

 Education

**WAKE COUNTY**  
**PUBLIC SCHOOL SYSTEM**

**Grade 7: Module 3: Unit 1**  
Student Workbook

Name: \_\_\_\_\_

Unit 1: Lesson 1  
 Powerful Story note-catcher

Name: \_\_\_\_\_

Date: \_\_\_\_\_

After each selection from the story is read aloud, talk with your partner about what words and images you found powerful. Record your thinking on the chart below.

Pages in text	What is a phrase or sentence that you think is powerful?  Write it on the paper and explain what it helps you understand or how it makes you feel.	What about the image is powerful?  Tell which part of the image you are looking at and explain what it helps you understand or how it makes you feel.
5		
7		
9		
10		

Unit 1: Lesson 1  
 Powerful Story note-catcher

Finally, talk with your partner about what you think the theme of this story is. Record your ideas below.

<b>What do you think the theme of <i>The People Could Fly</i> is?</b>
<p><b>Remember:</b>                  A theme of a book is the message or the lesson that the author is trying to convey.</p> <ul style="list-style-type: none"> <li>* It is a statement that is broadly applicable to situations beyond the story.</li> <li>* A theme in <i>A Long Walk to Water</i> was: <i>Individuals can survive challenging environments in a variety of ways.</i></li> </ul>

Unit 1: Lesson 2  
Entry Task: Introduction to Module 3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Directions: Please look closely at the book covers. Then answer the following questions.**

1. What do you see? How do these images differ?

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2. Which one of these covers makes you most interested in reading this book? Why?

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3. What might this book be about?

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Unit 1: Lesson 2  
Gallery Walk Directions

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Step 1. On My Own**

Directions: Silently walk around the classroom and look at the different gallery items. At each item, consider the following questions:

What do you notice?

- How might this relate to the central text?
- How does my idea relate to someone else's?
- Using the sticky notes provided, place your answers on the paper next to the item.

**Step 2. With My Group**

Directions:

1. Read through the ideas placed by your classmates. Then discuss these questions and record your ideas on this sheet:

In which box (including the center one) on the Historical Context anchor chart would you place this item? Why?

Based on this item, what can you predict about the central text or its context?

2. After you have heard the groups report out, annotate your Historical Context anchor chart to indicate how each of the three boxes relates to the central text.

**Unit 1: Lesson 2**  
**Vocabulary: The Slave Trade and Abolition**

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

Directions: In class, we will read a several texts. Knowing the terms below will help you better understand these texts. Read the definitions, and underline or highlight key words in each definition.

Vocabulary	Definition
triangular slave trade	(n.) A trading system between three ports. The best-known triangular trading system is the transatlantic slave trade that operated from the late 16th to early 19th centuries, carrying slaves, cash crops, and manufactured goods between <u>West Africa</u> , <u>American</u> colonies, and the <u>European</u> colonial powers.
abolitionist	(n.) A person who believed in and often fought for the end of slavery.
system	(n.) A set of things working together as parts of a whole or an interconnecting network, like the slavery system in the United States.
enforced labor	(n.) Work that someone does against his or her will.
plantation	(n.) A large field that is used to grow crops, like tobacco, cotton, and sugar.
crops	(n.) Plants that are planted, grown, and often sold.
racial inequality	(n.) Also known as racism; discrimination based on race that affects the opportunities an individual can get.

Unit 1: Lesson 2  
 Vocabulary: The Slave Trade and Abolition

Directions: Now fill in the blanks in the paragraph by using each word once. Check off each word you use to help you keep track of what is left.

- Triangular slave trade
- Abolitionist
- System
- Enforced labor
- Plantation
- Crops
- Racial Inequality

Slaves were brought over from Africa through the \_\_\_\_\_. Slaves were bought for cash \_\_\_\_\_, like cotton, sugar, and tobacco, which were traded in England for manufactured goods, like rum and guns. The \_\_\_\_\_ of slaves made white Southern \_\_\_\_\_ owners a lot of money. Many slave owners also believed in \_\_\_\_\_ and thought slaves were inferior to whites because of the color of their skin. They used this reasoning to justify their harsh treatment of African Americans. While there were many in the South who economically benefitted from slavery, Frederick Douglass was a famous \_\_\_\_\_ who fought for the end of slavery. A former slave himself, he witnessed the horrors of the \_\_\_\_\_ firsthand.

**Unit 1: Lesson 3**  
**Analyzing Images: Slavery in America**

.....  
**Name:**

.....  
**Date:**

**Focus Questions:**

- Why did slavery exist?
- How did slaves come to the U.S.?
- What was life like for enslaved Americans?

Today, you will analyze a series of images related to slavery and the slave trade. Look at each image carefully and note what you see. Then draw conclusions, trying to answer the focus questions above.

The images are all in the image browser associated with PBS: *History of US Webisode 5* resources and can be found at: <http://www.pbs.org/wnet/historyofus/tools/browser5.html>. Please note that you will only use some of the images. The text next to each image provides important information.

Image	I observe . . .	I conclude that . . .
Slave Ship		
A Virginia Slave Group		
Slaves in a Cotton Field		

A Slave's Whip Marks		
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Unit 1: Lesson 3

“The Slave Trade” Text from *Freedom: A History of US*, Webisode 5

<http://www.pbs.org/wnet/historyofus/web05/segment2.html>

1. Slavery first came to America with some of the earliest settlers. But they weren't the first people to own human beings. Slavery was an evil found around the world. There were jobs no one wanted to do, and, in the days before machinery, slaves seemed an answer. If you were on the losing side of a war, or were kidnapped by a rival tribe or a thief, you might end up a slave. Some Native Americans owned slaves. It was an ancient practice in Africa. But slavery in Africa was a **domestic institution**. In America it would go way beyond that, developing into a system of enforced labor on vast plantations. And while in Africa blacks were owned by other blacks, in America blacks were always owned by whites. In America it would always be racial slavery.
2. By the eighteenth century there had developed a special pattern to the American slave trade. New England Yankees often started it by taking their salted cod to the Caribbean island of Barbados—just north of Venezuela. There they traded the fish for cane sugar. Then they headed back north to Virginia where they loaded tobacco before sailing east across the Atlantic to England. In England the cargo was exchanged for guns and cloth and trinkets—all of which could be used to buy human beings in Africa. Then the slave ships sailed south from England to Africa to fill their holds with African men, women, and children—who were the most valuable cargo of all. Those people sailed west—against their wishes—and were usually taken to a Caribbean island or a southern port where the sea captains sold them for cash or more sugar. Finally, the crisscrossed triangular journey ended in Massachusetts or New York or Annapolis. Robert Walsh was an **eyewitness** of a slave ship in action. He wrote: “The slaves were all enclosed under grated hatchways, between decks. The space was so low they sat between each other’s legs ... [and] there was no possibility of lying down, or at all changing their position, by night or day. Over the hatchway stood a ferocious-looking fellow with a scourge of many twisted thongs in his hand, who was the slavedriver of the ship.... The last parting sounds we heard from the unhallowed ship were the cries and shrieks of the slaves, suffering under some bodily **affliction**.”

**Definitions:**

Domestic: related to or based in the household

Institution: a system for organizing society that has existed for a long time

Eyewitness: someone who saw something themselves

Scourge: whip

Affliction: something that causes pain or suffering

## Unit 1: Lesson 3

“The Slave Trade” Text from *Freedom: A History of US*, Webisode 5

<http://www.pbs.org/wnet/historyofus/web05/segment2.html>

3. In Colonial times, there was slavery in both North and South. But slavery didn't make much sense in the North; farms were small and the farmer could often handle the work himself. The situation was different in the South. The crops that grew well there—tobacco, cotton, rice, and sugar—demanded large numbers of field workers. But there were few workers to be had—until the advent of African slavery.
  
4. By 1700 tens of thousands of African-born blacks are living in the American South, and the numbers are fast increasing. In 1705, in Virginia laws are passed that attempt to take away slaves' humanity. The Virginia Black Code says slaves are property, not people. But property that can think means trouble. So laws are passed to try and prevent thinking. One North Carolina law read this way: “The teaching of slaves has a tendency to **excite** dissatisfaction in their minds. Therefore, any free person who shall teach any slave to read and write shall be **liable to indictment**. If any slave shall teach, or attempt to teach, any other slave, he or she shall receive thirty-nine lashes on his or her bare back.”
  
5. When you do something you know is wrong, you usually try to convince yourself that it really is all right. Southerners begin to say that God created some people to be slaves and some to be masters. They say black people aren't as smart as white people. Then, to make that true, they pass laws that say it is a crime to teach blacks to read and write. One white woman in Norfolk, Virginia, who teaches free blacks in her home, is arrested and put in jail. Whites are losing their freedom too.

