Universal Design for Learning (UDL)

- [✓] Multiple Means of Engagement
- [✓] Multiple Means of Expression
- [✓] Multiple Means of Representation

Differentiated Instruction

- [ ] Remediation
- [ ] ESOL
- [✓] Gifted/Talented
- [✓] Acceleration

Webb's Depth of Knowledge - Level 1 (Recall)

- [✓] Who, What, When, Where, Why
- [ ] Label
- [ ] Recite
- [ ] Define
- [ ] List
- [ ] Recognize
- [ ] Identify
- [ ] Match
- [ ] Report
- [ ] Illustrate
- [ ] Measure
- [ ] Use

Webb's Depth of Knowledge - Level 2 (Skill/Concept)

- [ ] Categorize
- [ ] Estimate
- [ ] Observe
- [ ] Classify
- [ ] Graph
- [ ] Organize
- [ ] Collect and Display
- [ ] Identify Patterns
- [ ] Predict
- [✓] Compare
- [✓] Infer
- [✓] Summarize
- [✓] Construct
- [✓] Interpret
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**Webb's Depth of Knowledge - Level 3 (Strategic Thinking)**

- ✔ Assess
- ✔ Construct
- ✔ Critique
- ✔ Develop a Logical Argument
- □ Differentiate
- □ Draw Conclusions
- □ Explain Phenomena in Terms of Concepts
- □ Formulate
- □ Hypothesize
- □ Investigate
- □ Revise
- □ Use Concepts to Solve Non-Routine Problems

**Webb's Depth of Knowledge - Level 4 (Extended Thinking)**

- ✔ Analyze
- ✔ Apply Concepts
- ✔ Connect
- ✔ Create
- □ Critique
- □ Design
- □ Prove
- ✔ Synthesize

**Bloom's Taxonomy**

- ✔ Remembering
- ✔ Understanding
- ✔ Applying
- ✔ Analyzing
- □ Evaluating
- ✔ Creating

**Grouping**

- ✔ Heterogeneous grouping
- ✔ Homogeneous grouping
- □ Individualized instruction
- ✔ Large Group instruction
- □ Small group instruction
- □ Non-graded instructional grouping

**Teaching Methods**
An Idaho Core Teacher Program Unit Developed by Stephanie Lauritzen

- Cooperative learning
- Direct Instruction
- Team teaching

The Narrative of the Life of Frederick Douglass

- Lecture
- Think Pair Share
- Experiential learning
- Lab
- Hands-on instruction

Gardner's Multiple Intelligences

- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Logical-Mathematical
- Musical
- Naturalist
- Spatial

Idaho Core Teacher Network Unit Plan Template
An Idaho Core Teacher Program Unit Developed by Stephanie Lauritzen

Unit Title: The Narrative of the Life of Frederick Douglass

Created By: Stephanie Lauritzen

Subject: ELA

Grade: 11

Estimated Length (days or weeks): 3 weeks—in a traditional 60 minute period which meets every day.

Unit Overview (including context): This unit is a focus on The Narrative of Frederick Douglass. It is a classic piece of American literature, provides a unique perspective as a slave narrative, and has a very clear voice in the abolitionist movement. Narratives are about finding one’s voice. This is for AP Language and Composition 11. They will have close-reading opportunities as well as independent reading of the text. Discussions will center around the essential question: How does one find one’s voice? Part of the focus will be how to build argumentation and discussion of discriminated and misunderstood populations. They will end up applying Douglass’ argument on slavery to a modern article about racism. The connection from pre-1900 to current issues are ultimately “why does it matter.”

Key Shift: Shift Two: Students will participate in Reading/Writing/Speaking that is grounded in evidence from the text, across the curriculum.

Targeted Standards:
CCSS.ELA-Literacy.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy RI.11-12.5 (Focus) Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including

Essential Question(s)/Enduring Understandings:

How does one find one’s voice?

Measurable Outcomes:

Learning Goals:
1. When given a text to read independently, students will apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

2. Students will cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

3. Students will analyze and evaluate the
whether the structure makes points clear, convincing, and engaging.

**CCSS.ELA-Literacy RI.11-12.9**
Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.

**CCSS.ELA-Literacy.W.11-12.1**
Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**CCSS.ELA-Literacy.SL.11-12.1.d**
Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**CCSS.ELA-Literacy.L.11-12.3**
Apply knowledge of language to effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

4. Students will analyze nineteenth-century foundational U.S. documents of historical and literary significance for their themes, purposes, and rhetorical features.

5. Students will respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**Student-Friendly Learning Targets:**

1. I understand that language functions differently in different contexts.
2. I understand that writers use language to make effective choices for meaning and style.
3. I understand that an understanding of language will help me comprehend more fully when reading or listening.
4. I understand that I must use strong and thorough support for analysis.
5. I understand that citations includes both explicit and implicit support.
6. I understand that analysis includes draw conclusions by making inferences.
7. I understand that analysis evaluates the effectiveness of an author's argument.
8. I understand that analysis evaluates the organization of an author's argument.
9. I understand that I should use organization in my
understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

<table>
<thead>
<tr>
<th>Understanding how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Narrative of the Life of Frederick Douglass own argumentation.</td>
</tr>
<tr>
<td>10. I understand that historical analysis looks at themes.</td>
</tr>
<tr>
<td>11. I understand that historical analysis looks at author’s purpose.</td>
</tr>
<tr>
<td>12. I understand that historical analysis looks at rhetorical features.</td>
</tr>
<tr>
<td>13. I understand that good discussions include responding thoughtfully to diverse perspectives both in the text and from other students.</td>
</tr>
<tr>
<td>14. I understand that good discussions include synthesizing other’s comments, claims, and evidence on all sides on an issue.</td>
</tr>
<tr>
<td>15. I understand that good discussions include researching independently when needed.</td>
</tr>
<tr>
<td>Success Criteria:</td>
</tr>
<tr>
<td>SC: I can find my own voice.</td>
</tr>
<tr>
<td>I can explain how language functions in diverse contexts.</td>
</tr>
<tr>
<td>I can apply how language functions to help me understand it when reading or listening.</td>
</tr>
<tr>
<td>I can add to discussions by responding thoughtfully both to the text and other students.</td>
</tr>
<tr>
<td>I can understand what makes a text 19th century writing.</td>
</tr>
<tr>
<td>I can analyze the components of an author’s argument.</td>
</tr>
<tr>
<td>I can make inferences from a text.</td>
</tr>
<tr>
<td>I can use strong and thorough support for analysis.</td>
</tr>
<tr>
<td>I can evaluate the effectiveness of an author’s argument.</td>
</tr>
<tr>
<td>I understand that analysis evaluates the organization of an author’s argument.</td>
</tr>
<tr>
<td>I can use organization in my own argumentation.</td>
</tr>
<tr>
<td>An Idaho Core Teacher Program Unit Developed by Stephanie Lauritzen</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>I can analyze historical texts by looking at theme. I can analyze historical texts by looking at author’s purpose. I can analyze historical texts by looking at rhetorical features. I can add to good discussions by synthesizing other’s comments, claims, and evidence on all sides on an issue. I can add to good discussions by researching independently when needed.</td>
</tr>
</tbody>
</table>

**Summative Assessment:**

- **Summative Assessment Description:** (W1,L3) Students will read an unfamiliar modern informational article on the word *black*: “Handicap of Definition” in Appendix I (pgs. 43-4). They will write an essay where they decide if Douglass would support the argument presented in the new article.
- **Depth of Knowledge (DOK) Explanation:**
  DOK 3—This assessment asks for strategic thinking where they develop a new argument based on their analysis and synthesis of two existing arguments. They will need to critique Douglass’ argument, compare it to the new one, cite evidence from both texts, and draw conclusions.
- **Rubric or Assessment Guidelines:** The 9 point AP scoring rubric will be used (See appendix J, pgs.45-6). This is a 9pt scale that we have used numerous times throughout the year. The 9 point score correlates to a grade and can be weighted however much the teacher decides. In this AP class, 9 A, 8 A-, 7 B, 6 B-, 5 C, 4 D, 3 D-, 2 1 F. Those using this for a non-AP class could certainly score this using the Common Core argument rubric instead (See appendix L, pgs. 47-9).

**Central Text: Narrative of the Life of Frederick Douglass**

**Text Complexity Analysis:**

- **Quantitative:** 1120, grade band 9-10, associated band level 1050-1335
- **Qualitative:**
  - **Text Structure:** Moderately Complex – Told through first person narration from the perspective of a young slave, the text organization is generally a sequential accounting of the events that occur from the point of his capture until his freedom.
  - **Language Features:** Somewhat complex. Simple and compound sentences with some more complex constructions. Mainly literal, common language. Dialogue is included along with the first person narration. Vocabulary is somewhat unfamiliar at points, mostly with regard to the time period, but there is enough familiar vocabulary to help support overall understanding.
  - **Meaning/Purpose:** Very Complex - This text presents a side of the Civil War not frequently depicted, that of the perspective of a slave in his own words. Multiple themes surface for readers, some of which are clear, such as cruelty, friendship, loyalty, and fairness, while other themes are more subtle, such as moral conflict,
betrayal, and the impact of war on human relationships. Additionally, the guiding purpose for the use of the text is to analyze Douglass’ argument throughout the narrative.

**Knowledge Demands: Very Complex** - Knowledge of the time period is necessary to fully grasp this story (e.g. early stages of slavery and pre-Civil War). Readers will be able to relate to some of the experiences of the narrator (e.g. aspects of friendship, loneliness, fear of war) but other aspects may need more clarification (e.g. cruelty, survival, destructive nature of war).

- Reader-Task: Although the quantitative features of the narrative place it at the grade 9-10 band and that this is an AP class, the qualitative features (e.g. themes) as well as reader and task considerations (e.g. grade level standards) may make this text more appropriate for the grade 11 complexity band. While language is less complex, meaning/purpose and knowledge demands are much more complex.

**Other materials/resources (including images and videos):**

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### Instructional Sequence

#### Frontloading/Anticipatory Set

**Lesson plan or outline:**

Students will independently read and annotate “An Introduction to the Slave Narrative” by William Andrews (RI-1, RI-9) (See Appendix B, pgs. 19-24). Then we will discuss it in class (SL-1d). They have previously read portions of another slave narrative (Equiano) and a captivity narrative (Rowlandson), so there is some prior knowledge about the sub-genre as well as for annotation. The piece makes both historical and literary connections and we talk about their knowledge of both of those areas. This would probably not take an entire class period and can be combined with other elements. Show Appendix K (pg. 46) themes so that they can journal ideas as they read. AP students are encouraged to purchase their own copies of the *Narrative* so they can annotate in it, but if they use a school copy, they are encouraged to annotate as they read in their journal. The reading pacing will be available each week, but generally, they will be responsible for two chapters a night. Pacing could be changed to accommodate different needs. Any day where the discussion finishes early can allow students to read independently for the next day’s discussion. Students will be responsible for bringing 5 questions to each class (SL-1d) which will be the basis for daily discussion. They could be things they don’t know, what to know, what to discuss, what to debate, etc. Students will also be responsible for compiling their own list of 20 vocabulary terms that might be part of a quiz at the end.

