us when we help ourselves. Our oppressors have divested us of many valuable blessings and facilities for improvement and elevation; but, thank heaven, they have not yet been able to take from us the privilege of being honest, industrious, sober and intelligent. We may read and understand — we may speak and write — we may expose our wrongs — we may appeal to the sense of justice yet alive in the public mind, and by an honest, upright life, we may at last wring from a reluctant public the all-important confession, that we are men, worthy men, good citizens, good Christians, and ought to be treated as such.

"Excerpts from *Self –Made Men* (A Speech)" by Frederick Douglass, 1872

The subject announced for this evening's entertainment is not new. Man in one form or another, has been a frequent and fruitful subject for the press, the pulpit and the platform. This subject has come up for consideration under a variety of attractive titles, such as "Great Men," "Representative Men," "Peculiar Men," "Scientific Men," "Literary Men," "Successful Men," "Men of Genius," and "Men of the World;" but under whatever name or designation, the vital point of interest in the discussion has ever been the same, and that is, manhood itself, and this in its broadest and most comprehensive sense.

……

But it is not my purpose to attempt here any comprehensive and exhaustive theory or philosophy or the nature of manhood in all the range I have indicated. I am here to speak to you of a peculiar type of manhood under the title of *Self-Made Men*.

……

On the first point I may say that, by the term "self-made men," I mean especially what, to the popular mind, the term least imports. Self-made men are the men who, under peculiar difficulties and without the ordinary helps of favoring circumstances, have attained knowledge, usefulness, power and position and have learned from themselves the best uses to which life can be put in this world, and in the exercises of these uses to build up worthy character. They are the men who owe little or nothing to birth, relationship, friendly surroundings; to wealth inherited or to early approved means of education; who are what they are, without the aid of any favoring conditions by which other men usually rise in the world and achieve great results. In fact they are the men who are not brought up but who are obliged to come up, not only without the voluntary assistance or friendly co-operation of society, but often in open and derisive defiance of all the efforts of society and the tendency of circumstances to repress, retard and keep them down. They are the men who, in a world of schools, academies, colleges and other institutions of learning, are often compelled by unfriendly circumstances to acquire their education elsewhere and, amidst unfavorable conditions, to hew out for themselves a way to success, and thus to become the architects of their own good fortunes. They are in a peculiar sense, indebted to themselves for themselves. If they have traveled far, they have made the road on which they have travelled. If they have ascended high, they have built their own ladder. From the depths of poverty men such as these have often come. From the heartless pavements of large and crowded cities; barefooted, homeless, and friendless, they have come. From hunger, rags and destitution, they have come; motherless and fatherless, they have come, and may come. Flung overboard in the midnight storm on the broad and tempest-tossed ocean of life; left without ropes, planks, oars or life-preservers, they have bravely buffeted the frowning billows and have risen in safety and life where others, supplied with the best appliances for safety and success, have fainted, despaired and gone down forever.

Such men as these, whether found in one position or another, whether in the college or in the factory; whether professors or plowmen; whether Caucasian or Indian; whether Anglo-Saxon or Anglo-African, are self-made men and are entitled to a certain measure of respect for their success and for proving to the world the grandest possibilities of human nature, of whatever variety of race or color.

Though a man of this class need not claim to be a hero or to be worshiped as such, there is genuine heroism in his struggle and something of sublimity and glory in his triumph. Every

instance of such success is an example and a help to humanity. It, better than any mere assertion, gives us assurance of the latent powers and resources of simple and unaided manhood. It dignifies labor, honors application, lessens pain and depression, dispels gloom from the brow of the destitute and weariness from the heart of him about to faint, and enables man to take hold of the roughest and flintiest hardships incident to the battle of life, with a lighter heart, with higher hopes and a larger courage.

But I come at once to the second part of my subject, which respects the *Theory of Self-Made Men*.

……

I have said "Give the negro fair play and let him alone." I meant all that I said and a good deal more than some understand by fair play. It is not fair play to start the negro out in life, from nothing and with nothing, while others start with the advantage of a thousand years behind them. He should be measured, not by the heights others have obtained, but from the depths from which he has come. For any adjustment of the seals of comparison, fair play demands that to the barbarism from which the negro started shall be added two hundred years heavy with human bondage. Should the American people put a school house in every valley of the South and a church on every hill side and supply the one with teachers and the other with preachers, for a hundred years to come, they would not then have given fair play to the negro.

The nearest approach to justice to the negro for the past is to do him justice in the present. Throw open to him the doors of the schools, the factories, the workshops, and of all mechanical industries. For his own welfare, give him a chance to do whatever he can do well. If he fails then, let him fail! I can, however, assure you that he will not fail. Already has he proven it. As a soldier he proved it. He has since proved it by industry and sobriety and by the acquisition of knowledge and property. He is almost the only successful tiller of the soil of the South, and is fast becoming the owner of land formerly owned by his old master and by the old master class. In a thousand instances has he verified my theory of self-made men. He well performed the task of making bricks without straw: now give him straw. Give him all the facilities for honest and successful livelihood, and in all honorable avocations receive him as a man among men.