**Definitions:**

Excite: create or stir up

Liable to indictment: able to be charged with a crime

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Unit 1: Lesson 3  
 “The Slave Trade” Text-Dependent Questions

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Questions	Answers
<p>In Paragraph 2</p> <p>1. What were the three main steps involved in the triangular slave trade?</p> <p>In Paragraph 2</p> <p>2. What were conditions like on the slave ships? Support your answer with evidence from the text.</p> <p>In Paragraph 3 and 4</p> <p>3. Why were there so many more slaves in the South than the North?</p> <p>4. Why did the Black Codes prohibit teaching slaves to read and write?</p> <p>In Paragraph 5</p> <p>5. How did some Southerners use racial differences to justify slavery?</p>	<p>Answer the questions in complete sentences. Notice that the answer to the second question should be 3 – 4 sentences long.</p>

## Unit 1: Lesson 3

“Abolition” Text from *Freedom: A History of US*, Webisode 5

<http://www.pbs.org/wnet/historyofus/web05/segment3.html>

1. Abolition! Back in 1765 Americans had shouted the word. Before the Revolution it was the hated British stamp tax the colonists wanted to **abolish**. Then the word began to be used with a new meaning. It was the slave trade some wanted to abolish, and then slavery itself. In 1775 Benjamin Franklin helped found the American Abolition Society. The Constitution said the slave trade could be officially ended in 1808. When Thomas Jefferson becomes president, he reminds everyone of that, and a law is passed ending the slave trade. Now, no additional people can be enslaved—at least not legally. An elated Jefferson said this: “I congratulate you, fellow citizens, on the approach of the period at which you may **interpose** your authority **constitutionally** to withdraw the citizens of the United States from all further participation in those violations of human rights which have been so long continued on the unoffending inhabitants of Africa.”
2. But ending the international slave trade doesn't put an end to slavery itself, which continues to grow by **natural increase**. And within the South a major internal slave trade develops. Many thinking people—both Northerners and Southerners—believe slavery is morally wrong. Yet few are willing to do anything about it. Slavery is a profitable way of life. Those who do speak out—the abolitionists—aren't very popular. Many people argue that if slavery is abolished it will wreck the Southern economy. [James Henry Hammond](#) was one of them. He said, “Do you imagine you could prevail on us to give up a thousand million dollars in the value of our slaves, and a thousand million more in the value of our lands?”
3. The Southern leaders don't seem to understand. Immigrants and ideas and inventions are beginning to change the North. The South will be left out of much of that excitement. The Frenchman Alexis de Tocqueville visits the United States and observes a free state and a slave state. He writes about what he sees: “On the north bank of the Ohio, everything is activity, industry; labor is honored; there are no slaves. Pass to the south bank and the scene changes so suddenly that you think yourself on the other side of the world; the **enterprising** spirit is gone.”

**Definitions:**

Abolish: to officially end a law or system

Interpose: to put yourself between two things

Constitutionally: in agreement with the Constitution

Natural increase: when a population grows because more people are born

Enterprising: able to think of and carry out new ideas

Unit 1: Lesson 3

“Abolition” Text from *Freedom: A History of US*, Webisode 5

<http://www.pbs.org/wnet/historyofus/web05/segment3.html>

4. And yet still, because of the huge importance of cotton, the South remains the wealthiest part of the nation. Both North and South are jealous of political power. Each wants to dominate the government in Washington. But as long as Congress is evenly divided between slave states and free states, there is some stability. Then, in 1820, Missouri asks to enter the Union as a slave state. Northerners are alarmed. If Missouri becomes a state, the North will be outvoted in Congress. What can be done? Finally, a solution is found. Maine is carved from Massachusetts and made into a state, a free state. That keeps the balance of free and slave states. At the same time, the territories north of Missouri's southern border are to remain free. That action is called the Missouri Compromise. It keeps North and South talking to each other, but just barely. In 1845 slaveowner James Hammond writes this to an abolitionist. He says: “I **repudiate**, as ridiculously absurd, that much lauded dogma of Mr. Jefferson that ‘all men are born equal.’ No society has ever yet existed without a natural variety of classes. Slavery is truly the cornerstone and foundation of every well-designed and durable republican **edifice**.”
  
5. Meanwhile, Mr. Hammond and his planter friends are falling out of step with the European world. There, in the first half of the nineteenth century, most nations outlaw slavery. The Europeans begin to criticize the United States for allowing it. There are also white Northerners who are increasingly speaking out against slavery. By 1840 there are said to be about 2,000 abolitionist societies in the North. While some talk of gradually freeing the slaves and even paying the owners the cash value of their slaves, most abolitionists don't think anyone should be paid for owning anyone else. They want to end slavery—bam—just like that—and too bad for the slave owners. William Lloyd Garrison, a white man from Massachusetts, is the founder of the American Anti-Slavery Society and the publisher of the leading abolitionist newspaper, *The Liberator*. He says, “I do not wish to think, or speak, or write with **moderation**. No! Tell a man whose house is on fire, to give a moderate alarm, but urge me not to use moderation in a cause like the present. I am in earnest—I will not retreat a single inch—and I WILL BE HEARD.”

**Definitions:**

Repudiate: deny, reject

Edifice: building

Moderation: within reasonable limits, not calling for extreme action

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Unit 1: Lesson 3  
 “Abolition” Text-Dependent Questions, Part 1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Directions: Read the “Abolition” text. Then answer the questions below.

**Part 1**

Questions	Answers
Paragraph 1 1. How did the slave trade end?	
Paragraph 2 2. What does morally wrong mean? Given what you learned yesterday, what would someone who argued that slavery was morally wrong say about why slavery should end?	
Paragraph 2 3. What did James Henry Hammond think about ending slavery? Underline three words or phrases in the text that support your answer.	
Paragraph 4 4. Why does having new states join the Union cause disagreement between the Northern and Southern states?  5. What was the Missouri Compromise and why was it important?	

Unit 1: Lesson 3  
 “Abolition” Text-Dependent Questions, Part 1

Questions	Answers
<p>Paragraph 4</p> <p>6. What would James Henry Hammond say about whether or not slavery should end?</p>	
<p>Paragraph 5</p> <p>7. What did European countries decide about slavery?</p> <p>8. What is the debate in the abolition movement over how slavery should end?</p>	

Unit 1: Lesson 4  
 Historical Context Anchor Chart, Student Version

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Slavery	Debate over Slavery
<b>Life of Frederick Douglass</b>	
<b>Vocabulary</b>	
Triangular slave trade Abolitionist System Enforced labor	Plantation Crops Racial Inequality

Unit 1: Lesson 4  
 “Abolition”

Text Dependent Questions, Part 2

Name:

Date:

Answer the following questions. Each answer should be at least 2- 3 sentences and should include evidence from the text.

Questions	Answers
1. What is the difference between ending the slave trade and ending slavery?	
2. Those who defended slavery used various arguments. In the text, Hammond is quoted twice. What two reasons does he give in arguing that slavery should continue?	
3. What argument is Garrison making in the last paragraph? How does this quote connect to the wide agreement among abolitionists that slavery should end immediately and without compensation for slave owners?	

Unit 1: Lesson 5  
“Renaissance Man”  
by Scott Kirkwood

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**Name:**

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**Date:**

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**Frederick Douglass’s home tells the story of a man who overcame enormous obstacles and paved the way for others to do the same.**

1. Take the Green Line subway train to Anacostia, Washington, D.C. and you’ll find a house high on a hilltop. The man who lived in this house started a civil-rights movement long before MLK had landmarks named after him, long before the term “civil rights” even existed.
2. Walk into the visitor center at Frederick Douglass National Historic Site, and you’ll hear a park volunteer repeat the words highlighted in the park’s short film: “Agitate. Agitate. Agitate,” she says. Agitate means to moves things around, to stir the pot. That’s what Frederick Douglass did. And he encouraged others to follow his lead.
3. Frederick Bailey was born a slave on a farm outside Easton, Maryland, in 1818. (After escaping from slavery in 1838, he would change his name to Douglass, to avoid being recaptured.) When he was only 8 years old, his slave master’s wife taught him to read, using the Bible. When she was forced to stop, a young Douglass tricked other children into teaching him one letter of the alphabet at a time. “Words were the lever that Douglass used to change the world,” says Braden Paynter, an interpretive ranger at the park.
4. As visitors entered the home, they were taken into the sitting room, where Douglass would teach his grandchildren history lessons. Beyond the living room is the study, where he would spend time reading one of the thousands of books he owned or drafting speeches and letters to friends, including Susan B. Anthony, and Ida B. Wells.