#### Week One

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds)</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary Academic:</th>
<th>Instructional Notes</th>
</tr>
</thead>
</table>

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<table>
<thead>
<tr>
<th>Monday: RI-5, SL-1d</th>
<th><strong>Content:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Songs of Slavery worksheet—Appendix A (pgs. 13-18)</td>
<td></td>
</tr>
<tr>
<td>3. Copies of the introduction to the Narrative v-xiv which is not in all editions—Appendix B (pgs. 19-24)</td>
<td>Building knowledge from previous work by Douglass that they analyzed. Guided practice with one song, grouping to analyze other songs.</td>
</tr>
</tbody>
</table>

**Content:**

Start by viewing the Danny Glover video of Douglass’ 4th of July speech. My students analyzed this months earlier as part of the rhetoric unit, but prior familiarity with this is not necessary. Guiding question for viewing is: How does one find one’s voice? (Mini-lesson could be inserted for classes not familiar with voice)

Then begin work on the Songs of Slavery activity. This will take two days to go through and present. After the class has worked through the first song, let them work collaboratively on the next three. Finally assign the Introduction to the Narrative as homework to be discussed on Wednesday.

<table>
<thead>
<tr>
<th>Tuesday: SL-1d</th>
<th><strong>Content:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs of Slavery con’t</td>
<td>Discussion and completion grade on new song.</td>
</tr>
<tr>
<td>Creative group work and presentation</td>
<td></td>
</tr>
</tbody>
</table>

**Content:**

Today they will finish analyzing the three songs and write, present, and turn in their new song. If there is time left in class, they will independently read the Narrative in preparation for tomorrow’s discussion on the Introduction, preface, and Chapter 1

<table>
<thead>
<tr>
<th>Wednesday: RI-1, RI-5, RI-9, SL-1d</th>
<th><strong>Content:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introduction video (3:27)</td>
<td>Quiz over introduction, preface, and</td>
</tr>
<tr>
<td>Audio/video background to Douglass, group discussion with scaffolding of questions</td>
<td></td>
</tr>
</tbody>
</table>

**Content:**

Start with the quiz. Then the introductory background video to Douglass. Guiding question:
### An Idaho Core Teacher Program Unit Developed by Stephanie Lauritzen

**The Narrative of the Life of Frederick Douglass**

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
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<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week Two</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Monday:</strong> RI-1, RI-5, RI-9, SL-1d, L3</td>
<td>1. <strong>Language/Rhetoric</strong> in 6-7—Appendix F (pgs. 30-31)</td>
<td>Prior knowledge of analysis</td>
<td>Quiz over 6-7 Appendix D (pgs. 26-27),</td>
<td></td>
<td>Start with quiz. Then using Appendix F (pgs. 30-31), focus on language and rhetoric. This</td>
</tr>
<tr>
<td></td>
<td>2. <strong>Language/Rhetoric worksheet</strong>—Appendix C (pgs. 24-25)</td>
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<tr>
<td></td>
<td>3. <strong>Narrative</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Thursday:</strong> RI-1, RI-5, RI-9, SL-1d</td>
<td>1. <strong>Songs excerpt</strong>—Appendix E (pgs. 28-29)</td>
<td>Connect to prior knowledge of Songs of slavery</td>
<td>Quiz over Chapter 2-3—Appendix D (pgs. 25-26), discussion</td>
<td></td>
<td>Start with the quiz. Then using the Songs excerpt, discuss their experience with the songs of slavery and Douglass’ point. It can be put up on a document camera or copied. Then discuss Chapters 2-3.</td>
</tr>
<tr>
<td></td>
<td>2. <strong>Narrative</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Friday:</strong> RI-1, RI-9, SL-1d</td>
<td><strong>Narrative</strong></td>
<td></td>
<td>Quiz over 4-5 Appendix D (pg. 26), discussion</td>
<td></td>
<td>Start with the quiz. Then discuss chapters 4-5.</td>
</tr>
</tbody>
</table>

**http://www.biography.com/people/frederick-douglass-9278324**

2. **Language/rhetoric worksheet**—Appendix C (pgs. 24-25)
3. **Narrative**

This class has done a great deal of analysis of rhetoric; however, if this were done earlier in the year, the teacher could allow them to work independently on the worksheet, then compare ideas in small groups, and then discuss as a class.

Chapter 1—Appendix D (pg. 25), discussion (all discussions will center on student created questions; teachers could differentiate up or down based on the student population and provide some of the discussion questions).

Why would one want to find one’s voice? Next look at the close reading exercise on Douglass’ language and rhetoric. After the students have completed it, they will discuss. This should segue well into the discussion over the introduction, preface, and chapter one. Use the guiding question as a jumping off point. (Mini-lesson could be inserted for classes not familiar with rhetoric).
### An Idaho Core Teacher Program Unit Developed by Stephanie Lauritzen

**The Narrative of the Life of Frederick Douglass**

<table>
<thead>
<tr>
<th>Day</th>
<th>Section</th>
<th>Activity</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday:</td>
<td>2. <em>Narrative</em></td>
<td>discussion, journal</td>
<td>could be put up on the document camera, copied, or done verbally. Allow students about 10 minutes to journal. Then move to the discussion of chapters 6-7.</td>
</tr>
<tr>
<td></td>
<td>1. Irony in 9—</td>
<td>Prior knowledge of irony</td>
<td>Quiz over 8-9 Appendix D (pg. 27), discussion</td>
</tr>
<tr>
<td></td>
<td>Appendix G (pg. 31)</td>
<td></td>
<td>Start with quiz. Then discuss 8-9. End with the focus on irony from Appendix G (pg. 31). After that part of the discussion, go back to the essential question of how one finds one’s voice. Discuss how irony affects voice. Why do author’s use an ironic tone? What effect does it have? How can irony enhance the student’s voice?</td>
</tr>
<tr>
<td>Wednesday:</td>
<td>Additional</td>
<td>Journal, observation, and</td>
<td>Because chapter 10 is quite long, today will be a break from quizzes and discussion of the book. Instead, they will start with a journal prompt: Quickwrite about a time when you felt trapped. Give them about 10 minutes for this. Then divide them into 5 groups and give each group their assigned section. After they have had time to work through their part, give everyone Appendix 1 and 2 to read (within Appendix H). Then each group will report and discuss.</td>
</tr>
<tr>
<td></td>
<td>Instructional</td>
<td>discussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Opportunities—</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Appendix H (pgs. 31-42)</td>
<td></td>
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</tr>
<tr>
<td>Thursday:</td>
<td><em>Narrative</em></td>
<td>Prior knowledge of ethos,</td>
<td>Quiz over 10 Appendix D (pgs. 27-28).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>logos, pathos</td>
<td>Start with quiz. Then divide them into 3 groups: appeals to pathos, logos, and ethos. Each</td>
</tr>
</tbody>
</table>
The Narrative of the Life of Frederick Douglass

<table>
<thead>
<tr>
<th>Day</th>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary Academic: Content:</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday:</td>
<td>No school</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuesday:</td>
<td>L3, RI-9, SL-1d</td>
<td>Mini-lesson on academic vocabulary</td>
<td>Prior knowledge of voice.</td>
<td>Journal</td>
<td>See mini-lesson</td>
<td>Start with a journal prompt: How does your current reading make you feel? Be as</td>
</tr>
<tr>
<td>Friday:</td>
<td>There is no school for us on this day. The lesson could be moved forward to accommodate a different schedule.</td>
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</tbody>
</table>

Group is to find as many examples of their given appeal as they can in chapter 10. (Mini-lesson could be inserted for classes not familiar with appeals). Give them at least 15 minutes. Start the discussion over chapter 10 with what each group found and observations about Douglass’ use of each type of appeal. Then continue to the full discussion.
<table>
<thead>
<tr>
<th>Wednesday: RI-1, RI-5, RI-9, SL-1d</th>
<th><strong>Narrative</strong></th>
<th>Quiz over 11 and appendix Appendix D (pg. 28), discussion</th>
<th>Collect the compiled vocabulary. Start with quiz. Then to the discussion of 11 and appendix.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Writing America</strong> p. 596—Appendix I (pgs. 43-4), rubric Appendix J (pgs. 45-4) or L (pgs. 47-9)</td>
<td>Length of time to read the article and do the timed write can be modified. Discussion about the writing process afterwards can be valuable.</td>
<td>This is the summative assessment for the unit and is done as a 30 minute timed write. See notes on the summative assessment on pg. 4.</td>
<td></td>
</tr>
<tr>
<td><strong>Integrated Literacy Mini-Lesson</strong></td>
<td>Vocab quiz (gathered from students’ words) Quotes—Appendix K (pg. 46)</td>
<td>Observation and discussion.</td>
<td>Start with vocab quiz. Then to the wrap-up activity and finding quotes on major themes of the narrative. This is designed to have them think and write independently, then think and write in a gallery walk, then choose one area to discuss with a small group, and finally share out to the whole class. It is important that all the groups have members although they do not need to be equal. Ask students to consider moving groups if any are too small.</td>
</tr>
</tbody>
</table>
When will the mini-lesson occur in the unit?

At the end.

Mini-lesson focus (academic vocabulary, word study, grammar in context, etc.):

Academic Vocabulary.

Mini-lesson outline or lesson plan:

We are familiar with these words, but do we really understand the abstract concepts that they encompass: Justice, Racism, Cruelty, Freedom, Hate, Loyalty, Fear, Morality?

For each of these terms, think deeply about the word and complete all five exercises. Cite appropriately.

1. Visual representation—an image, picture, symbol, etc. Your own creation or one that is “found.”
3. Essential characteristics—what are the nuances of this term that make it different from its synonyms?
4. Non-examples—what is this term not, especially that some might think it is?
5. Etymology—Where did it come from? What was the original meaning? What other words is it related to?

Mini-assessment:

They will present these in small groups and display the visual representations for a gallery walk. The teacher will walk around and observe the discussions. They may use dictionaries (paper or electronic) including etymonline.com. We will discuss what they noticed when everyone has completed the gallery walk.

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**Close Reading Activity**

When will the close reading activity occur in the unit?

The beginning. (Also in Appendix C, pg. 24-25).

<table>
<thead>
<tr>
<th>Text Excerpt</th>
<th>Text-Dependent Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
“He was a cruel man, hardened by a long life of slaveholding. He would at times seem to take great pleasure in whipping a slave. I have often been awakened at the dawn of day by the most heart-rending shrieks of an old aunt of mine, whom he used to tie up to a joist, and whip upon her naked back till she was literally covered with blood. No words, no tears, no prayers, from his gory victim, seemed to move his iron heart from its bloody purpose. The louder she screamed, the harder he whipped; and where the blood ran fastest, there he whipped the longest. He would whip her to make her scream, and whip her to make her hush; and not until overcome by fatigue, would he cease to swing the blood-clotted cowskin. I remember the first time I ever witnessed this horrible exhibition. I was quite a child, but I well remember it. I never shall forget it whilst I remember anything. It was the first of a long series of such outrages, of which I was doomed to be a witness and a participant. It struck me with awful force. It was the blood-stained gate, the entrance to the hell of slavery, through which I was about to pass. It was a most terrible spectacle. I wish I could commit to paper the feelings with which I beheld it.”