……

(Douglass' conclusion)

Ladies and gentlemen: Accept my thanks for your patient attention. I will detain you no longer. If, by statement, argument, sentiment or example, I have awakened in any, a sense of the dignity of labor or the value of manhood, or have stirred in any mind, a courageous resolution to make one more effort towards self-improvement and higher usefulness, I have not spoken altogether in vain, and your patience is justified.

Quoting Frederick Douglass

on the effects of literacy as a slave and as a free man.

Speech:	Quote:
Meaning and Implications of Quote:	

Speech:	*Optional* Quote:
Meaning and Implications of Quote:	

Writing: Making an Outline (for sample essay)

What is it? An **outline** is an abbreviated picture of the parts of a paper and the order in which they will come. You can think of it as a "road map" of your journey toward making a final product. Your paper will have an introductory paragraph, body paragraphs, and a concluding paragraph.

Why do it? It helps you to...

- stay on course and not get off-track when you put your final product together.
- see if you have enough (or too much) material to support your *thesis (claim) statement.*
- figure out the order in which your subtopics will appear in your final product.

Thesis (Claim) Outline Graphic Organizer

Introductory Paragraph	Three pieces of supporting evidence:	Thesis (Claim) Statement : Jacob Lawrence was one of America's leading figurative artists and the first to document the history of African Americans through his famous artwork.
Body #1	Evidence #1 Great Migration Series	Detail1 African Americans moved north. Detail 2 The paintings resemble movement. Detail 3 The paintings tell a story. Optional Quote or Example Lawrence's parents migrated to the North.
Body #2	Evidence #2 Frederick Douglass Series	Detail1 Douglass suffered injustices as a human. Detail 2 He uses muted colors when Douglass is a slave. Detail 3 He uses vivid and bright colors when Douglass is a free man. Optional Quote or Example
Body #3	Evidence #3 The Harlem Renaissance	Detail1 The Renaissance focused on the cultural and artistic explosion in the city of Harlem. Detail 2 The paintings showed many people moving about the city. Detail 3 The colors in the painting reflect a bright and happy time period. Optional Quote or Example Lawrence painted a composition like a patchwork quilt throwing splashes of color and action that one might expect from the bustling city.
Concluding Paragraph	Restate thesis (claim):	Summarize your evidence: Lawrence used his artistic talents to tell insightful stories of African Americans past and present.

Writing: Making an Outline

What is it? An **outline** is an abbreviated picture of the parts of a paper and the order in which they will come. You can think of it as a "road map" of your journey toward making a final product. Your paper will have an introductory paragraph, body paragraphs, and a concluding paragraph.

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- figure out the order in which your subtopics will appear in your final product.

Thesis (Claim) Outline Graphic Organizer

Introductory Paragraph	Three pieces of supporting evidence:	Thesis (Claim) Statement
Body #1	Evidence #1	Detail1 Detail 2 Detail 3 Optional Quote or Example
Body #2	Evidence #2	Detail1 Detail 2 Detail 3 Optional Quote or Example
Body #3	Evidence #3	Detail1 Detail 2 Detail 3 Optional Quote or Example
Concluding Paragraph	Restate thesis (claim):	Summarize your evidence:

Jacob Lawrence, an American Storyteller (Sample Essay)

There's an expression that says, "Every picture tells a story." Some painters create pictures that tell many stories. Jacob Lawrence dedicated over fifty years painting pictures that depicted the lives, struggles, and successes of African Americans. Both an artist and an educator, he created stunning works of art to tell stories about the migration of the African Americans from the southern states to the North, the great abolitionist Frederick Douglass, and the Harlem Renaissance. Jacob Lawrence was one of America's leading figurative artists and the first to document the history of African Americans through his famous artwork.

One of Lawrence's most well-known collections is the "Great Migration." The series focuses on the African-American individuals living in the South and moving (migrating) to the North during the early years of the 1900's. The illustrations show the restrictive living conditions and lack of job opportunities in the South. The vivid colors and illusion of movement in the art work tell the compelling story of the individuals leaving their rural Southern homes and finding work in the factories of the big cities of the North. The quality of life for these individuals greatly improved and the brightly illustrated pictures portray this feeling.

Another series of Lawrence's artwork illustrates the life of Frederick Douglass, a former slave who became an important abolitionist and author. Jacob uses the injustices experienced by Douglass as an inspiration to paint the vivid pictures. Lawrence's use of muted colors for the paintings of Douglass as a slave serve as a direct contrast to the colorful tones used for Douglass's life as a free man. The artist's interpretation through the use of color reflect Douglass' emotional struggle. The observer of art can thus understand much about Frederick Douglass' life.

Lawrence continues to use his medium to tell historical events by creating a collection of paintings depicting the vibrancy of life of the Harlem Renaissance. His paintings reflect the buzz and action found in the city. "Lawrence painted a composition like a patchwork quilt throwing splashes of color and action that one might expect from the bustling city."[1] The collection focuses on bright color, moving characters, and familiar landmarks. The paintings reflect the intellectual, cultural, and artistic talents of Harlem during this important era.