Unit 1: Lesson 5  
“Renaissance Man”  
by Scott Kirkwood

5. How did Douglass rise from a slave to one of Washington’s elite? When he was 20 years old, he borrowed papers from a free black sailor to escape from slavery, moving to New York, then New Bedford, Massachusetts. He soon helped William Lloyd Garrison and other key people in the abolitionist movement, who urged him to share his own experiences. Douglass’s speeches became a powerful tool in the battle against slavery. Douglass was such a skilled speaker that some people began to doubt he was a fugitive (runaway) slave. To prove them wrong, he wrote his first autobiography in 1845, *Narrative of the Life of Frederick Douglass*. The narrative made him more well known, and put his freedom at risk once again.
6. To avoid being recaptured, Douglass fled to England. There, supporters purchased his freedom from his owners for \$711. Douglass returned to the US a free man and settled in Rochester, New York, the center of the abolitionist movement. Soon Douglass began using tactics that would gain popularity in the civil rights movement. In the early 1840s, he staged a sit-in on a segregated train car in Massachusetts. Prior to the Civil War in 1857 the Supreme Court ruled that fugitive slaves could be captured in a free state, returned, and enslaved again. At this time Douglass thought about leaving the country for good.
7. But, eventually, he saw the Civil War as necessary to rid of slavery. Douglass even persuaded President Lincoln of the importance of ending slavery. After the Civil War ended and slavery was abolished, Douglass moved to Washington, D.C., where he would serve as the U.S. Marshal for the District of Columbia and the District’s Recorder of Deeds.
8. Douglass died on February 20, 1895, at the age of 77. But, his words live on as a testament to his work: “If there is no struggle, there is no progress. Those who favor freedom and yet deprecate [criticize] agitation, are men who want crops without plowing up the ground. They want the ocean without the awful roar of its many waters. Power concedes nothing without a demand. It never did and it never will.”

Kirkwood, Scott. "Renaissance Man." HomeNational Parks Conservation Association. National Parks Magazine, Spring 2013. Web.

Unit 1: Lesson 5  
 “Renaissance Man”: Text-Dependent Questions

.....  
**Name:**

.....  
**Date:**

Questions	Answers
<p><b>Paragraph 2</b>                      What word is used to describe Frederick Douglass and why?</p>	
<p><b>Paragraphs 3–5</b>                      Why are words so important to Frederick Douglass?                      Give at least two specific examples.</p>	
<p><b>Paragraphs 5 and 6</b>                      What are two ways that Frederick Douglass gets his freedom?</p>	
<p><b>Paragraph 8</b>                      Frederick Douglass said, “If there is no struggle, there is no progress. Those who favor freedom and yet deprecate [criticize] agitation, are men who want crops without plowing up the ground. They want the ocean without the awful roar of its many waters. Power concedes nothing without a demand. It never did and it never will.”                      What does he mean by this quote, and how do you know?</p>	

Unit 1: Lesson 6  
Entry Task: Frederick Douglass Timeline

Name: \_\_\_\_\_

Date: \_\_\_\_\_

- 1818 Frederick Douglass was born a slave in Tuckahoe, MD.
- As a child/teen Frederick Douglass learned to read and write.
- 1838 Douglass escaped and went to New York, then settled in New Bedford.
- 1841 Douglass became involved with the abolition movement and worked as speaker, traveling all over the country and making speeches in favor of abolition.
- 1845–1847 Douglass traveled in England and Ireland.
- 1847 Douglass returned to the U.S. and settled in Rochester. He published an abolitionist newspaper and worked for equality for African Americans and women.
- 1861–1865 U.S. Civil War: Douglass advocated for African American soldiers to be allowed to fight with the Union Army and helped recruit for the first black regiment: the Massachusetts 54th.
- 1865 Thirteenth Amendment ended slavery.
- 1872 Douglass moved to Washington, D.C. He held a number of positions, including federal marshal and envoy to Haiti.
- 1895 Douglass died; he was buried in Mount Hope Cemetery in Rochester, NY.

Unit 1: Lesson 6

Entry Task: Frederick Douglass Timeline

1. On the timeline, add the event “Wrote *Narrative of the Life of Frederick Douglass*” in the correct location.
2. Choose one important event from Douglass’s life that happened before he wrote the *Narrative*. Explain that event and why it was important.

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3. Choose one important event from Douglass’s life that happened after he wrote the *Narrative*. Explain that event and why it was important.

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Unit 1: Lesson 6  
 Douglass's Homes Discussion Appointments

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Directions: Make one appointment at each location.**

In Rolesville, NC:

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In Zebulon, NC:

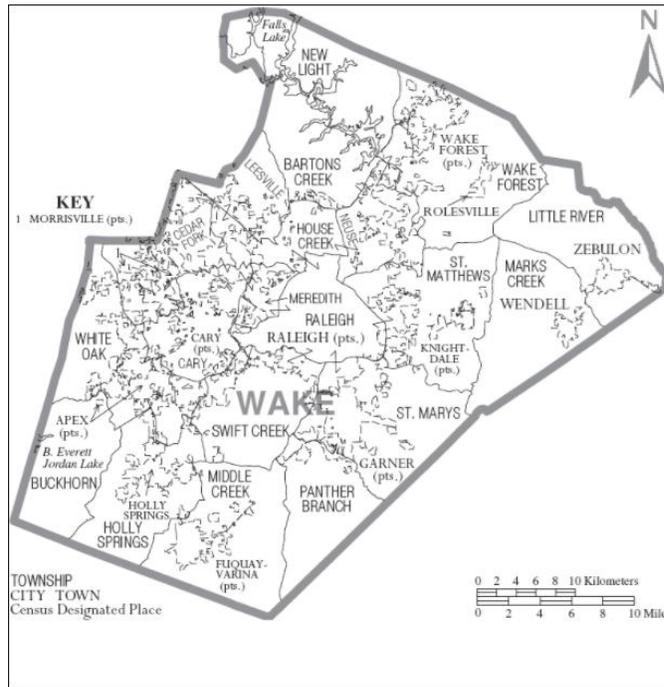
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In Fuquay Varina, NC:

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In Cary, NC:

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Courtesy of WikimediaCommons

Unit 1: Lesson 6  
 Frederick Douglass’s Purpose: Text and Questions

Name: \_\_\_\_\_

Date: \_\_\_\_\_

The quote below is how Frederick Douglass ends the <i>Narrative</i>	Questions
<p>Sincerely and earnestly hoping that this little book may do something toward throwing light on the American slave system, and <b>hastening</b> the glad day of deliverance to the millions of my brethren in bonds—faithfully relying on the power of truth, love and justice, for success in my humble efforts—and solemnly pledging my self anew to the sacred cause, I <b>subscribe</b> myself, Frederick Douglass.</p>	<p><b>Answer these questions as you read. Also, write the definitions of new words here.</b></p> <ol style="list-style-type: none"> <li>1. What does it mean to “throw light on” something?</li> </ol> <p><b>Hastening:</b> to make arrive more quickly</p> <ol style="list-style-type: none"> <li>2. What does “the glad day of deliverance” mean in this sentence?</li> <li>3. What is “the sacred cause?”</li> </ol> <p><b>Subscribe</b> myself: write my name</p>
	<p><b>Answer this question after you have read the whole quote.</b></p> <ol style="list-style-type: none"> <li>4. What is Frederick Douglass’s purpose?</li> </ol>

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

Unit 1: Lesson 6  
Shining a Light Anchor Chart

Name: \_\_\_\_\_

Date: \_\_\_\_\_

	People who defend slavery may think ...	Frederick Douglass's position
How slavery affects slaves		
How slavery affects slave owners		
The effects of the institution of slavery		

Unit 1: Lesson 6  
Determining Position

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Directions: Read each quote. Then decide which box the quote would go on the Shining a Light anchor chart. Write down the number of that box and explain your reasoning in the space provided.**

	People who defend slavery may think ...	Frederick Douglass's position
How slavery affects slaves	1	2
How slavery affects slave owners	3	4
The effects of the institution of slavery	5	6

Unit 1: Lesson 6  
Determining Position

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Directions: Read each quote. Then decide which box the quote would go in on the Shining a Light anchor chart. Write down the number of that box and explain your reasoning in the space provided.**

Quote	Into which box of the Shining a Light anchor chart would this quote best fit?	Why does this quote match the position you have chosen?
<p>“The [slave] children unable to work in the field had neither shoes, stockings, jackets, nor trousers, given to them; their clothing consisted of two coarse linen shirts per year. When these failed them, they went naked until the next allowance-day.”</p>		
<p>“Singing, among slaves, [is] evidence of their contentment and happiness.”</p>		
<p>“He was a cruel man, hardened by a long life of slave-holding.”</p>		
<p>The songs sung by slaves “told a tale of woe ... they breathed the prayer and complaint of souls boiling over with the bitterest anguish.”</p>		