**Scaffolds and Extensions**

**UDL Components:**

1.1 Offer ways of customizing the display of information—Quizzes can be offered verbally or in writing.

1.2 Offer alternatives for auditory information—Quizzes can be offered verbally or in writing.

1.3 Students can listen to audio of the text; students can use a visual for their second narrative assessment

**Support for students who are ELL, have disabilities or read well below grade level text band:**

N/A

**Extensions for advanced students:**

Extension opportunities will be self-initiated. Students wanting more depth will find more vocabulary, create their own song of slavery, journal more in-depth and on own time for each prompt, create own visual representation(s) for mini-lesson, and/or employ stronger voice in the timed write. Also, the additional instructional opportunities in Appendix H (pg 31-42) could be used as an extension if time or classroom make-up doesn’t allow for full class instruction.
<table>
<thead>
<tr>
<th>An Idaho Core Teacher Program Unit Developed by Stephanie Lauritzen</th>
<th>\textit{The Narrative of the Life of Frederick Douglass}</th>
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<tr>
<td>2.1 Clarify vocabulary—they choose.</td>
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<td>2.3 Support decoding of text—follow-up, student directed discussion</td>
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<td>2.5 Illustrate through multiple media-video, written text</td>
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<td>3.1 Activate or supply background knowledge with connections to APUSH and having students read background.</td>
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<td>3.2 Highlight patterns—look at development of themes throughout as well as mini-vocabulary lesson and wrap-up activity on themes.</td>
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<td>4.1 Vary methods for response—Verbal and written responses.</td>
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<td>7.1 Optimize individual choice and autonomy—Individual song</td>
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<tr>
<td>7.2 Optimize relevance, value, authenticity—Individual song</td>
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<tr>
<td>8.2 Vary demands to optimize challenge—the summative assessment will be quite challenging, but is a good scaffold at this point in the year.</td>
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<tr>
<td>8.3 Foster collaboration and community. Students will be directing the discussion.</td>
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<td>8.4 Increase mastery-oriented feedback—AP rubric</td>
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<tr>
<td>9.1 Promote expectations and beliefs that optimize motivation—combination of</td>
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Appendix A:

**ACTIVITY: SONGS OF SLAVERY** http://www.lib.rochester.edu/index.cfm?PAGE=2920#2 Douglass in the Classroom

How did slaves express forbidden feelings and desires, such as anger, resentment, or a longing for freedom? One way was through music and the use of coded language. Like many people throughout history, slaves often sang songs to pass the time as they worked from dawn till dusk. These songs relied heavily on African musical traditions, incorporating rhythm, call-and-response patterns, drumbeats (since most plantation owners prohibited slaves from using actual drums, many learned to make similar sounds with their feet), and banjos. Because slaves were almost always in the presence of their white masters or overseers, they learned to disguise the true meaning of their songs, hiding politically challenging content behind seemingly innocuous words. Scratch beneath the surface of many of these songs and you will find coded messages about plans to escape, directions for how to head north on the Underground Railroad, derisive comments about white people, and soulful lamentations about life under slavery. As one of the only emotional and spiritual outlets available to slaves, these songs contain the hopes and dreams, frustrations and fears, of generations of African Americans. Taken together, they form an especially rich resource for studying the lived experience of slavery.

We will work on deciphering the first song together as a class. After that, you will work in groups of three or four to analyze the following songs and answer the corresponding questions. Be prepared to discuss your conclusions with your classmates.

“Follow the Drinking Gourd”

This song is often attributed to a man known as “Peg Leg Joe,” a former sailor who lost part of his leg in an accident at sea. While working as an itinerant carpenter and handyman, he often spent his winters in the South, traveling from plantation to plantation and teaching slaves this song. Unfortunately, we know nothing more about the mysterious Peg Leg Joe.

*When the sun comes back and the first quail calls,*  
Follow the drinking gourd.  
*For the old man is waiting to carry you to freedom,*  
*If you follow the Drinking Gourd.*
Scholars believe that the words, “When the sun comes back,” refers to the transition from winter to spring. Quail are migratory birds that fly south for the winter and north for the summer. The drinking gourd is the Big Dipper and the old man is Peg Leg Joe.

Despite white southerners’ best efforts, most slaves knew that they could obtain their freedom by escaping to the North. From the time they were old enough to understand, many slave children were taught to use the stars of the Big Dipper to locate the North Star, which lies almost directly north in the sky. Slaves referred to the Big Dipper as the Drinking Gourd because they used hollowed-out gourds to scoop water from buckets rather than metal dippers. This verse taught slaves to leave their homes in winter and to follow the North Star north. Eventually, they would meet a guide who would escort them on the rest of their journey.

Abolitionists connected to the Underground Railroad knew that most slaves would have to cross the Ohio River before they could successfully reach the North. After several disastrous attempts, they eventually concluded that the river was too wide and swift for most people to swim across. As a result, they began to advise fugitive slaves to cross it during the winter months when it was frozen.

The riverbank makes a very good road,
The dead trees show you the way,
Left foot, peg foot, traveling on
Follow the Drinking Gourd.

This verse taught listeners to follow the bank of the Tombigbee River out of Alabama. They were to look for dead trees that were marked with drawings of a left foot and a peg foot, which would help them distinguish the Tombigbee from the other north-south rivers that flow into it (thus preventing them from walking in circles and heading back into Southern territory).

The river ends between two hills,
Follow the Drinking Gourd.
There’s another river on the other side,
Follow the Drinking Gourd.

The great big river meets the little river,
Follow the Drinking Gourd.
For the old man is waiting to carry you to freedom,
If you follow the Drinking Gourd.

This verse informed slaves that the Tennessee River eventually joins the “great” Ohio River. After crossing the Ohio, they would meet a guide from the Underground Railroad who would accompany them on the rest of their journey.

1. What is this song about? How do you know?
The Narrative of the Life of Frederick Douglass

2. What knowledge does the listener or reader need in order to understand this song?
3. Why do you think the composer created this song?
4. If you were a slave, how do you think you would feel while listening to or singing this song? What would you think if you were a white Southerner?
5. What genre does this song belong to?

“Canaan”

O Canaan, sweet Canaan,
I am bound for the land of Canaan,
O Canaan, it is my happy home,
I am bound for the land of Canaan!

[Untitled Song]

I thought I heard them say,
There were lions in the way,
I don’t expect to stay
Much longer here.

Run to Jesus – shun the danger -
I don’t expect to stay
Much longer here.

Source: Douglass, Frederick. My bondage and my freedom (New York: Miller, Orton, & Mulligan, 1855).

1. According to Frederick Douglass, these songs had double meanings for slaves. What do you think they are about? How do you know?
2. What knowledge does the listener or reader need in order to understand these songs?
3. What kind of language is used in these songs? Why do you think the composers chose to use this language?
4. How are various groups of people portrayed in these songs?
5. Why do you suppose slaves sang these songs? How do you think they made them feel?

“All the Pretty Little Horses”

[Note: The key to understanding this song is that there are two babies.]

_Hush-a-bye, don’t you cry, go to sleep my little baby,_
_When you wake, you shall have, all the pretty little horses,_
_Blacks and bays, dapples and grays, all the pretty little horses._
_Way down yonder, in the meadow, lies my poor little lambie,_
_With bees and butterflies peckin’ out its eyes,_
_The poor little thing crying Mammy._

1. What is this song about? How do you know?
2. What knowledge does the listener or reader need in order to understand this song?
3. Why do you think the composer created this song?
4. How are various groups of people portrayed in this song? Whose perspective is privileged? Whose perspective is excluded?
5. If you were a slave, how do you think you would feel while listening to or singing this song? What would you think if you were a white Southerner?

“Let My People Go”

_When Israel was in Egypt’s Land,_
_Let my people go,_
_Oppressed so hard they could not stand,_
_Let my people go._

_[Chorus]Go down, Moses,_
_Way down in Egypt’s Land._
Tell ol’ Pharaoh,
Let my people go.

Thus saith the Lord, bold Moses said,
Let my people go,
If not, I’ll smite your first-born dead,
Let my people go.

No more shall they in bondage toil,
Let my people go,
Let them come out with Egypt’s spoil,
Let my people go.

The Lord told Moses what to do,
Let my people go,
To lead the Hebrew children through,
Let my people go.

What is this song about? How do you know?

1. What knowledge does the listener or reader need in order to understand this song?
2. What kind of language is used in this song? Why do you think the composer chose to use this language?
3. How are various groups of people portrayed in this song? Whose perspective is privileged? Whose perspective is excluded?
4. If you were a slave, how do you think you would feel while listening to or singing this song? What would you think if you were a white Southerner?

Your Turn

Now it’s your turn. Compose a song with at least three verses and a chorus. It can be about anything you want (war, the use of sweatshop labor, religious freedom, school, your parents, etc.), as long as it is something that matters to you and you feel you have something important to say about it. Since this is a protest song, you will want to disguise your lyrics somewhat so that outsiders (or maybe just the subjects of your song) won’t be able to understand what you are talking about. You may work in groups of up to four people and use any musical style you’d like. Be prepared to present and explain your song to your classmates. You must turn in a “translation” of your song at the end of the class period tomorrow.
INTRODUCTION

Race is the continuing moral dilemma of America. And the inheritance of slavery is inextricable moral stain. The further we are removed from the circum-
stances of legal slavery and the more eager we are to wrap ourselves in the mantle of a post-
slavery society, the more evident it becomes that inequality and the more eager we are to leave the past behin-
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Introduction

ideas are communicated as “classic.” This provokes a certain reverence and assures that the ideas will be isolated within their appropriate historical or literary period, and will not have the power to disturb us. For over a century and a half the Narrative of the Life of Frederick Douglass has been branded a classic, assigned to the category of slave narrative and read perhaps only by specialists in the field, or cited during February celebrations of African-American history month. To read Douglass’s narrative, however, is to risk experiencing the power it unleashed upon its first readers, and to recoil in horror at the heroic and terrible tale that Douglass tells of his own experience of slavery. Time has not tamed the tale, and old wounds covered over by the scar tissue of history are capable of being reopened by the prose of this fugitive slave who was taught to read by his slave mistress; and who, as an ex-slave, became the most famous and articulate rebuke to the monstrous institution of slavery ever to speak or to write in America.

Douglass did not know the date of his own birth, an ignorance he regarded as one of the worst legacies of his bondage, but he assumed that he had been born in 1817, perhaps in February, to a white man, perhaps his master, and a slave woman whom he hardly knew and who died before he was seven years old. Such anonymity and ignominy were not the exception but the rule in slave societies in America: no individual identity was meant to survive in a system where slaves were regarded as real estate. His mother, he tells us in the narrative, gave him the sonorous name of Frederick Augustus Washington Bailey. Dropping the two middle names, he was generally known as Frederick Bailey. During the course of his escape to the North he became first Frederick Stanley, and then Frederick Johnson, the name of abolitionist benefactors in New Bedford, Massachusetts. There were, however, so many Johnsons in that city of refuge that he was obliged to change his name again. The benefactor Johnson was in the midst of reading Sir Walter Scott’s novel The Lady of the Lake, and in response to young Frederick’s need of a new name gave him the Scottish surname by which he would be forever known, Frederick Douglass. Thus, in the autumn of 1838, Frederick Douglass began his new life as a free man in the old whaling city of New Bedford, Massachusetts.