Lawrence painted many stories with various techniques. Some series illustrated the courage of the African American, some displayed heartache and hope, and others celebrated life. His entire lifetime, Jacob Lawrence continued to illuminate the lives of the African American through his paintings. Jacob Lawrence, the prolific and gifted artist, used his many skillful talents to tell the insightful and meaningful stories for all Americans to enjoy.

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[1] The Life and Art of Jacob Lawrence. The RoseMary Foundation, 2003.

Jigsaw Activity

Directions: Your group will receive a section of the novel *Narrative of the Life of Frederick Douglass, an American Slave.* Closely read the section you have been given. Below, write down the main idea from your section and supporting details:

Main idea:

_____
_____

Supporting details:

_____
_____
_____

Each person in your group should focus on one of the following types of information as you go back to re-read your section. All students should share the information you have found with other group members.

Character: List the characters in the section and their important descriptions. Explain whether Douglass means for the reader to feel sympathy or disgust toward each character, and explain how you know. (What words does he use to describe them or their actions?)

_____
_____
_____
_____
_____
_____

Language: List examples of figurative language, vivid verbs, stunning adjectives and dramatic adverbs that Douglass uses. Explain how Douglass uses these words to achieve his purpose.

_____
_____
_____
_____
_____
_____

Quotes: Find the most important lines or passages of the chapter. List the page number and first and last part of each quote. Explain why it is important and how it connects with the rest of the text.

_____
_____
_____

_____
_____
_____

Douglass: Describe the character of Douglass himself in your section (how old he is, what kind of person he is, his emotions, etc.). What mood(s) does his writing show in this section? Use specific word choices from the text.

_____
_____
_____
_____
_____
_____

Your group will now create a poster, a power point or a 3-dimensional representation of your section of the text. You must include information about the main idea and supporting details, along with each member's individual analysis. You must also have an original illustration representing your section in some way.

Grading rubric for this project:

Scoring elements	Not yet	Approaches expectations	Meets expectations	Advanced
Main idea	Lacks focus, off topic	Addresses main idea weakly	Addresses main idea appropriately	Addresses all aspects of main idea with focus
Details	Incomplete or lack of details	A few details, but not complete	Complete details tied to main idea	Details complete and clearly support main idea
Character	Incomplete list of characters or descriptions	List of characters and descriptions but no feelings attached to them	Complete list of characters and descriptions with feelings	Complete feelings generated by a complete list of characters and descriptions
Language	Incomplete list or incorrectly identified language	Some language correctly identified but not complete list	Complete list of correctly identified language	Complete list of correctly identified language with purpose
Quotes	Inappropriate or insufficient quotes	Quotes identified but not explained	Adequate explanation of important quotes	Explanation of quote and how it connects to text
Douglass	Inaccurate or incomplete description	Begins to describe Douglass, uneven traits	Describes Douglass in detail	Describes Douglass and how he thinks of himself
Illustration	Not present or not tied to text	Present but weak link to text or shows little effort	Strong effort and obvious connection to text	Strong effort and strong connection to text

Writing: The Introductory Paragraph

Hook your reader!

The first sentence of your paper should grab the reader's attention. It is the sentence that will make the reader want to read more about your topic. The next two or three sentences give a little explanation or some background on your topic and then the thesis (claim) statement is the last sentence of the paragraph.

When you were reading the novel, *Narrative of the Life of Frederick Douglass, an American Slave,* you read many quotes, little anecdotes (stories), and surprising or startling facts about slavery, freedom, and learning how to read. A sentence or two on those topics could be your lead- in sentence or your "hook."

Try answering these idea starters. Remember, your responses need to be on the same topic as your thesis (claim) statement.

Surprising or startling fact:

Quotation:

Anecdote:

If you select one of these ideas, remember to write two – three more sentences on the background for your hook, and then, write your thesis (claim) statement as the last sentence.

Now that you have explored ways to start your introduction, write the complete introductory paragraph.

Narrative of the Life of Frederick Douglass, an American Slave

Close Reading Selection #3 with Text-Dependent Questions

I would keep the merciless slaveholder profoundly ignorant of the means of flight **adopted** by the slave. I would leave him to imagine himself surrounded by myriads of invisible tormentors, ever ready to snatch from his infernal grasp his trembling prey. Let him be left to feel his way in the dark; let darkness commensurate with his crime hover over him; and let him feel that every step he takes, in **pursuit** of the flying bondman, he is running the frightful risk of having his hot brains dashed out by an invisible agency. Let us **render** the tyrant no aid; let us not hold the light by which he can trace the footprints of our flying brother. (p. 89)

(Q1) Douglass provides several descriptions of what he would like to happen to the slaveholders. Describe one example in your own words.

(Q2) What is the mood of this quote? Give examples of language Douglass uses to create this mood.