Unit 1: Lesson 7  
 Excerpt 1: Text and Questions  
*Narrative of the Life of Frederick Douglass*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Chapter 1, Paragraphs 1–5 and 8

Text	Second Read Questions	Third Read Questions
<p>1. I was born in Tuckahoe, near Hillsborough, and about twelve miles from Easton, in Talbot county, Maryland. I have no accurate knowledge of my age, never having seen any authentic record containing it. By far the larger part of the slaves know as little of their ages as horses know of theirs, and it is the wish of most masters within my knowledge to keep their slaves thus <b>ignorant</b>. I do not remember to have ever met a slave who could tell of his birthday. They <b>seldom</b> come nearer to it than planting-time, harvest-time, cherry-time, spring-time, or fall-time. A want of information concerning my own was a source of unhappiness to me</p>	<p>1. What do slaves not have knowledge about?</p> <p>2. Who prevents slaves from having this knowledge?</p> <p><b>Ignorant</b>—not knowing facts you should know</p> <p><b>Seldom</b>—not often</p>	<p>1. Frederick Douglass begins his story with an example of how slaves are mistreated. What example does he give?</p>

Unit 1: Lesson 7  
 Excerpt 1: Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>even during childhood. The white children could tell their ages. I could not tell why I ought to be <b>deprived</b> of the same <b>privilege</b>. I was not allowed to make any <b>inquiries</b> of my master concerning it. He deemed all such <b>inquiries</b> on the part of a slave <b>improper</b> and <b>impertinent</b>, and evidence of a restless spirit. The nearest estimate I can give makes me now between twenty-seven and twenty-eight years of age. I come to this, from hearing my master say, some time during 1835, I was about seventeen years old.</p>	<p><b>Deprived</b>—</p> <p><b>Privilege</b>—</p> <p>3. The root of inquiries is <i>quir-</i>, meaning seek/ask. Based on this, what does the word <i>inquiries</i> mean?</p> <p><b>Improper</b>—wrong</p> <p><b>Impertinent</b>—rude and disrespectful</p>	

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

Unit 1: Lesson 7 Excerpt 1: Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>2. My mother was named Harriet Bailey. She was the daughter of Isaac and Betsey Bailey, both colored, and quite dark. My mother was of a darker complexion than either my grandmother or grandfather.</p>		
<p>3. My father was a white man. He was admitted to be such by all I ever heard speak of my parentage. The opinion was also whispered that my master was my father; but of the correctness of this opinion, I know nothing; the means of knowing was withheld from me. My mother and I were separated when I was but an infant—before I knew her as my mother. It is a common custom, in the part of Maryland from which I ran away, to part children from their mothers at a very early age. Frequently, before the child has reached its twelfth month, its mother is taken from it, and hired out on some</p>	<p>4. Who was Frederick Douglass’s father?</p>	<p>2. This paragraph discusses Douglass’s parents. What does it show about how slavery affected children’s relationships with their parents?</p>

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Unit 1: Lesson 7  
 Excerpt 1: Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>farm a considerable distance off, and the child is placed under the care of an old woman, too old for field <b>labor</b>. For what this separation is done, I do not know, unless it be to <b>hinder</b> the development of the child's affection toward its mother, and to <b>blunt</b> and destroy the natural affection of the mother for the child. This is the <b>inevitable</b> result.</p>	<p>5. Paraphrase this sentence into your own words: “He was admitted to be such by all I ever heard speak of my parentage.”</p> <p><b>Labor</b>—</p> <p><b>Hinder</b>—</p> <p><b>Blunt</b>—worn down, less sharp</p> <p><b>Inevitable</b>—certain to happen</p>	<p>3. What do these words mean: “to blunt and destroy the natural affection of the mother for the child”? How do they add to the overall point of the paragraph?</p>

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Unit 1: Lesson 7  
 Excerpt 1: Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>4. I never saw my mother, to know her as such, more than four or five times in my life; and each of these times was very short in <b>duration</b>, and at night. She was hired by a Mr. Stewart, who lived about twelve miles from my home. She made her journeys to see me in the night, travelling the whole distance on foot, after the performance of her day’s work. She was a field hand, and a whipping is the <b>penalty</b> of not being in the field at sunrise, unless a slave has special permission from his or her master to the contrary—a permission which they <b>seldom</b> get, and one that gives to him that gives it the proud name of being a kind master. I do not recollect of ever seeing my mother by the light of day. She was with me in the night.</p>	<p><b>Duration</b>—</p> <p><b>Penalty</b>— punishment</p> <p><b>Seldom</b>—not often</p>	<p>4. How does this information about Douglass’s mother connect to what you learned in articles you read about Frederick Douglass in Lesson 5?</p>

Unit 1: Lesson 7  
Excerpt 1: Text and Questions

*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>She would lie down with me, and get me to sleep, but long before I waked she was gone. Very little communication ever took place between us. Death soon ended what little we could have while she lived, and with it her <b>hardships</b> and suffering. She died when I was about seven years old, on one of my master's farms, near Lee's Mill. I was not allowed to be present during her illness, at her death, or burial. She was gone long before I knew any thing about it. Never having enjoyed, to any considerable extent, her soothing presence, her tender and watchful care, I received the <b>tidings</b> of her death with much the same emotions I should have probably felt at the death of a stranger.</p>	<p><b>Hardships</b>— <b>Tidings</b>—news</p> <p>6. What was Frederick Douglass's relationship with his mother like?</p> <p>7. Paraphrase this sentence: "Never having enjoyed, to any considerable extent, her soothing presence, her tender and watchful care, I received the tidings of her death with much the same emotions I should have probably felt at the death of a stranger."</p>	

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Unit 1: Lesson 7  
 Excerpt 1: Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>6. I have had two masters. My first master’s name was Anthony. I do not remember his first name. He was generally called Captain Anthony—a title which, I presume, he acquired by sailing a craft on the Chesapeake Bay. He was not considered a rich slaveholder. He owned two or three farms, and about thirty slaves. His farms and slaves were under the care of an overseer. The overseer’s name was Plummer. Mr. Plummer was a miserable drunkard, a profane swearer, and a savage monster. He always went armed with a <b>cowskin</b> and a heavy cudgel. I have known him to cut and slash the women’s heads so horribly, that even master would be enraged at his cruelty, and would threaten to whip him if he did not mind himself.</p>	<p><b>Cowskin</b>—a whip made of leather</p>	<p>5. How does having power over their slaves seem to affect the overseer and the owner?</p>

Unit 1: Lesson 7

Excerpt 1: Text and Questions

*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>Master, however, was not a <b>humane</b> slaveholder. It required extraordinary <b>barbarity</b> on the part of an overseer to affect him. He was a cruel man, <b>hardened</b> 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 own aunt of mine, whom he used to tie up to a <b>joist</b>, and whip upon her naked back till she was literally covered with blood. No words, no tears, no prayers, from his <b>gory</b> 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 longest.</p>	<p><b>Humane</b>—treating people in a way that does not cause suffering</p> <p><b>Barbarity</b>—cruelty</p> <p><b>Hardened</b>—</p> <p>12. Who was cruel?</p> <p>13. Who is being whipped?</p> <p><b>Joist</b>—beam that supports the roof (in a house)</p> <p><b>Gory</b>—</p>	<p>6. What scene does Douglass vividly describe? Why do you think he describes it in such detail? How does this serve his purpose?</p>

Unit 1: Lesson 7  
 Excerpt 1: Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>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 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 <b>spectacle</b>. I wish I could commit to paper the feelings with which I beheld it.</p>	<p>14. Rewrite the following sentence in your own words:                      “No words, no tears, no prayers, from his gory victim, seemed to move his iron heart from its bloody purpose.”</p> <p><b>Spectacle—</b></p>	

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Unit 1: Lesson 7  
Reference Sheet: Roots, Prefixes, and Suffixes

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Words from *Narrative Life of Frederick Douglass* that contain common roots, prefixes, and suffixes are recorded below. Use this reference sheet to assist you in determining the meaning of words.**

Common Roots (base)	Meaning	Example (excerpt number, if applicable)
Sol/sole	One, only, alone	Desolate
Pos	From positus- placed	Disposition (4)
Quir	Seek, ask	Inquiries, (1)
Grat	Pleasing	Gratification (1)

Common Prefixes (beginning)	Meaning	Example (excerpt number, if applicable)
De	Away from, without	Deprived (1), desolate, devoted
Re	Again or back	Reduced (3), revived (4), rekindle (4), recounted (5)
Dis	Take away	Discontentment (3), disposition (4)