“As a child,” writes W. E. B. DuBois of Douglass, “he experienced neglect and cruelty, indulgence and hard work; but particularly the tyranny and circumscription of an ambitious human being who was legally classed as real estate.” Ambition, sensitivity, and a high degree of self-consciousness created in the young slave Douglass an unquenchable thirst for freedom, and he became what every slave master feared, a smart and uppity Negro who would be content with nothing less than his freedom. A first attempt at escape ended in failure and with time in jail. The second attempt, however, was successful. He fled to New York City, where he married a free Negro woman with whom he moved to New Bedford. He was to date his freedom from September 3, 1838.

Although Douglass’s Narrative is rich in biographical and anecdotal material, it takes on one of the hardest philosophical questions of the age in which he was writing: What is slavery? “Why am I a slave?” he asks. “Why are some people slaves, and others masters? Was there ever a time when this was not so? How did the relation commence?” These “perplexing questions,” as he calls them, cried out for answers, but there was no one to supply them in the closed world of the slave. The standard answer was “God,” but this did not satisfy the young Douglass. How did people know that God was the author of slavery? Did God come down and tell them, or did they go up to heaven and return with the answer? For himself he rejected this easy answer, for it was not possible to reconcile his crude knowledge of goodness and God with the cruel realities of slavery.

Was color the basis of slavery? “I knew of blacks who were not slaves; I knew of whites who were not
Introduction

Mindful of his brethren still in captivity in the south, he goes on to say, "We owe something to the slave south of the line as well as to those north of it; and in aiding the latter on their way to freedom, we should be careful to do nothing which would be likely to hinder the former from escaping from slavery." These were unexpectedly nuanced views on the part of one whom the Abolitionists expected to be a grateful and articulate specimen ally.

Douglass counted the greatest of the Abolitionists among his closest allies and friends. The Narrative is introduced and endorsed by both William Lloyd Garrison and Wendell Phillips. It was Garrison who first heard Douglass speak at an anti-slavery convention on Nantucket Island in August 1841, and he was so impressed with both what he saw and what he heard that he persuaded Douglass to commit his story to print. "It was at once deeply impressed upon my mind," writes Garrison, "that if Mr. Douglass could be persuaded to consecrate his time and talents to the promotion of the antislavery enterprise, a powerful impetus would be given to it, and a stunning blow at the same time inflicted on northern prejudice against a colored complexion." Wendell Phillips, writing to Douglass in added encouragement, said in a letter printed as preface to the Narrative, "You remember the old fable of 'The Man and the Lion,' where the lion complained that he should not be so misrepresented 'when the lions wrote history'? I am glad the time has come when the lions write history."

For Garrison and Phillips, the contribution was enormous that an articulate spokesman such as Douglass could make to the abolitionist cause. Here was an impressive figure of a man, often called "lionine," with an impressive story to tell. With an unimpeachable moral authority he could tell of the horrors of slavery which would condemn the South, and he could do so as an educated Negro who could impress the North. Frederick Douglass's Narrative became to abolitionism what the early gospels were to Christianity. Douglass's
narrative style is clear and direct, with a literary facility that many found difficult to attribute to a black man brought up in the school of slavery: the implication was clear, the work must have been ghosted, for the inherent inferiority of the black race was incapable of such an unaided production. The fact that Douglass claimed the work as “Written By Himself” was as audacious as it was true, and upon it would be built his reputation as a great orator and writer in an age of great oratory and writing.

No one could deny the perspicacity of his observations. Of the slave overseer Mr. Austin Gore, for example, he writes:

Mr. Gore was proud, ambitious, and persevering. He was artful, cruel, and obdurate. He was just the man for such a place, and it was just the place for such a man. It afforded scope for the full exercise of all his powers, and he seemed to be perfectly at home in it. . . . No matter how innocent a slave might be it availed him nothing when accused by Mr. Gore of any misdemeanor. To be accused was to be convicted, and to be convicted was to be punished; the one always followed the other with immutable certainty.

Of the overseer’s demeanor, Douglass observes:

Mr. Gore was a grave man, and though a young man, he indulged in no jokes, said no funny words, seldom smiled. His words were in perfect keeping with his looks, and his looks were in perfect keeping with his words. . . . He was in word a man of the most inflexible firmness and stone-like coolness. His savage barbarity was equalled only by the consummate coolness with which he committed the grossest and most savage deeds upon the slaves under his charge.

This chilling portrait, and the account of the barbarities committed by Mr. Gore in the discharge of his duty, reads like the account of Holocaust survivors describing the demeanor and conduct of their Nazi captors in the concentration camps of the Third Reich. It had the same effect, serving to strip the veil of Southern sanctimony from the atrocities of a system maintained in the name of Christian civilization, which benefited from the lack of exposure to the moral scrutiny of the world. Only in one significant respect do slave narratives such as Douglass’s differ from those of Nazi concentration camp survivors: the survivors of Auschwitz, Dachau, and Ravensbrook speak in the retrospective horror of the liberation of those places of death. Douglass and the other ex-slave narrators speak of a system still in full and unchallenged vigor. They were not writing as historians but as witnesses, and not merely of the past but of the present. It is this existential reality that gives the Narrative of Frederick Douglass such uncompromising power and authority.

At the heart of his narrative is Douglass’s relentless exposure of the moral ambiguity of a Christian civilization which was built upon the gross inhumanity of chattel slavery. The white Christian South saw no such moral ambiguity. In fact, they read the Bible as a justification of their way of life, and resented bitterly the charge of Northerners that they were un-Christian and immoral because of their support of slavery. They delighted in pointing out that nowhere in scripture is slavery condemned, and they even suggested that slavery was a form of evangelism without which the poor ignorant heirs of Africa would never have heard of the gospel and thus would be unable to know the joys of heaven. It was this moral canard that most offended the sensibilities of an intelligent man like Frederick Douglass, and in the appendix to his Narrative he takes on the matter of morality, the Christian religion, and the slaveholders. From reading it, it might be thought that Douglass was opposed to religion.
Introduction

What I have said respecting and against religion, I mean strictly to apply to the slaveholding religion of this land, and with no possible reference to Christianity proper; for, between the Christianity of this land, and the Christianity of Christ, I recognize the widest possible difference—so wide, that to receive the one as good, pure, and holy, is of necessity to reject the other as bad, corrupt, and wicked. To be the friend of the one is of necessity to be the enemy of the other.

To make quite clear what he means, he goes on to say:

I love the pure, peaceable, and impartial Christianity of Christ; I therefore hate the corrupt slave-holding, woman-whipping, cradle-plundering, partial and hypocritical Christianity of this land. Indeed, I can see no reason, but the most deceitful one, for calling this religion of this land Christianity. I look upon it as the climax of all misnomers, the boldest of all frauds, and the grossest of all libels.

The much advertised piety of the “Christian” South he describes as a pageant of horrible inconsistencies. “We have men-stealers for ministers, woman-whippers for missionaries, and cradle-plunderers for church members. The man who wields the blood-clotted cow-skin—a vicious form of whip—during the week fills the pulpit on Sunday, and claims to be a minister of the meek and lowly Jesus... He who proclaims it a religious duty to read the Bible denies me the right of learning to read the name of the God who made me... Here we have religion, and robbery the allies of each other—devils dressed in angels' robes, and hell presenting the semblance of paradise.”

In what he calls this “dark and terrible” picture of American Christianity he does not confine his censure to the South but includes those Northern Christian churches unable or unwilling to condemn slavery, who, in the name of a desired peaceable fellowship with their Southern co-religionists, aid and abet them in their wickedness. For Douglass, true Christianity stands against everything which is represented in a culture that makes peace with oppression: on this subject there can be neither apology nor compromise. He concludes his appendix with a blistering parody of the pious slaveholder, of which one verse reads:

Another preacher whining spoke
Of One whose heart for sinners broke:
He tied old Nanny to an oak,
And drew the blood at every stroke,
And prayed for heavenly union.

So candid and vivid a memoir was bound to attract unwanted attention, and even as fearless a figure as Wendell Phillips urged Douglass to burn the manuscript. The Fugitive Slave Law was an unavoidable fact, and as the visibility of the young author increased as a natural result of his controversial memoir, so too would the risk of his re-enslavement. Douglass, however, published the book in 1845, and wisely visited Great Britain and Ireland, where he remained for two years and enjoyed for the first time the liberty of literary celebrity and economic security. He returned to America in 1847, and with newfound wealth purchased his freedom, a controversial move objected to by certain of the abolitionists who regarded the purchase of liberty as a recognition of the legitimacy of bondage. He then established a newspaper, the North Star, which he published for seventeen years.

His stature as a spokesman for his race increased year by year. Before the Civil War he was an associate of Harriet Beecher Stowe and John Brown, and when war broke out he gave advice to Abraham Lincoln, urging him toward emancipation and the use of black troops. He urged blacks to enlist and fight for the Union, and he became one of the most enthusiastic
recruiters for the Union Army, offering to it his own sons.

In the thirty years from the close of the Civil War in 1865 to his death in 1895, Frederick Douglass achieved near mythic status. His profile, voice, and pen were perhaps the most recognized in the land. He dominated not only his race but the moral discourse of the nation. He was not, however, immune to sharp criticism in the post-Reconstruction era: many blacks objected to his radical assimilationist views, his Republican partisanship—for Negroes, he wrote, “the Republican Party is the ship, all else is the ocean”—and the fact that he took as his second wife a white woman and enjoyed the bourgeois lifestyle of a Victorian elder statesman.

In 1855, Douglas wrote a second and updated version of his narrative, and titled it My Bondage and My Freedom. It consisted of two parts, “Life as a Slave,” and “Life as a Freeman.” In 1882 he rewrote his autobiography under the title The Life and Times of Frederick Douglass, and revised it again in 1892, which was necessary to do, for he had come a long way from that hesitant speaker at the anti-slavery convention on Nantucket Island in 1841. Of all the expanded and improved versions of his own story, however, the first remains a classic, for it is the surprising, literate, and compelling account of a life yet young but filled with the promise and passion of the one who wrote it, and for whom so much more of it was still to be experienced. He never held elective office but was, in succession, secretary of the Santo Domingo Commission, marshal and recorder of deeds in the District of Columbia, and, in 1889, United States minister to Haiti. He died on February 20, 1895, having attended that very day a women’s suffrage convention. From the day of the publication of his Narrative in 1845 to the day of his death fifty years later, Frederick Douglass was an indispensable moral force in the development of the American civic character.

—Peter J. Gomes

Appendix C:


Reading Douglass’s Rhetoric
Read the following passage from Frederick Douglass’s Narrative. With a pencil or highlighter, mark the words that have an emotional, visual, auditory, or tactile impact on the reader. Consider these words and phrases as you answer the questions below.

He was a cruel man, hardened by a long life of slaveholding. He would at times seem to take great pleasure in whipping a slave. I have often been awakened at the dawn of day by the most heart-rending shrieks of an old aunt of mine, whom he used to tie up to a joist, and whip upon her naked back till she was literally covered with blood. No words, no tears, no prayers, from his gory victim, seemed to move his iron heart from its bloody purpose. The louder she screamed, the harder he whipped; and where the blood ran fastest, there he whipped the longest. He would whip her to make her hush; and not until overcome by fatigue, would he cease to swing the blood-clotted cowskin. I remember the first time I ever witnessed this horrible exhibition. I was quite a child, but I well remember it. I never shall forget it whilst I remember any thing. It was the first of a long series of such outrages, of which I was doomed to be a witness and a participant. It struck me with awful force. It was the blood-stained gate, the entrance to the hell of slavery, through which I was about to pass. It was a most terrible spectacle. I wish I could commit to paper the feelings with which I beheld it.

Which words or phrases serve as strong images?

Which verbs seem particularly strong? What effect do they have on the reader?

What effect does the repetition of certain words have on the reader?

What rhetorical appeals – logos, ethos, pathos – is Douglass using? Is he effective? Why?

Appendix D: These quiz questions could be given in multiple formats, although they are designed to be given verbally. Chapters could be combined in differing amounts. All questions might not be asked on every quiz; you may differentiate based on class or context. Answers listed are possible versions. All questions on vocabulary should include the word used in context, preferably from the Narrative.

Chapter 1

1. How old is he? Not sure, about 27-28
2. Who is his father? White man, maybe Master
3. Who is his mother? Harriett Bailey
4. Why was it better for masters to sell their “slave children?” So one son wouldn’t whip another, So father wouldn’t whip son, so they wouldn’t be favored over other slaves.
5. Why was Aunt Hester whipped? She disobeyed Master, she went out for the evening, she was in the company of Lloyd’s Ned.

Chapter 2

1. What was raised on their plantation? Tobacco, corn, and wheat
2. Define sloop (context on pg. 25)
3. Define evinced (context on pg. 26)
Chapter 3

1. What was often stolen? Fruit
2. And how did they catch those who tried to steal? Tar
3. Define sundered. (context p. 33)
4. Why does the narrator think Col. Lloyd is very wealthy? He has more than 1000 slaves, he has 10-15 house servants, he did not know his slaves, his slaves did not know him
5. What was considered a disgrace amongst slaves? To be a poor man’s slave.

Chapter 4

1. How did one escape punishment? Accusation
2. Define homage. (context p. 37)
3. What happened to Demby? Shot when he tried to get out of a whipping, didn’t obey on the count of 3 and was killed
4. Why did Mr. Gore’s crime of murder go unpunished? Slaves were the only witness and they couldn’t testify or bring suit, killing a slave was not a crime.

Chapter 5

1. While on Col. Lloyd’s plantation, what did Frederick suffer most from? Cold
2. How would they eat? Mush from pigs’ troughs with hands, oyster shells, or shingles.
3. What was the best part about leaving Col. Lloyd’s? He got trousers.
4. How does he feel about leaving? No regret and has the hope of future happiness.

Chapter 6

1. How does Frederick describe Mrs. Auld at first? Kind, feeling, never had a slave, good, unlike any white woman
2. What causes her to change? Influence of slavery
3. Why did Mrs. Auld stop teaching Frederick? Husband said to, illegal, unsafe, it would make him unfit as a slave, it would make him discontented and unhappy
4. What does Frederick do because his master made Mrs. Auld stop teaching? Taught himself.
5. According to Frederick, what were the differences between being a city and a country slave? City slaves were almost freemen because they were better fed and clothed, treated less cruelly, and they weren’t cruel.

Chapter 7

1. Define chattel (context p. 50)
2. How did Frederick succeed in learning to read? He befriended little white boys, he took books on errands, he fed poor kids for money
3. What was significant about the “Columbian Orator?” It was an argument about slavery between slave and master won ly slave.
4. Why does he now view reading as a curse? He views his condition as without a remedy, ignorance is bliss.
5. What saves him from trying to kill himself? The hope of being free.
6. How does he learn to write? The shipyards, he challenges other boys.

Chapter 8

1. Why does he have to leave Baltimore? Master died suddenly without a will and all property needed to be valued.
2. What happens to his grandmother? She is given a little hut to live in alone.

Chapter 9

1. What was different about living with Capt. Auld? Not enough to eat, had to beg for food or steal it, Master was inconsistent.
2. What effect did religion have on Capt. Auld? Made him more cruel and hateful.
3. Define sagacity. (context p. 66)
4. Define pernicious (context p. 67)
5. Why did he go to Mr. Covey? To be broken.

Chapter 10

1. Why did they call Mr. Covey “the snake?” He would sneak, even crawl to catch slaves.
2. Why was this the worst time of his slavery? He worked in all conditions, he was broken mind, body, and spirit.
3. What effect did the ships in Chesapeake Bay have on him? Made him sad, tearful, and complained
4. Why? They were free
5. Define epoch (context p. 75)
6. In the end, why was the second six months so much better? or What marked the turning point in his “career as a slave?” Resisting and beating Mr. Covey.
7. How were slaves convinced that freedom wasn’t better than slavery? Because of holidays when they were allowed to drink.
8. What was the most important difference between Mr. Covey and Mr. Freeland? Religion
9. Who was the best master he ever had? Mr. Freeman or himself
10. What was the “plan?” Go by canoe up Chesapeake Bay, have a hand written “protection” to Baltimore, use the Easter holiday
11. What effect did his improvement of conditions with Master Hugh have? It increased his desire to be free.

Chapter 11

1. What was his position on the “underground railroad?” It was very public, it was an upperground railroad, it was open and daring, they were noble for persecution, but it had little good result.
2. Why? It did nothing to enlighten the slaves, it did “enlighten” the masters leading to greater watchfulness.
3. Why was he worried about failure a second time? It would be torment, it would seal his fate, he would get severe punishment, he might find there was no way to escape
5. How? We don’t know.
6. How did he feel? First that he had “escaped a den of lions” and then lonely.
7. How did that change? Mr. Ruggles helped, he called for his fiancée Anna and they married, he moved to New Bedford
8. What were all of his names? Frederick Augustus Washington Bailey/Johnson/Stanley/Douglass
9. Define palpably (context p. 113)
10. What was the most astonishing thing to him? The condition of the escaped slaves, how well off in less than 7 years
11. What led him into the anti-slavery movement? Reading the “Liberator.”

Appendix to the Narrative

1. What is his initial reason for adding the appendix? To discuss his harsh words regarding religion.
2. Does he achieve his goal? Why or why not? No—he is still very harsh. Yes—he distinguished the difference between what he meant.

Appendix E: edsitement.neh.gov

Upon reflection, what does Douglass realize about why slaves sang spirituals and about the basic purpose of the spirituals?
Which of Douglass's descriptive words or phrases in the passage show the extent to which he deplores slavery? Which rhetorical appeals does Douglass use and to what effect?

I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs. I was myself within the circle, so that I neither saw nor heard as those without might see and hear. They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains. The hearing of those wild notes always depressed my spirit, and filled me with ineffable sadness. I have frequently found myself in tears while hearing them. . . 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. If any one wishes to be impressed with the soul-killing effects of slavery, let him go to Colonel Lloyd's plantation, and, on allowance-day, place himself in the deep pine woods, and there let him, in silence, analyze the sounds that shall pass through the chambers of his soul,—and if he is not thus impressed, it will only be because 'there is no flesh in his obdurate heart.'

Finally, read aloud the last paragraph of chapter two which deals with the false romantic view of the spirituals and of the slaves singing them.

How does Douglass dismiss the misconception that a singing slave is necessarily a content and happy slave? What analogy does he use? Is this analogy effective?

I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least, such is my experience. I have often sung to drown my sorrow, but seldom to express my happiness. Crying for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery. The singing of a man cast away upon a desolate island might be as appropriately
considered as evidence of contentment and happiness, as the singing of a slave; the songs of the one and of the other are prompted by the same emotion."

Appendix F: edsitement.neh.gov

Chapter 6: Evaluate the last sentences of Douglass's first paragraph. Characterize the underlined words in this passage. How does this word choice help Douglass prove his point that slavery hurts the slave owner? How does Douglass's appearance of concern for Mrs. Auld emphasize slavery's debilitating effects on her/him? Describe the tone.

Students might note that Douglass describes Mrs. Auld at first as "Her face was made of heavenly smiles, and her voice of tranquil music." He then notes the change in her by writing: "But, alas! This kind heart had but a short time to remain such. The fatal poison of irresponsible power was already in her hands, and soon commenced its infernal work. That cheerful eye, under the influence of slavery, so on became red with rage; that voice, made all of sweet accord, changed to one of harsh and horrid discord; and that angelic face gave place to that of a demon."

In paragraph 3 of Chapter Six, Douglass quotes Mr. Auld forbidding his wife to teach young Frederick how to read: "Now if you teach that nigger how to read, there would be no keeping him. It would forever unfit him to be a slave. He would at once become unmanageable, and of no value to his master. As to himself, it could do him no good, but a great deal of harm. It would make him discontented and unhappy."

This passage offers both a portrait in comparison between Mr. Auld and his wife, as well as serves as a turning point in Douglass's life. How does Douglass's quotation of Mr. Auld serve Douglass's own persuasive aims? How does this information prove to be a turning point in Frederick Douglass's life? What revelation occurs to him in this chapter? And what irony is involved in this revelation? Have the students consider the importance of literacy and the effectiveness of using illiteracy as a tool of control. What are some things that they might normally do in the course of an average day that they could not do because they were illiterate? Have the students focus on the ways in which they would be limited and their lives contained. How does this connect to education?

Chapter 7: How does Douglass use irony to reinforce slavery's dehumanizing influence? See paragraph 4.

"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 t was sent of errands, I always took my book with me, and by doing 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.

Students might consider, for example, Douglass' juxtaposition of the children's hunger next to the description of the "unpardonable offense" of teaching slaves to read in this "Christian country." How does the hypocrisy inherent in slavery bleed over in other aspects of daily life?

Have students re-examine these passages and write a short journal response exploring one example of Douglass effectively showing how an opponents' rhetoric is faulty. Possible examples include the misuse of Christianity, Mr. Auld's explanation for the problem with teaching slaves to read, or another situation contained in these two chapters. How does Douglass effectively dispute these claims? What rhetorical devices aid him in this task?

Appendix G: edsitement.neh.gov

Ask students to comment upon the effectiveness of Douglass's ironic description of Capt. Auld:

"Here was a recently converted man, holding on upon the mother, and at the same time turning out her helpless child, to starve and die! Master Thomas was one of the many pious slaveholders who hold slaves for the very charitable purpose of taking care of them."

Who might be the audience for Douglass's irony? According to the definition of irony, in what way is this statement ironic?

Have students read the following description of Mr. Covey, a slave-breaker who oversaw Frederick Douglass. Have the students identify the irony and comment upon the tone. For example, have the students consider the phrase "high reputation" in the context of "breaking young slaves," i.e., breaking human beings? What does one usually break? An animal such as a horse. Later in the passage, why does Douglass use the word "professor" to describe Mr. Covey? Is the implication that Covey merely professes to be a Christian when, in fact, he is not? And what about the effectiveness of the phrases "pious soul," "class-leader," and "nigger-breaker"? Why might Mr. Covey's religious observance "add weight to his reputation"?