Common Suffixes (end)	Meaning	Example (excerpt number, if applicable)
Able	Capable of	Miserable (1), unmanageable, valuable (3) liable (5)
Ness	State of	Odiousness (1)
Ful	Full of	Needful

Unit 1: Lesson 8  
Entry Task: Roots, Prefixes, Suffixes

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Directions: Identify the meaning of the root, prefix, or suffix in the underlined word using your Reference Sheet: Roots, Prefixes, and Suffixes. Then determine the meaning of the entire word.**

Sentence from <i>Narrative of the Life of Frederick Douglass</i>	Meaning of Root/Prefix/Suffix	Meaning of underlined word
I was somewhat <u>unmanageable</u> when I first went there, but a few months of this discipline tamed me.	<i>un</i> —not <i>able</i> —	
My natural elasticity was crushed, my intellect languished, the <u>disposition</u> to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me; and behold a man transformed into a brute!	<i>dis</i> —	
His life was <u>devoted</u> to planning and perpetrating the grossest deceptions.	<i>de</i> —	



Unit 1: Lesson 9  
 Excerpt 2 Text and Questions  
*Narrative of the Life of Frederick Douglass*

Name:

Date:

Chapter 2, Paragraphs 2–5 (7–8), 10–11

Text	Second Read Questions	Third Read Questions
<p>1. Colonel Lloyd kept from three to four hundred slaves on his home plantation [called Great House Farm], and owned a large number more on the neighboring farms belonging to him. This [Great House Farm] was the great business place. It was the <b>seat of government</b> for the whole twenty farms....</p>	<p>seat of government—</p>	

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Unit 1: Lesson 9  
 Excerpt 2 Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>2. Here, too, the slaves of all the other farms received their monthly <b>allowance</b> of food, and their yearly clothing. The men and women slaves received, as their monthly allowance of food, eight pounds of pork, or its equivalent in fish, and one <b>bushel</b> of corn meal. Their yearly clothing consisted of two <b>coarse</b> linen shirts, one pair of linen trousers, like the shirts, one jacket, one pair of trousers for winter, made of coarse negro cloth, one pair of stockings, and one pair of shoes; the whole of which could not have cost more than seven dollars. The allowance of the slave children was given to their mothers, or the old women having the care of them.</p>	<p><b>allowance</b>—a set amount provided to someone, often of food</p> <p><b>bushel</b>—a measure of about 8 gallons</p> <p><b>coarse</b>—rough, not soft</p> <p>1. How many pairs of pants did adult slaves have?</p>	<p>1. Why does Douglass describe the clothing that slaves were given in such detail? What is he trying to show?</p>

Unit 1: Lesson 9 Excerpt 2 Text and Questions

*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>The children unable to work in the field had neither shoes, stockings, jackets, nor trousers, given to them; their clothing consisted of two coarse linen shirts per year. When these failed them, they went naked until the next allowance-day. Children from seven to ten years old, of both sexes, almost naked, might be seen at all seasons of the year.</p>	<p>2. Why were many children naked?</p>	
<p>3. There were no beds given the slaves, unless one coarse blanket be considered such, and none but the men and women had these. This, however, is not considered a very great <b>privation</b>. They find less difficulty from the <b>want</b> of beds, than from the want of time to sleep; for when their day's work in the field is done, the most of them having their washing, mending,</p>	<p><b>privation</b>—a lack of something necessary for survival</p> <p><b>want</b>—</p>	<p>2. Why didn't slaves get enough sleep?</p>

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Unit 1: Lesson 9  
 Excerpt 2 Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>and cooking to do, and having few or none of the ordinary <b>facilities</b> for doing either of these, very many of their sleeping hours are <b>consumed</b> in preparing for the field the coming day; and when this is done, old and young, male and female, married and single, drop down side by side, on one common bed, —the cold, damp floor,—each covering himself or herself with their miserable blankets; and here they sleep till they are <b>summoned</b> to the field by the <b>driver’s</b> horn. At the sound of this, all must rise, and be off to the field.</p>	<p><b>facilities</b>—spaces, equipment</p> <p><b>consumed</b>—</p> <p>3. Where do slaves sleep?</p> <p><b>summoned</b>—</p> <p><b>driver</b>—a person who supervised slaves as they worked; often, a plantation would have an overseer and then several drivers who reported to the overseers</p>	

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Unit 1: Lesson 9  
 Excerpt 2 Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>There must be no halting; every one must be at his or her <b>post</b>; and <b>woe betides them</b> who hear not this morning <b>summons</b> to the field; for if they are not awakened by the sense of hearing, they are by the sense of feeling: no age nor sex finds any favor.</p> <p>Mr. Severe, the overseer, used to stand by the door of the <b>quarter</b>, armed with a large hickory stick and heavy cowskin, ready to whip any one who was so unfortunate as not to hear, or, from any other cause, was prevented from being ready to start for the field at the sound of the horn.</p>	<p><b>post</b>—the place where you do your job</p> <p><b>woe betides them</b>—</p> <p><b>summons</b>—</p> <p><b>quarter</b>—the place where slaves lived</p> <p>4. What happened to slaves who did not get to the field on time?</p>	

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Unit 1: Lesson 9  
 Excerpt 2 Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>4. Mr. Severe was rightly named: he was a cruel man. I have seen him whip a woman, causing the blood to run half an hour at the time; and this, too, in the midst of her crying children, pleading for their mother’s release. He seemed to take pleasure in manifesting his <b>fiendish barbarity</b>. Added to his cruelty, he was a <b>profane</b> swearer. It was enough to chill the blood and stiffen the hair of an ordinary man to hear him talk. Scarce a sentence escaped him but that was <b>commenced</b> or concluded by some horrid oath. The field was the place to witness his cruelty and <b>profanity</b>. His presence made it both the field of blood and of <b>blasphemy</b>.</p>	<p><b>privation</b>—a lack of something necessary for fiendish barbarity—unpleasant cruelties</p> <p><b>profane</b>—</p> <p><b>commenced</b>—</p> <p><b>profanity</b>—</p> <p><b>blasphemy</b>—something you say or do that is insulting to God or people's religious beliefs</p> <p>5. Paraphrase the sentence “His presence made it both the field of blood and of blasphemy.”</p>	

Unit 1: Lesson 9  
 Excerpt 2 Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>From the rising till the going down of the sun, he was cursing, raving, cutting, and slashing among the slaves of the field, in the most frightful manner. His career was short. He died very soon after I went to Colonel Lloyd’s; and he died as he lived, uttering, with his dying groans, bitter curses and horrid oaths. His death was regarded by the slaves as the result of a merciful providence.</p>	<p>6. What was Mr. Severe like?</p> <p><b>merciful providence</b>—a force that is meant to protect us</p>	

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Unit 1: Lesson 9  
 Excerpt 2 Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>5. The home plantation of Colonel Lloyd <b>wore the appearance</b> of a country village.... It was called by the slaves the <i>Great House Farm</i>. The slaves selected to go to the Great House Farm, for the monthly allowance for themselves and their fellow-slaves, were peculiarly enthusiastic. While on their way, they would make the dense old woods, for miles around, <b>reverberate</b> with their wild songs, revealing at once the highest joy and the deepest sadness. They would compose and sing as they went along, consulting neither time nor tune....</p>	<p><b>wore the appearance of—</b></p> <p><b>reverberate—echo</b></p> <p>7. What do the slaves do as they walk to the Great House Farm?</p>	

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Unit 1: Lesson 9  
Excerpt 2 Text and Questions

*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>6. I did not, when a slave, understand the deep meaning of those rude and apparently <b>incoherent</b> 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 <b>woe</b> 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 <b>anguish</b>. 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 <b>ineffable</b> sadness. I have frequently found myself in tears while hearing them. The mere recurrence to those songs, even now, <b>afflicts</b> me;</p>	<p><b>incoherent</b>—</p> <p>8. To what does “they” in the third sentence refer?</p> <p><b>woe</b>—sorrow</p> <p><b>anguish</b>—</p> <p>9. How did Douglass feel when he heard the slaves singing?</p> <p><b>ineffable</b>—too great to be described in words</p> <p><b>afflicts</b>—</p>	<p>3. What emotions did Douglass say that the songs sung by slaves conveyed?</p> <p>4. Why does Douglass explain that even thinking about the songs now makes him sad? How does that help convince his audience?</p>

Unit 1: Lesson 9  
Excerpt 2 Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>and while I am writing these lines, an expression of feeling has already found its way down my cheek. To those songs I trace my first glimmering <b>conception</b> of the <b>dehumanizing</b> character of slavery. I can never get rid of that conception. Those songs still follow me, to deepen my hatred of slavery, and <b>quicken</b> my sympathies for my <b>brethren</b> 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 <b>obdurate</b> heart.”</p>	<p><b>conception</b>—</p> <p><b>dehumanizing</b>—to treat people so badly that they lose their good human qualities</p> <p><b>quicken</b>—to make grow</p> <p><b>brethren</b>—member of a group</p> <p><b>obdurate</b>—stubborn, hard</p> <p>10. If someone listens to the songs and is not moved by them, what does Douglass suggest that person is missing?</p>	

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Unit 1: Lesson 9  
 Excerpt 2 Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>7. I have often been utterly <b>astonished</b>, 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 <b>conceive</b> 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 <b>desolate</b> island might be as appropriately</p>	<p><b>astonished</b>—very surprised</p> <p><b>conceive</b>—</p> <p>11. What root and prefix is the word <i>desolate</i> made up of? Based on the meanings of those word roots, what do you think the word <i>desolate</i> means?</p> <p><b>prompted</b>—</p> <p>12. Does happiness or sorrow prompt slaves to sing?</p>	

Unit 1: Lesson 9  
 Excerpt 2 Text and Questions  
*Narrative of the Life of Frederick Douglass*

Text	Second Read Questions	Third Read Questions
<p>considered as evidence of contentment and happiness, as the singing of a slave; the songs of the one and of the other are <b>prompted</b> by the same emotion.</p>		

Whole Excerpt
<p>PURPOSE: How does this excerpt support the two positions Douglass held about slavery that are listed below?</p> <ol style="list-style-type: none"> <li>1. Slavery is terrible for slaves.</li>   <li>2. Slavery corrupts slave holders.</li> </ol>

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Unit 1: Lesson 10  
Found Poem

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. Carefully reread Excerpt 2 and look for 10–20 words or phrases that stand out about living and working conditions for slaves on plantations. Highlight or underline details, words, and phrases that you find particularly powerful, moving, or interesting.
2. On a separate sheet of paper, make a list of the details, words, and phrases you underlined, keeping them in the order in which you found them.
3. Look back over your list and cut out everything that is dull or unnecessary or that just doesn't seem right for a poem about what life was like for slaves on plantations. Your whole poem should be fewer than 30 words.
4. When you're close to an edited version, if you absolutely need to add a word or two to make the poem flow more smoothly, to make sense, to make a point, *you may add up to two words of your own*. That's two and only two!
5. Arrange the words so that they make a rhythm you like. You can space words out so that they are all alone or allruntogether. You can also put key words on lines by themselves.
6. Choose a title.

**Model (about Douglass's mother; from Excerpt 1)**

Mother in the night

Mother

She journeyed to see me in the night

Lying beside me

Never by the light of day

Whipping—the penalty

But worse yet,

Even in death,

She was a stranger

to me.



**Unit 1: Lesson 11**  
**Entry Task: My Independent Reading Plan**

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

Title of book: \_\_\_\_\_

Final project due: \_\_\_\_\_

Number of pages: \_\_\_\_\_ days to read \_\_\_\_\_ = \_\_\_\_\_ (pages to read each day)

1. Why did you choose this book?

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2. What is the setting (time and place) of this book?

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3. After reading the first couple of pages (or chapters), what is your impression of the characters? Why do you get that impression? Cite some textual evidence. (Use the back if necessary.)

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**Unit 1: Lesson 11**  
**Entry Task: My Independent Reading Plan**

4. What have you struggled with in past independent reading projects? What are three specific actions you will take that will help you be successful this time around? (Use the back if necessary.)

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Unit 1: Lesson 11  
Poet’s Toolbox Reference Sheet

Name: \_\_\_\_\_

Date: \_\_\_\_\_

	Definition	Function	Example
Figurative Language	What is it?	How does it contribute to meaning?	What does it look like?
Metaphor	An implied comparison between two unlike things that have something important in common.	Clarifies the qualities of the thing the author is comparing—e.g., hope, like a bird, sings and gives happiness to a person.	Hope is a thing with feathers (Emily Dickinson)
Extended Metaphor	A metaphor that continues for several stanzas or the length of a poem	By using this device, the author can thoroughly examine the similarities between the two unlike things.	<i>The Fog</i> by Robert Frost is a short poem with extended metaphor.
Simile	A comparison using “like” or “as” between two unlike things that have something important in common	Same as metaphor	O my Love’s like a red, red rose, that’s newly sprung in June (Robert Burns)
Personification	A device where inanimate objects are given human characteristics	Helps the reader understand the purpose or visualize the inanimate object. Heightens the importance of the object.	The eyes of the old house watch me as I pass by (Sharon Ruebel)

Unit 1: Lesson 11  
Poet’s Toolbox Reference Sheet

	Definition	Function	Example
Figurative Language	What is it?	How does it contribute to meaning?	What does it look like?
Allusion	A device where the speaker refers to something that the reader needs prior knowledge of or experience with in order to understand.	It functions similarly to a metaphor. The reader can understand a complex concept quickly	This sports team is a Cinderella story!
Apostrophe	A device where the speaker talks directly to an absent person, living or dead, or even a nonexistent person or thing as if it was capable of understanding.	Heightens the emotion of the poem.	O, Death, be not proud (John Donne)
Vivid word choice	A device where the author chooses nouns, adjectives, or verbs that paint a strong mental picture and often have layers of meaning.	Helps the reader visualize the images.	Instead of saying “The dogs are mean,” the author says, “The dogs prowled, looking to attack.”
Juxtaposition	Placing two things that directly oppose each other (often abstract concepts) near each other or directly side-by-side so the reader can compare them.	Helps the reader see the differences and similarities between the two things being juxtaposed and come to a deeper understanding of both.	<i>A Long Walk to Water</i> , or Love is like a soft cushion to sleep on while Hate is a stone.

Unit 1: Lesson 11  
Poet’s Toolbox Reference Sheet

	Definition	Function	Example
SOUND	What is it?	How does it contribute to meaning?	What does it look like?
Alliteration	The repetition of beginning consonant sound	Creates rhythm, mood, and emphasizes the phrase.	Doubting, dreaming dreams no mortals ever dared to dream before (Edgar Allen Poe)
Onomatopoeia	Words that imitate the sound they are	Creates a strong mental image.	Bark, buzz, squishy
Repetition	When the author repeats something	Creates emphasis, rhythm, mood.	
Assonance	Repetition of internal vowels	Helps create rhyme, mood, and musicality in a poem.	The crumbling thunder of seas (Robert Louis Stevenson)
Consonance	Repetition of ending (of the word or stressed syllable) consonant sound	Helps create rhythm and mood and emphasize a phrase.	Do not go gentle into that good night (Dylan Thomas)
Rhyme scheme	The pattern of rhyme in a poem	Creates rhythmic, memorable language and makes the poem “sing.” Also, when the pattern is broken, can create emphasis.	

Unit 1: Lesson 11  
Poet's Toolbox Reference Sheet

	Definition	Function	Example
FORM	What is it?	How does it contribute to meaning?	What does it look like?
Line length	The numbers of words in a line	Short lines can provide emphasis or give a choppy feel to the rhythm. On the other hand, long lines can heighten emotion.	
Poetic Inversion	When a poet deliberately writes a sentence in a grammatical unusual way	Catches the reader's attention, highlights the information in the line, or keeps the rhythm of the poem.	Like men, we'll face the murderous, cowardly pack. (Claude McKay)

Unit 1: Lesson 12  
Entry Task: “How to Read a Poem”

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Name:

---

Date:

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**Directions: Please read the following poem and sketch three separate images you can picture in your mind as you read.**

### Introduction to Poetry

*Billy Collins*

I ask them to take a poem  
and hold it up to the light  
like a color slide  
or press an ear against its hive.  
I say drop a mouse into a poem  
and watch him probe his way out,  
or walk inside the poem’s room  
and feel the walls for a light switch.  
I want them to waterski  
across the surface of a poem  
waving at the author's name on the shore.  
But all they want to do  
is tie the poem to a chair with rope  
and torture a confession out of it.  
They begin beating it with a hose  
to find out what it really means.

Collins, Billy. “Introduction to Poetry.” Poetry 180: A Poem a Day for American High Schools, Library of Congress. <http://www.loc.gov/poetry/180/001.html>.