"Mr. Covey had acquired a very high reputation for breaking young slaves, and this reputation was of immense value to him. It enabled him to get his farm tilled with much less expense to himself than he could have had it done without such a reputation. Some slaveholders thought it not much loss to allow Mr. Covey to have their slaves one year, for the sake of the training to which they were subjected, without any compensation. He could hire young help with great ease, in consequence of his reputation. Added to the natural good qualities of Mr. Covey, he was a professor of religion,—a pious soul—a member and class-leader in the Methodist church. All of this added weight to his reputation as a "nigger-breaker."

Appendix H: isbe.net/common_core
Additional Instructional Opportunities for Douglass’ Narrative of the Life of Frederick Douglass an American Slave

If teachers wish to explore the relationship between the individual and society or offer an additional day of instructional time, they may want to consider having small groups of students of mixed abilities tackle one or more of these tasks. Each of these require students to consider a point of view outside themselves, evaluate Fredrick Douglass from that point of view, and consider how the text might have influenced behavior. Teachers may use the general information on this page to debrief the various attitudes with students, or for enrichment, they may take it one step further. After students have done the following exploration, show excerpts from the reviews included in Appendix 1 or the poetry included in Appendix 2. Did groups with points of view similar to the two reviews correctly predict the attitudes?

Speaking and Listening: Teachers may wish to have student groups report their conclusions to the class, listening for evidence that their assigned point of view would either agree or disagree with the various other points of view. Class discussion about which groups would form likely alliances might help students understand how various groups chose sides in the war. This could also be an opportunity for additional writing.

I. (No text) President Polk in his diary said that he wanted the Missouri compromise extended, leaving the country permanently split between slave and non-slave states.

II. (No text) Gerrit Smith and his wife Ann Carrol Fitzhugh became increasingly active in the abolitionist movement. He gave land to free blacks to try and help them establish residency and earn voting rights in New York, and his house became a stop on the Underground Railroad.

III. (See Appendix 1) Lynn Pioneer is the name of a paper based in Lynn, Massachusetts. The paper focused on abolitionism and temperance and would have reflected the views of journalists and editors such as William Lloyd Garrison (from role play group III), even though William Lloyd Garrison did not write that review.

IV. (See Appendix 1) A.C.C. Thompson wrote a public review in which he claimed that the narrative slandered the honorable men mentioned and that no slave, much less the “average Negro” he knew only by his first name “Frederick”. He claims that someone else actually wrote the book using some of Frederick’s stories, and that it is all propaganda from abolitionists.

V. (See Appendix 2) Emily Dickinson never did publicly comment on slavery; however, at the time, other writers often compared the hunting of an animal to the hunting down of an escaped slave. In the 1850s she wrote a number of poems about the agony of a hunted animal. Some people have interpreted that as her sympathy for running slaves (the fugitive slave laws were hotly debated at this time); however, many people point to the fact that she sympathizes with those who run without explicitly connecting it to slavery to suggest that she sees all forms of “Mastery” (slave owner over slave/husband over wife/hunter over deer) as equally demeaning. Advanced students may want to explore her poetry in appendix C and decide if they believe, as some experts do, that she is writing about slavery.
The Audience, Group I:

For the following question, imagine you are an American in 1845. This year alone, the United States voted to allow Texas and Florida into our country, a huge fire destroyed large parts of Pittsburgh, and people started to suggest that American cities might be unsafe, while Mexico is starting to threaten us with war over the fact that Texas left Mexico and has joined us. However, many of us Americans are really focused on slavery. Pennsylvania tried passing a law saying people in the state, including runaway slaves, are automatically free, but just three years ago, the Supreme Court said that slave states have a right to reclaim their “property” and struck down that Pennsylvania law. Several states in the north have been passing laws saying that state officials and governments won’t help slave owners find runaway slaves, and the Southern states are complaining that their property is being stolen and the North is refusing to uphold the law. They say the North is trying to tell them how to run their states, and that they have a right to their own laws and their own beliefs. The Methodist church actually splits into two churches over the issue of slavery. And this year, 1845, Fredrick Douglass publishes this narrative.

How would the following person react? Answer the questions with your character in mind.

James Polk: the eleventh president of the United States. Raised in North Carolina and Tennessee, he took office in 1845. He inherited 8000 acres of land and twenty slaves. He never sold a slave, and in his will it said his slaves would go free after he and his wife had both passed away, but he did buy slaves and run his plantation, even when he was president.

What one line in the Douglass narrative would stand out to him as most accurate or truthful?

What one line in the Douglass narrative would he question? What line from Douglass might stand out to him as most inaccurate or what might he call a lie?

Would this change his mind about slavery? Why or why not? Give a specific reason why you have that opinion, using quotes from the reading to support your idea.
The Audience, Group II:

For the following question, imagine you are an American in 1845. This year alone, the United States voted to allow Texas and Florida into our country, a huge fire destroyed large parts of Pittsburgh, and people started to suggest that American cities might be unsafe, while Mexico is starting to threaten us with war over the fact that Texas left Mexico and has joined us. However, many of us Americans are really focused on slavery. Pennsylvania tried passing a law saying people in the state, including runaway slaves, are automatically free, but just three years ago, the Supreme Court said that slave states have a right to reclaim their “property” and struck down that Pennsylvania law. Several states in the north have been passing laws saying that state officials and governments won’t help slave owners find runaway slaves, and the Southern states are complaining that their property is being stolen and the North is refusing to uphold the law. They say the North is trying to tell them how to run their states, and that they have a right to their own laws and their own beliefs. The Methodist church actually splits into two churches over the issue of slavery. And this year, 1845, Fredrick Douglass publishes this narrative.

How would the following person react? Answer the questions with your character in mind.

Gerrit Smith: a politician who helped form the Liberty Party. Born in New York, Smith spent much of his life fighting to get women the vote, and he married a seventeen-year-old suffragette (a woman who fought for the right of all women to vote). Together the two of them founded Free Churches in New York. Smith ran for governor of New York in 1840, and remained active in politics after the narrative was published.

What one line in the Douglass narrative would stand out to him as most accurate or truthful?

What one line in the Douglass narrative would he question? What line from Douglass might stand out to him as most inaccurate or what might he call a lie?

Would this change his mind about slavery? Why or why not? Give a specific reason why you have that opinion, using quotes from the reading to support your idea.
The Audience, Group III:

For the following question, imagine you are an American in 1845. This year alone, the United States voted to allow Texas and Florida into our country, a huge fire destroyed large parts of Pittsburgh, and people started to suggest that American cities might be unsafe, while Mexico is starting to threaten us with war over the fact that Texas left Mexico and has joined us. However, many of us Americans are really focused on slavery. Pennsylvania tried passing a law saying people in the state, including runaway slaves, are automatically free, but just three years ago, the Supreme Court said that slave states have a right to reclaim their “property” and struck down that Pennsylvania law. Several states in the north have been passing laws saying that state officials and governments won’t help slave owners find runaway slaves, and the Southern states are complaining that their property is being stolen and the North is refusing to uphold the law. They say the North is trying to tell them how to run their states, and that they have a right to their own laws and their own beliefs. The Methodist church actually splits into two churches over the issue of slavery. And this year, 1845, Fredrick Douglass publishes this narrative.

How would the following person react? Answer the questions with your character in mind.

William Lloyd Garrison: journalist and abolitionist writer. Born in Massachusetts, Garrison was raised by his mother after his unemployed father left the family. He sold lemonade and delivered wood to help his mother pay the bills. By fourteen, he had a job in a newspaper, and at twenty-five, he became an abolitionist. Starting his own newspaper in Maryland, a slave state, he published stories of the horrors of slavery and was sued by a man he wrote about. He spent seven weeks in jail until someone else paid his fine, at which time he moved to Boston and started the newspaper, The Liberator.

What one line in the Douglass narrative would stand out to him as most accurate or truthful?

What one line in the Douglass narrative would he question? What line from Douglass might stand out to him as most inaccurate or what might he call a lie?
Would this change his mind about slavery? Why or why not? Give a specific reason why you have that opinion, using quotes from the reading to support your idea.

The Audience, Group IV:

For the following question, imagine you are an American in 1845. This year alone, the United States voted to allow Texas and Florida into our country, a huge fire destroyed large parts of Pittsburgh, and people started to suggest that American cities might be unsafe, while Mexico is starting to threaten us with war over the fact that Texas left Mexico and has joined us. However, many of us Americans are really focused on slavery. Pennsylvania tried passing a law saying people in the state, including runaway slaves, are automatically free, but just three years ago, the Supreme Court said that slave states have a right to reclaim their “property” and struck down that Pennsylvania law. Several states in the north have been passing laws saying that state officials and governments won’t help slave owners find runaway slaves, and the Southern states are complaining that their property is being stolen and the North is refusing to uphold the law. They say the North is trying to tell them how to run their states, and that they have a right to their own laws and their own beliefs. The Methodist church actually splits into two churches over the issue of slavery. And this year, 1845, Fredrick Douglass publishes this narrative.

How would the following person react? Answer the questions with your character in mind.

A. C. C. Thompson: an owner of land in Baltimore, Maryland, Thompson lived near the Auld family, the family that Frederick Douglass served while he was learning to read. No one knows what goes on inside someone else’s house, but Thompson was friends with the Aulds. He knows they treated slaves well because they were good people. Moreover, he saw slavery as very normal. The average household in Maryland owned three slaves, and almost a third of the state was enslaved.

What one line in the Douglass narrative would stand out to him as most accurate or truthful?

What one line in the Douglass narrative would he question? What line from Douglass might stand out to him as most inaccurate or what might he call a lie?
An Idaho Core Teacher Program Unit Developed by Stephanie Lauritzen

Would this change his mind about slavery? Why or why not? Give a specific reason why you have that opinion, using quotes from the reading to support your idea.

The Audience, Group V:

For the following question, imagine you are an American in 1845. This year alone, the United States voted to allow Texas and Florida into our country, a huge fire destroyed large parts of Pittsburgh, and people started to suggest that American cities might be unsafe, while Mexico is starting to threaten us with war over the fact that Texas left Mexico and has joined us. However, many of us Americans are really focused on slavery. Pennsylvania tried passing a law saying people in the state, including runaway slaves, are automatically free, but just three years ago, the Supreme Court said that slave states have a right to reclaim their “property” and struck down that Pennsylvania law. Several states in the north have been passing laws saying that state officials and governments won’t help slave owners find runaway slaves, and the Southern states are complaining that their property is being stolen and the North is refusing to uphold the law. They say the North is trying to tell them how to run their states, and that they have a right to their own laws and their own beliefs. The Methodist church actually splits into two churches over the issue of slavery. And this year, 1845, Fredrick Douglass publishes this narrative.

How would the following person react? Answer the questions with your character in mind.

Emily Dickinson was fifteen when the narrative came out. She grew up in a Massachusetts home, where her father encouraged her to go to school and wrote to her when he went on extended trips for business; however, her mother seemed to have almost no relationship with Emily. Emily wrote to a friend that her older brother was the only “mother” she had. Her father sent her to an academy where she loved learning, but after a friend died of typhus in 1844, she became so depressed and strange that they brought her back home to the house ruled by a mother she seemed to dislike.

What one line in the Douglass narrative would stand out to her as most accurate or truthful?