Unit 1: Lesson 12  
 Entry Task: “How to Read a Poem”

Image 1	Image 2	Image 3

Unit 1: Lesson 12  
 How to Read a Poem Anchor Chart, Student Version

**Focus: Poems use figurative language, sound, and form to create meaning.**

<b>Step 1: Paint Job Read</b>
<p><b>Read it aloud once.</b>                  What is the <i>title</i>? What does it have to do with the poem?                  Who is the <i>speaker</i>? How do I know?                  What is the gist of the poem? What is the main idea of each <i>stanza</i> or section?                  What is the overall feeling or <i>mood</i>? Does it change anywhere?                  What is my first impression of the <i>theme</i> (or statement or observation the poem is making about the world or the human condition)?</p>
<b>Step 2: “Pop the Hood” Read</b>
<p><b>Read it aloud once.</b>                  What is the <i>title</i>? What does it have to do with the poem?                  Who is the <i>speaker</i>? How do I know?                  What is the gist of the poem? What is the main idea of each <i>stanza</i> or section?                  What is the overall feeling or <i>mood</i>? Does it change anywhere?                  What is my first impression of the <i>theme</i> (or statement or observation the poem is making about the world or the human condition)?</p>
<b>Step 3: Mean Machine Read</b>
<p><b>Read it aloud once.</b>                  What is the overall theme?                  How do the sound, words, and shape of this poem work together to create meaning?</p>

Unit 1: Lesson 12  
“The Negro Speaks of Rivers”  
by Langston Hughes

I've known rivers:  
I've known rivers ancient as the world and older than the  
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.  
I built my hut near the Congo and it lulled me to sleep.  
I looked upon the Nile and raised the pyramids above it.  
I heard the singing of the Mississippi when Abe Lincoln  
went down to New Orleans, and I've seen its muddy  
bosom turn all golden in the sunset.

I've known rivers:  
Ancient, dusky rivers.

My soul has grown deep like the rivers.

Hughes, Langston. “The Negro Speaks of Rivers.” Poetry.org. Web. <http://www.poets.org/viewmedia.php/prmMID/15722>.

Unit 1: Lesson 12  
Exit Ticket: Self-Assessment

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Directions: Please take a moment to reflect on the learning targets of today. Then use your Poet’s Toolbox reference sheet to complete this exit ticket.**

1. List the three tools from the Poet’s Toolbox with which you are most familiar.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. List the three tools from the Poet’s Toolbox on which you would like more instruction.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. After seeing the teacher model today’s poem, what one specific thing do you think you will struggle with the most as you “pop the hood” on some poems?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Unit 1: Lesson 12  
Poet's Toolbox Matching Worksheet

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Directions: Using your Poet's Toolbox reference sheet, match the following poetic lines with their poetic "tool." Remember that some of lines may use more than one tool.**

Example: What? Like a goat, you ate that hat? simile, consonance

1. You are simply the sun in my sky \_\_\_\_\_
2. Death crept in like a thief and without a word, stole what was most dear to me.  
\_\_\_\_\_
3. Abraham Lincoln, what would you say today? \_\_\_\_\_
4. My mother was the rock of our family, my father was like the hot air balloon.  
\_\_\_\_\_
5. When will the winds of fall be still around the tall oak that fell? \_\_\_\_\_
6. Courage, we had and strength enough. \_\_\_\_\_
7. Wishy-washy \_\_\_\_\_
8. He came in, like a whirlwind. \_\_\_\_\_
9. He was like a modern day Moses. \_\_\_\_\_
10. I remember the burning ember of late September. \_\_\_\_\_
11. Seeing slithering snakes makes my spine shiver. \_\_\_\_\_
12. O, Life, why are you so hard? \_\_\_\_\_
13. While my elementary school was like picking at cotton candy, junior high was more like trying to eat a caramel apple with braces.
14. When I ran away, I ran fast, and I ran fearfully, and I ran far. \_\_\_\_\_
15. Bright, the sun and cool, the water at the beach that day. \_\_\_\_\_
16. She tried to not cry but eventually sighed and asked why. \_\_\_\_\_

Unit 1: Lesson 13  
**If We Must Die**  
 By Claude McKay

- If we must die, let it not be like hogs
- Hunted and penned in an inglorious spot,
- While round us bark the mad and hungry dogs,
- Making their mock at our accursèd lot.
- If we must die, O let us nobly die, 5
- So that our precious blood may not be shed
- In vain; then even the monsters we defy
- Shall be constrained to honor us though dead!
- O kinsmen! we must meet the common foe!
- Though far outnumbered let us show us brave, 10
- And for their thousand blows deal one death-blow!
- What though before us lies the open grave?
- Like men we'll face the murderous, cowardly pack,
- Pressed to the wall, dying, but fighting back!

McKay, Claude. "If We Must Die." Poetry.org. Web. <http://www.poets.org/viewmedia.php/prmMID/15250>.

Unit 1: Lesson 13  
Poetic Tools in the *Narrative*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**From *Narrative of the Life of Frederick Douglass, Chapter 6***

**Background:** Frederick Douglass leaves the plantation, happily, and is sent to live with Hugh and Sophia Auld in Baltimore. They want him to be a caretaker for their young son. Living in the city is much different from living on the plantation, and Douglass is astounded at the kind treatment he receives from Mrs. Auld, who has never owned slaves.

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>1. My new mistress proved to be all she appeared when I first met her at the door,—a woman of the kindest heart and finest feelings. She had never had a slave under her control previously to myself, and prior to her marriage she had been dependent upon her own industry for a living. She was by trade a weaver; and by constant application to her business, she had been in a good degree</p>		

Unit 1: Lesson 13

Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>preserved from the <u>blighting</u> and <u>dehumanizing</u> effects of slavery. I was utterly astonished at her goodness. I scarcely knew how to behave towards her. She was entirely unlike any other white woman I had ever seen. I could not approach her as I was accustomed to approach other white ladies. My early instruction was all out of place. The <u>crouching servility</u>, usually so acceptable a quality in a slave, did not answer when manifested toward her. Her favor was not gained by it; she seemed to be disturbed by it. She did not deem it <u>impudent</u> or unmannerly for a slave to look her in the face. The <u>meanest</u> slave was put fully at ease in her presence, and none left without feeling better for having seen her. <b>Her face was made of heavenly smiles, and her voice of tranquil music.</b></p>	<p>blighting—damaging</p> <p>dehumanizing—to treat someone very badly</p> <p>crouching servility—being extremely submissive, bowing before someone</p> <p>impudent—disrespectful</p> <p>meanest—lowest class</p> <ol style="list-style-type: none"> <li>1. Underline words or phrases that describe Mrs. Auld (the mistress).</li> <li>2. How did she act toward slaves?</li> </ol>	<ol style="list-style-type: none"> <li>1. What is his mistress (Mrs. Auld) like?</li> <li>2. What poetic tool(s) does Douglass use to reinforce her personality?</li> <li>3. How does the tool support his idea?</li> </ol>

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

Unit 1: Lesson 13  
Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>2. But, alas! this kind heart had but a short time to remain such.</p> <p>The <b>fatal poison of irresponsible power was already in her hands, and soon <u>commenced</u> its infernal work.</b></p> <p><b>That cheerful eye, under the influence of slavery, soon became red with rage; that voice, made all of sweet <u>accord</u>, changed to one of harsh and horrid <u>discord</u>; and that angelic face gave place to that of a demon.</b></p>	<p>3. What is the <i>fatal poison of irresponsible power</i>?</p> <p>commenced—<i>began</i></p> <p>4. Define <i>discord vs. accord</i>.</p>	<p>4. What happens to Mrs. Auld?</p> <p>5. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>6. How does each support his idea?</p>

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

Unit 1: Lesson 13  
Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>3. Very soon after I went to live with Mr. and Mrs. Auld, she very kindly commenced to teach me the A, B, C. After I had learned this, she assisted me in learning to spell words of three or four letters. Just at this point of my progress, Mr. Auld found out what was going on, and at once forbade Mrs. Auld to instruct me further, telling her, among other things, that it was unlawful, as well as unsafe, to teach a slave to read...It would forever unfit him to be a slave. He would once become unmanageable, and of no value to his master.</p>	<p>5. What does Mr. Auld tell his wife about teaching a slave to read?</p> <p>6. Why would teaching a slave to read make him “unfit”?</p>	<p>7. What does Mr. Auld’s advice teach Douglass?</p>

Unit 1: Lesson 13  
Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>As to himself, it could do him no good, but a great deal of harm. It would make him discontented and unhappy.”</p> <p><b>These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought.</b> It was a new and special revelation, explaining dark and mysterious things, with which my youthful understanding had struggled, but struggled in vain. I now understood what had been to me a most perplexing difficulty—to wit, the white man’s power to enslave the black man. It was a grand achievement, and I prized it highly. From that moment, <b>I understood the pathway from slavery to freedom.</b></p>		<p>8. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>9. How does each support his idea?</p>

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

Unit 1: Lesson 13  
Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>4. Though conscious of the difficulty of learning without a teacher, I set out with high hope, and a fixed purpose, at whatever cost of trouble, to learn how to read. The very decided manner with which he spoke, and strove to impress his wife with the evil consequences of giving me instruction, served to convince me that he was deeply sensible of the truths he was uttering. It gave me the best assurance that I might rely with the utmost confidence on the results which, he said, would flow from teaching me to read...</p>	<p>7. What does Douglass resolve to do?</p>	