What one line in the Douglass narrative would she question? What line from Douglass might stand out to her as most inaccurate or what might he call a lie?
Would this change her mind about slavery? Why or why not? Give a specific reason why you have that opinion, using quotes from the reading to support your idea.

Appendix 1: Two contemporary reviews of Douglass’ *Narrative of the Life of Frederick Douglass an American Slave*

Both reviews were taken from *Documenting the American South* (http://docsouth.unc.edu/), a collection of original source documents.

**FREDERICK DOUGLASS**

**FROM The Liberator, 30 May 1845.**

My readers will be delighted to learn that Frederick Douglass—the fugitive slave—has at last concluded his narrative. All who know the wonderful gifts of friend Douglass know that his narrative must, in the nature of things, be written with great power. It is so indeed. It is the most thrilling work which the American press ever issued—and the most important. If it does not open the eyes of this people, they must be petrified into eternal sleep.

The picture it presents of slavery is too horrible to look upon, and yet it is but a faint picture of what to millions is a vivid life. It is evidently drawn with a nice eye, and the coloring is chaste and subdued, rather than extravagant or overwrought. Thrilling as it is, and full of the most burning eloquence, it is yet simple and unimpassioned. Its eloquence is the eloquence of truth, and so is as simple and touching as the impulses of childhood. There are passages in it which would brighten the reputation of any living author,—while the book, as a whole, judged as a mere work of art, would widen the fame of Bunyan or De Foe. A spirit of the loftiest integrity, and a vein of the purest religious sentiment, runs through its pages, and it must leave on every mind a deep conviction of the author's strength of mind and purity of heart. I predict for it a sale of at least twenty thousand in this country, and equally great in Europe. It will leave a mark upon this age which the busy finger of time will deepen at every touch. It will generate a public sentiment in this nation, in the presence of which our pro-slavery laws and constitutions shall be like chaff in the presence of fire. It contains the spark which will kindle up the smouldering embers of freedom in a million souls, and light up our whole continent with the flames of liberty. Great efforts will be made in the name of the Constitution and the Bible, of James Polk and the Apostle Paul, to suppress it: but it will run through this nation from house to house, and from heart to heart, as the wild fire, finding wings in every wind which blows, flies across the tall and boundless prairies. Its stirring incidents will fasten themselves on the eager minds of the youth of this country with hooks of steel. The politics of the land will stand abashed before it, while her more corrupt religion will wish to sink back into the hot womb which gave it birth. It will fall in among the churches and state-houses of the land like a bomb-shell, and those who madly undertake to pick it to pieces will share the fate of that poor New Yorker who attempted something of the kind on a bomb-shell picked up on the shores of Jersey, i. e., they will be blowed to atoms at the first blow.
REFUGE OF OPPRESSION.
From the Delaware Republican
TO THE PUBLIC.
FALSEHOOD REFUTED.
A. C. C. Thompson
FROM The Liberator, 12 December 1845.

It is with considerable regret that I find myself measurably compelled to appear before the public; but my attention has lately been arrested by a pamphlet which has been freely circulated in Wilmington and elsewhere, with the following superscription:—Extract from a Narrative of Frederick Douglass, an American Slave, written by himself.

And although I am aware that no sensible, unprejudiced person will credit such a ridiculous publication, which bears the glaring impress of falsehood on every page, yet I deem it expedient that I should give the public some information respecting the validity of this narrative, because I was for many years a citizen of the section of country where the scenes of the above mentioned narrative are laid; and am intimately acquainted with most of the gentlemen whose characters are so shamefully traduced, and I am also aware, that the Narrative was not written by the professed author; but from statements of this runaway slave, some evil designed person or persons have composed this catalogue of lies to excite the indignation of the public opinion against the slaveholders of the South; and have even attempted to plunge their venomous fangs in the vitals of the church.

I shall, therefore, briefly notice some of the most glaring falsehoods contained in the aforesaid Narrative, and give a true representation of the character of those gentlemen, who have been censured in such an uncharitable manner, as murderers, hypocrites, and everything else that is vile.

I indulge no animosity against the fabricators and circulators of the Narrative, neither do I know them, but I positively declare the whole to be a bucket of falsehoods, from beginning to end.

1st. The identity of the author. About eight years ago I knew this recreant slave by the name of Frederick Bailey, (instead of Douglass.) He then lived with Mr. Edward Covy, and was an unlearned, and rather an ordinary negro, and am confident he was not capable of writing the Narrative alluded to; for none but an
An Idaho Core Teacher Program Unit Developed by Stephanie Lauritzen

The Narrative of the Life of Frederick Douglass

educated man, and one who had some knowledge of the rules of grammar, could write so correctly. Although, to make the imposition at all creditable, the composer has labored to write it in as plain a style as possible: consequently, the detection of this first falsehood proves the whole production to be notoriously untrue.

Again. 'It is a common custom in the part of Maryland from which I ran away, to separate children from their mothers at a very early age.'

This also I know to be false. There is no such custom prevalent in that section of the country; but, on the contrary, the children are raised with their mothers, and generally live with them in the same house, except in some few instances where the mother is hired out as a cook or laborer in some other family.

The gentlemen, whose names are so prominently set forth in the said Narrative are Col. Edward Lloyd, Capt. Anthony, Austin Gore, Thomas Lamdin, (not Lanman,) Giles Hicks, Thomas Auld, and Edward Covy. Most of these persons I am intimately acquainted with and shall give a brief sketch of their characters as follows:

Col. Edward Lloyd was one of the most wealthy and respectable planters in the State of Maryland. He was at one time the Governor of the State, and for several years, a member of the Legislature. He owned several thousand acres of land, and between 4 and 500 slaves. He died before I had much knowledge of him; but I know that he was a kind and charitable man, and in every respect an honorable and worthy citizen.

Most of the same slaves are now owned by his three sons, and they manage their servants in the same manner as did their father; and I know there are no such barbarities committed on their plantations.

Could it be possible that charitable feeling men could murder human beings, with as little remorse of conscience, as the narrative of this infamous libel wishes to make us believe; and that the laws of Maryland, which operate alike upon black and white, bond or free, could permit such foul murders to pass unnoticed? No! it is impossible; and every sensible man knows that these false accusations are the ebullition of an unchristian prejudice.

Captain Anthony and Giles Hicks, I know but little of. The accused murderer, Mr. Gore, is a respectable citizen, living near St. Michaels, and I believe a worthy member of the Methodist Episcopal Church: he was formerly an overseer for Col. Lloyd, and at this time, all who know him, think him anything but a murderer.

Thomas Lamdin, who, it is said, (in the Narrative,) boasted so frequently of his murders, is at this time an honest school teacher in the District where I formerly lived; and all the harm that can be said of him is, that he is too good-natured and harmless to injure any person but himself.

Capt. Thomas Auld, whose hypocritical meanness is so strongly depicted in the aforesaid Narrative, was for many years a respectable merchant in the town of St Michaels, and an honorable and worthy member of the Methodist E. Church, and only notable for his integrity and irreproachable Christian character. He is now
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The Narrative of the Life of Frederick Douglass

retired from the turmoil of a mercantile life, and engaged in the worthy occupation of tilling the soil, little dreaming of the foul accusations that are circulated against him.

Edward Covy, the renowned 'negro breaker,' is also a plain, honest farmer, and a tried and faithful member of the Methodist E. Church. Mr. Covy lived for several years on a farm adjoining my father's, at which time this runaway negro lived with him, and I am well aware that no such bloody tragedy as is recorded in that lying Narrative ever occurred on Mr. Covy's farm. All that can be said of Mr. Covy is that he is a good Christian, and a hard working man, and makes everyone around him work and treats them well. By his honest industry, he has purchased a fine farm, and is now reaping the reward of his labor.

Such are the characters of the men whom the imposers of this dirty Narrative have so uncharitably traduced, and by blending these false accusations with the Methodist religion of the South, they wish to lacerate her already bleeding wounds.

I was raised among slaves, and have also owned them, and am well aware that the slaves live better and fare better in many respects than the free blacks.

Yet, I am positively opposed to slavery, for I know it is a great evil; but the evil falls not upon the slave, but on the owner.

Intrigue and false accusations will never liberate the slave of the South; but, on the contrary, every such attempt will only forge for them new and stronger fetters.

Let the tender-hearted philanthropists of the North speak truth and love towards their southern brethren, and make a liberal application of their gold for the removing the blacks from the country, and their chance of success will be more flattering:

I have given a true representation of the persons connected with the aforesaid Narrative, and I respectfully submit the facts to the judgment of an impartial public.

-A. C. C. THOMPSON.

No. 101 Market-st. Wilmington, Del.
Appendix 2: Three poems by Emily Dickinson on the trope of hunting

One Anguish—in a Crowd—
A Minor thing—it sounds—
And yet, unto the single Doe
Attempted of the Hounds

'Tis Terror as consummate
As Legions of Alarm
Did leap, full flanked, upon the Host—
'Tis Units—make the Swarm—

A Small Leech—on the Vitals—
The sliver, in the Lung—
The Bung out—of an Artery—
Are scarce accounted—Harms—

Yet might—by relation
To that Repealless thing—
A Being—impotent to end—
When once it has begun—

This Merit hath the worst—
It cannot be again—
When Fate hath taunted last
And thrown Her furthest Stone—

The Maimed may pause, and breathe,
And glance securely round—
The Deer attracts no further

A wounded deer leaps highest,
I've heard the hunter tell;
'Tis but the ecstasy of death,
And then the brake is still.

The smitten rock that gushes,
The trampled steel that springs:
A cheek is always redder
Just where the hectic stings!

Mirth is mail of anguish,
In which its cautious arm
Lest anybody spy the blood
And, "you're hurt" exclaim
I never hear the word “Escape”
Without a quicker blood,
A sudden expectation —
A flying attitude!

I never hear of prisons broad
By soldiers battered down,
But I tug childish at my bars
Only to fail again!
Than it resists— the Hound—
Appendix I:

William Raspberry

William Raspberry (b. 1936) is a journalist and syndicated columnist who wrote for over forty years for The Washington Post. He was born in Okolona, Mississippi, and left his small segregated town to begin reporting, covering major events and writing stories on education, race, social justice, and crime. In 1994, he won the Pulitzer Prize for commentary. He taught at Duke University, where he held the Knight Chair in Communication and Journalism. Raspberry retired in 2005. This essay first appeared in his syndicated column in 1982.

The Handicap of Definition

I know all about bad schools, mean politicians, economic deprivation and racism. Still, it occurs to me that one of the heaviest burdens black Americans—and black children in particular—have to bear is the handicap of definition: the question of what it means to be black.

Let me explain quickly what I mean. If a basketball fan says that the Boston Celtics' Larry Bird® plays "black," the fan intends it—and Bird probably accepts it—as a compliment. Tell pop singer Tom Jones® he moves "black" and he might grin in appreciation. Say to Teena Marie® or The Average White Band® that they sound "black" and they'll thank you.

But name one pursuit, aside from athletics, entertainment or sexual performance in which a white practitioner will feel complimented to be told he does it "black." Tell a white broadcaster he talks "black," and he'll sign up for diction lessons.

Tell a white reporter he writes "black" and he'll take a writing course. Tell a white lawyer he reason "black" and he might sue you for slander.