Unit 1: Lesson 13  
Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p><b>What he most dreaded, that I most desired. What he most loved, that I most hated. _That which to him was a great evil, to be carefully shunned, was to me a great good, to be diligently sought; and the argument which he so warmly urged, against my learning to read, only served to inspire me with a desire and determination to learn. In learning to read, I owe almost as much to the bitter opposition of my master, as to the kindly aid of my mistress. I acknowledge the benefit of both.</b></p>		<p>10. Douglass uses <b>juxtaposition</b> to compare his decision to Mr. Auld’s decision to forbid him to read. How does this help illustrate how committed he is to learning to read?</p>

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

Unit 1: Lesson 13  
Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>5. My mistress was, as I have said, a kind and tender-hearted woman; and in the simplicity of her soul she commenced, when I first went to live with her, to treat me as she supposed one human being ought to treat another. In entering upon the duties of a slaveholder, she did not seem to perceive that I sustained to her the relation of a mere <u>chattel</u>, and that for her to treat me as a human being was not only wrong, but dangerously so. Slavery proved as <u>injurious</u> to her as it did to me. When I went there, she was a pious, warm, and tender-hearted woman. There was no sorrow or suffering for which she had not a tear. <b>She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach.</b> Slavery soon proved its ability to divest her of these heavenly qualities.</p>	<p>chattel—tangible property that can be moved</p> <p>8. Define <i>injurious</i>.</p> <p>9. How does Mrs. Auld treat Douglass after her husband tells her Douglass mustn't learn to read?</p>	<p>11. Compare Mrs. Auld before and after she owned slaves.</p>

Unit 1: Lesson 13  
Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>Under its influence, the <b>tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness</b>. The first step in her downward course was in her ceasing to instruct me. She now commenced to practice her husband’s precepts. She finally became even more violent in her opposition than her husband himself. She was not satisfied with simply doing as well as he had commanded; she seemed anxious to do better.</p>		<p>12. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>13. How does each support his idea?</p>

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, Massachusetts: Anti-Slavery Office, 1845. Project Gutenberg. Web.

Unit 1: Lesson 13  
Poetic Tools in the *Narrative*  
Exit Ticket

\_\_\_\_\_  
**Name:**

\_\_\_\_\_  
**Date:**

**On a scale of 1 to 5, rate how difficult it was for you to complete this assignment today. Explain your choice.**

Comprehending the reading:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Recognizing the poetic tools:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Unit 1: Lesson 13  
Poetry Analysis Practice #1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Directions: Do a Paint Job Read of this poem. Remember to read it aloud to yourself first. Then annotate the text as you ask yourself the paint job questions. After that, do a second read and underline words or phrases that “pull” you. Write in the margins why these things stand out to you.**

**Black Woman**

by Georgia Douglas Johnson

Don't knock at the door, little child,  
 I cannot let you in,  
 You know not what a world this is  
 Of cruelty and sin.  
 Wait in the still eternity  
 Until I come to you,  
 The world is cruel, cruel, child,  
 I cannot let you in!

Don't knock at my heart, little one,  
 I cannot bear the pain  
 Of turning deaf-ear to your call  
 Time and time again!  
 You do not know the monster men  
 Inhabiting the earth,  
 Be still, be still, my precious child,  
 I must not give you birth!

Johnson, Georgia Douglas Camp. "Black Woman." *Bronze: A Book of Verse*. Eds. Georgia Douglas Camp Johnson and William Edward Burghardt Du Bois. Harvard University. Print.

Unit 1: Lesson 14

Entry Task:

“Black Woman”

Name:

Date:

**Directions: Reflect on your homework assignment.**

1. What parts of the Paint Job Read were difficult for you? Why?

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2. Could you identify the speaker? What words or clues helped you?

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3. What words or phrases “pulled” you? Why?

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4. Can you identify three examples of repetition in this poem?

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Unit 1: Lesson 14

Entry Task:

“Black Woman”

**Black Woman**

by Georgia Douglas Johnson

Don't knock at the door, little child,  
 I cannot let you in,  
 You know not what a world this is  
 Of cruelty and sin.  
 Wait in the still eternity  
 Until I come to you,  
 The world is cruel, cruel, child,  
 I cannot let you in!

Don't knock at my heart, little one,  
 I cannot bear the pain  
 Of turning deaf-ear to your call  
 Time and time again!  
 You do not know the monster men  
 Inhabiting the earth,  
 Be still, be still, my precious child,  
 I must not give you birth!

Johnson, Georgia Douglas Camp. “Black Woman.” *Bronze: A Book of Verse*. Eds. Georgia Douglas Camp Johnson and William Edward Burghardt Du Bois. Harvard University. Print.

Unit 1: Lesson 14  
 “slaveships” by Lucille Clifton

Name:

Date:

**Individual Analysis**

**Directions: Using the How to Read a Poem anchor chart, analyze and annotate this poem.**

**slaveships**  
 by Lucille Clifton

loaded like spoons  
 into the belly of Jesus  
 where we lay for weeks for months  
 in the sweat and stink of our own  
 breathing  
 Jesus  
 why do you not protect us  
 chained to the heart of the Angel  
 where the prayers we never tell  
 are hot and red as our bloody ankles  
 Jesus  
 Angel  
 can these be men  
 who vomit us out from ships  
 called Jesus Angel Grace of God  
 onto a heathen country  
 Jesus  
 Angel  
 ever again  
 can this tongue speak  
 can this bone walk  
 Grace of God  
 can this sin live

Lucille Clifton, "slaveships" from The Collected Poems of Lucille Clifton. Copyright © 1996 by Lucille Clifton. Reprinted with permission of The Permissions Company, Inc. on behalf of BOA Editions Ltd., www.boaeditons.org

Unit 1: Lesson 14  
 “slaveships” by Lucille Clifton

**Partner Read**

Directions: Read the poem aloud once again. Using the How to Read a Poem anchor chart, share your ideas with your partner and then write down your most brilliant pieces of analysis for each category.

How to Read a Poem	Our Group Discussion
Paint Job Read	
Pop the Hood Read	
Mean Machine Read	

Unit 1: Lesson 14  
Exit Ticket: Self-Assessment #2

Name:

Date:

**Directions:** Reflect on your learning process today and answer the following questions.

1. What do you understand about slavery after reading the poems from today?

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2. What part of the How to Read a Poem anchor chart did you struggle with today? Why?

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3. What part of the How to Read a Poem anchor chart did you feel more confident with today? Why?

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Unit 1: Lesson 14  
Poetry Analysis Practice #2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Directions:** Read the poem below. Annotate the text as you read and follow the How to Read a Poem anchor chart. When you get to the Mean Machine Read, record your ideas below.

**Harriet Tubman**

by Eloise Greenfield

Harriet Tubman didn't take no stuff  
Wasn't scared of nothing neither  
Didn't come in this world to be no slave  
And wasn't going to stay one either

"Farewell!" she sang to her friends one night  
She was mighty sad to leave 'em  
But she ran away that dark, hot night  
Ran looking for her freedom  
She ran to the woods and she ran through the woods  
With the slave catchers right behind her  
And she kept on going till she got to the North  
Where those mean men couldn't find her

Nineteen times she went back South  
To get three hundred others  
She ran for her freedom nineteen times  
To save Black sisters and brothers  
Harriet Tubman didn't take no stuff  
Wasn't scared of nothing neither  
Didn't come in this world to be no slave  
And didn't stay one either

And didn't stay one either -

Greenfield, Eloise. "Harriet Tubman." Poetry.org. Web. <http://www.poets.org/viewmedia.php/prmMID/16485>.

**Mean Machine Questions**

1. What is the central idea, or theme, of this poem?

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2. Think about the author’s use of figurative language, structure, and sound. Which tool(s) most helped you understand the theme? Why?

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Unit 1: Lesson 15  
 Entry Task: “Harriet Tubman”  
 By Eloise Greenfield

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Directions:** Look at your homework and answer the following questions.

1. What **repetition** did you notice in this poem? Could you identify three separate examples?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. Pick one of these words, sounds, and/or lines and explain why it was emphasized.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Did you notice the author included the last line twice? What is the effect of “echoing” this line?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Unit 1: Lesson 15  
Entry Task: “Harriet Tubman”  
By Eloise Greenfield

4. Did you notice this poem seems to have two “**speakers**”? What were they? What specific words made them sound different?

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5. Was this poem more difficult or less difficult to analyze than the poems you read in class? Why?

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6. What other questions do you have?

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