What we have here is a tragically limited definition of blackness, and it isn't only white people who buy it. Think of all the ways black children can put one another down with charges of "whiteness." For many of these children, hard study and hard work are "white." Trying to please a teacher might be criticized as acting "white." Speaking correct English is "white." Scripping today in the interest of tomorrow's goals is "white." Educational toys and games are "white."

An incredible array of habits and attitudes that are conducive to success in business, in academia, in the nonentertainment professions are likely to be thought of as somehow "white." Even economic success, unless it involves such "black" undertakings as numbers banking, is defined as "white."

And the results are devastating. I wouldn't deny that blacks often are better entertainers and athletes. My point is the harm that comes from too narrow a definition of what is black.

One reason black youngsters tend to do better at basketball, for instance, is that they assume they can learn to do it well, and so they practice constantly to prove themselves right.

Wouldn't it be wonderful if we could infect black children with the notion that excellence in math is "black" rather than white, or possibly Chinese? Wouldn't it be of enormous value if we could create the myth that morality, strong families, determination, courage and love of learning are traits brought by slaves from Mother Africa and therefore quintessentially "black."

There is no doubt in my mind that most black youngsters could develop their mathematical reasoning, their elocution and their attitudes the way they develop their jump shots and their dance steps: by the combination of sustained, enthusiastic practice and the unquestioned belief that they can do it.

In one sense, what I am talking about is the importance of developing positive ethnic traditions. Maybe Jews have an innate talent for communication; maybe Chinese are born with a gift for mathematical reasoning; maybe blacks are naturally blessed with athletic grace. I doubt it. What is at work, I suspect, is assumption, inculcated early in their lives, that this is a thing our people do well.
Unfortunately, many of the things about which blacks make this assumption are things that do not contribute to their career success—except for that handful of the truly gifted who can make it as entertainers and athletes. And many of the things we concede to whites are the things that are essential to economic security.

So it is with a number of assumptions black youngsters make about what it is to be a "man": physical aggressiveness, sexual prowess, the refusal to submit to authority. The prisons are full of people who, by this perverted definition, are unmistakably men.

But the real problem is not so much that the things defined as "black" are negative. The problem is that the definition is much too narrow.

Somehow, we have to make our children understand that they are intelligent, competent people, capable of doing whatever they put their minds to and making it in the American mainstream, not just in a black subculture.

What we seem to be doing, instead, is raising up yet another generation of young blacks who will be failures—by definition.

[1982]

Read
1. What kind of evidence does Raspberry use to prove his claim that a big problem for African American children is one of definition?
2. Why does he suggest that limited definition of "black" is such a problem?
3. Why does he believe that so many African American young people are good at basketball, for example?
4. What is Raspberry's aim in comparing African American definitions to the definitions other ethnic groups hold?

Write
1. Respond to Raspberry's claim by agreeing, disagreeing, or qualifying his position based on your experience and reading.
2. Write a brief analysis of Raspberry's primary rhetorical strategies in conveying his Idea.

Connect
1. How would Raspberry suggest that slavery and the Civil War continue to have an effect on African Americans' definitions of themselves?
2. Compare Raspberry's argument to Douglass's or to another African American writer you have encountered so far in this course.
### AP English Language and Composition 9-point Rubric

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
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<tbody>
<tr>
<td>9</td>
<td>Essays earning a score of 9 meet the criteria for 8 papers and, in addition, are especially full or apt in their analysis or demonstrate particularly impressive control of language.</td>
</tr>
<tr>
<td>8</td>
<td>Essays earning a score of 8 effectively respond to the prompt. They refer to the passage explicitly or implicitly and explain the function of specific strategies. Their prose demonstrates an ability to control a wide range of the elements of effective writing but is not flawless.</td>
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<tr>
<td>7</td>
<td>Essays earning a score of 7 fit the description of 6 essays but provide a more complete analysis or demonstrate a more mature prose style.</td>
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<tr>
<td>6</td>
<td>Essays earning a score of 6 adequately respond to the prompt. They refer to the passage, explicitly or implicitly, but their discussion is more limited. The writing may contain lapses in diction or syntax, but generally the prose is clear.</td>
</tr>
<tr>
<td>5</td>
<td>Essays earning a score of 5 analyze the strategies, but they may provide uneven or inconsistent analysis. They may treat the prompt in a superficial way or demonstrate a limited understanding of the prompt. While the writing may contain lapses in diction or syntax, it usually conveys ideas adequately.</td>
</tr>
<tr>
<td>4</td>
<td>Essays earning a score of 4 respond to the prompt inadequately. They may misrepresent the author's position, analyze the strategies inaccurately, or offer little discussion of specific strategies. The prose generally conveys the writer's ideas but may suggest immature control of writing.</td>
</tr>
<tr>
<td>3</td>
<td>Essays earning a score of 3 meet the criteria of the score of 4 but are less perceptive about the prompt or less consistent in controlling the elements of writing.</td>
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</table>
essays earning a score of 2 demonstrate little success in responding to the prompt. these essays may offer vague generalizations, substitute simpler tasks such as summarizing the passage, or simply list techniques. the prose often demonstrates consistent weaknesses in writing.

1 essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in discussion, or weak in their control of language.

0 indicates an on-topic response that receives no credit such as one that merely repeats the prompt or one that is completely off topic.

appendix k: signet classic teacher’s guide

throughout the narrative, douglass makes several important points over and over. review the narrative to find quotes related to these points. first write about them in your journal. then find the gallery spot and briefly add to it. finally, pick one and talk about them with a small group. we will discuss your observations afterward.

- justice for slaves (and all men of color) is different from justice for whites
- no one can be enslaved if she or he has the ability to read, write, and think
- the way to enslave someone is to keep them from all learning
- slaves were treated no better than, sometimes worse than, livestock
- by encouraging depravity men come to learn to hate freedom
- the christianity of the slaveholders is hypocritical and used to justify their actions
- white men fear that others will steal their jobs if they are educated and learn how to perform the job

appendix l
english language arts performance task specification: grades 6-11 argumentative writing

http://www.sde.idaho.gov/site/common/ELAcore/proDev.htm
### 4-Point Argumentative Performance Task Writing Rubric (Grades 6-11)

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<tr>
<th>Score</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>NS</th>
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</table>
| **Organization/Purpose** | The response has a clear and effective organizational structure, creating a sense of unity and completeness. The organization is fully sustained between and within paragraphs. The response is consistently and purposefully focused: | The response has an evident organizational structure and a sense of completeness. Though there may be minor flaws, they do not interfere with the overall coherence. The organization is adequately sustained between and within paragraphs. The response is generally focused: | The response has an inconsistent organizational structure. Some flaws are evident, and some ideas may be loosely connected. The organization is somewhat sustained between and within paragraphs. The response may have a minor drift in focus: | The response has little or no discernible organizational structure. The response may be related to the claim but may provide little or no focus: | - Insufficient (includes copied text)  
- In a language other than English  
- Off-topic  
- Off-purpose |
| | - claim is introduced, clearly communicated, and the focus is strongly maintained for the purpose and audience | - claim may be somewhat unclear, or the focus may be insufficiently sustained for the purpose and/or audience | - claim may be confusing or ambiguous; response may be too brief or the focus may drift from the purpose and/or audience | | |
| | - consistent use of a variety of transitional strategies to clarify the relationships between and among ideas | - inconsistent use of transitional strategies and/or little variety | - few or no transitional strategies are evident | | |
| | - effective introduction and conclusion | - introduction or conclusion, if present, may be weak | - introduction and/or conclusion may be missing | | |
| | - logical progression of ideas from beginning to end; strong connections between and among ideas with some syntactic variety | - uneven progression of ideas from beginning to end; and/or formulaic; inconsistent or unclear connections among ideas | - frequent extraneous ideas may be evident; ideas may be randomly ordered or have unclear progression | | |
| | - alternate and opposing argument(s) are clearly acknowledged or addressed* | - alternate and opposing argument(s) are adequately acknowledged or addressed* | - alternate and opposing argument(s) may be confusing or not acknowledged * | | |
| * acknowledging and/or addressing the opposing point of view begins at grade 7 | | | | | |

<p>| 50 |</p>
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<tr>
<td>Evidence/Elaboration</td>
<td>The response provides thorough and convincing elaboration of the support/evidence for the claim and argument(s) including reasoned, in-depth analysis and the effective use of source material. The response clearly and effectively develops ideas, using precise language:</td>
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<td></td>
<td>• comprehensive evidence (facts and details) from the source material is integrated, relevant, and specific</td>
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<td></td>
<td>• clear citations or attribution to source material</td>
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<td></td>
<td>• effective use of a variety of elaborative techniques*</td>
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<td></td>
<td>• vocabulary is clearly appropriate for the audience and purpose</td>
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<td></td>
<td>• effective, appropriate style enhances content</td>
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<td></td>
<td>The response provides adequate elaboration of the support/evidence for the claim and argument(s) that includes reasoned analysis and the use of source material. The response adequately develops ideas, employing a mix of precise with more general language:</td>
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<td>• adequate evidence (facts and details) from the source material is integrated and relevant, yet may be general</td>
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<td></td>
<td>• adequate use of citations or attribution to source material</td>
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<td>• adequate use of some elaborative techniques*</td>
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<td>• vocabulary is generally appropriate for the audience and purpose</td>
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<td>• generally appropriate style is evident</td>
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<td>The response provides uneven, cursory elaboration of the support/evidence for the claim and argument(s) that includes some reasoned analysis and partial or uneven use of source material. The response develops ideas unevenly, using simplistic language:</td>
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<td></td>
<td>• some evidence (facts and details) from the source material may be weakly integrated, imprecise, repetitive, vague, and/or copied</td>
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<td></td>
<td>• weak use of citations or attribution to source material</td>
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<td></td>
<td>• weak or uneven use of elaborative techniques*; development may consist primarily of source summary or may rely on emotional appeal</td>
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<td></td>
<td>• vocabulary use is uneven or somewhat ineffective for the audience and purpose</td>
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<td>• inconsistent or weak attempt to create appropriate style</td>
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<td>The response provides minimal elaboration of the support/evidence for the claim and argument(s) that includes little or no use of source material. The response is vague, lacks clarity, or is confusing:</td>
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<td>• evidence (facts and details) from the source material is minimal, irrelevant, absent, incorrectly used, or predominantly copied</td>
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<td>• insufficient use of citations or attribution to source material</td>
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<td>• minimal, if any, use of elaborative techniques*; emotional appeal may dominate</td>
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<tr>
<td></td>
<td>• vocabulary is limited or ineffective for the audience and purpose</td>
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<td>• little or no evidence of...</td>
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*Note: *elaborative techniques* include but are not limited to: direct quotations, sensory detail, and vivid imagery.
*Elaborative techniques may include the use of personal experiences that support the argument(s).

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<th>Score</th>
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2-Point

Argumentative
### Holistic Scoring:

- **Variety:** A range of errors includes sentence formation, punctuation, capitalization, grammar usage, and spelling.
- **Severity:** Basic errors are more heavily weighted than higher-level errors.
- **Density:** The proportion of errors to the amount of writing done well. This includes the ratio of errors to the length of the piece.