



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 13

Poetic Tools in *Narrative of the Life of Frederick Douglass*



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4.)
- I can determine the figurative meaning of words and phrases in literary text. (RL.7.4)
- I can analyze how a poem’s form or structure contributes to its meaning. (RL.7.5)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)

Supporting Learning Targets

- I can analyze the impact of rhyme and repetition in specific poems.
- I can analyze the use of figurative language in poetry and nonfiction text.
- I can analyze how figurative language, form, and sound contribute to meaning.

Ongoing Assessment

- Poetic Tools in the Narrative: Exit Ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Correcting Homework (8 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading “If We Must Die” (15 minutes) B. Analyzing Figurative Language in <i>Narrative of the Life of Frederick Douglass</i> (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket: Poetic Tools in the Narrative (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete Poetry Analysis Practice #1. You will do a Paint Job Read of “Black Woman.” 	<ul style="list-style-type: none"> • In the first half of this lesson, you lead the class in discussing another poem, “If We Must Die” by Claude McKay. Begin to shift the responsibility of identifying and analyzing the poetic tools onto the students, prompting them to refer to the How to Read a Poem anchor chart and providing direct instruction as needed. • In the second part of this lesson, students apply what they have learned about poetic tools to <i>Narrative of the Life of Frederick Douglass</i>. They analyze Douglass’s use of poetic language from a particular section of the text. Students will revisit this passage in Unit 2 for additional reading and analysis. • Consider using the Exit Ticket: Poetic Tools in the <i>Narrative</i> to inform how you will group students in Unit 2 for additional work on this excerpt. • Review: “If We Must Die” by Claude McKay and excerpt from <i>Narrative of the Life of Frederick Douglass</i> (see supporting materials).

Lesson Vocabulary	Materials
<p>highly lyrical style; blighting, dehumanizing, crouching servility, impudent, meanest, commenced, discord, accord, chattel, injurious</p>	<ul style="list-style-type: none"> • Poet’s Toolbox Matching Worksheet (from Lesson 12; answers, for teacher reference; one to display) • Document camera • Poet’s Toolbox reference sheet (one to display) • “If We Must Die” by Claude McKay (one per student and one to display) • How to Read a Poem anchor chart, student version (from Lesson 12) • “If We Must Die” Close Reading Guide (for teacher reference) • Poetic Tools in the <i>Narrative</i> (one per student) • Poetic Tools in the <i>Narrative</i> (answers, for teacher reference) • Equity sticks • Poetry Analysis Practice #1 (one per student)



Opening	Meeting Students' Needs
<p>A. Correcting Homework (8 minutes)</p> <ul style="list-style-type: none">• Display the Poet's Toolbox Matching Worksheet (answers, for teacher reference) on the document camera and ask students to correct their homework.• After a few minutes, display a copy of the Poet's Toolbox reference sheet. Invite the class to ask any lingering questions about poetic terms.• Use student responses from the Exit Ticket: Self-Assessment from Lesson 12 to identify additional poetic terms that you should directly teach here. As you discuss poetic tools, point to the second and third columns on the Poet's Toolbox reference sheet and emphasize what each poetic tool <i>does</i> to create meaning in addition to what it <i>is</i>.	<ul style="list-style-type: none">• Encouraging students to self-correct encourages them to take ownership of their learning.
Work Time	Meeting Students' Needs
<p>A. Reading "If We Must Die" (15 minutes)</p> <ul style="list-style-type: none">• Distribute a copy of "If We Must Die" by Claude McKay to each student and display one using the document camera.• Explain that Claude McKay was an African American poet who was an inspiration to Langston Hughes. He was the first major poet in the Harlem Renaissance. (It may be helpful to provide students with a short explanation of the Harlem Renaissance: a flourishing of African American literary and musical culture during the years after World War I. It centered in the Harlem neighborhood of New York City.)• Ask students to follow along and read the poem silently in their heads while you read it aloud.• Clarify any vocabulary and ask students to annotate their copies of the poem as the class discusses it.• Using the How to Read a Poem anchor chart, student version, lead the students in a discussion of this poem. Whereas in Lesson 12, the teacher did much of the modeling, in this lesson, you should ask probing questions to encourage students to come up with the answers. See the "If We Must Die" Close Reading Guide for additional guidance.	<ul style="list-style-type: none">• For ELLs and students needing additional support, consider providing smaller chunks of text, sometimes just a few sentences, for a close read. Teachers can check in on students' thinking as they speak about their text.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing Figurative Language in <i>Narrative of the Life of Frederick Douglass</i> (20 minutes)</p> <ul style="list-style-type: none"> • Ask students to sit with their Washington, D.C. discussion partners. • Distribute one copy of Poetic Tools in the Narrative to each student. • Explain that poets aren't the only ones to use tools from the Poet's Toolbox. Good writers and speakers often use poetic tools in their writing because they are such powerful ways to create or reinforce meaning. Remind the class of César Chávez's use of repetition (from Module 2, Unit 2) and vivid word choice, and that "metaphors" is listed on the How to Read a Poem anchor chart. • Explain that Fredrick Douglass had a <i>highly lyrical style</i>—that is a way of saying he uses a lot of poetic devices. They are going to read a section today where they will look specifically at the poetic tools he uses and why they reinforce what he is saying. Orient them to the organization of the worksheet by pointing out its similarity to the excerpts they already read. • Ask a student to read the background. Clarify as needed. • Ask the students to read along silently as you read the first paragraph. • Complete the questions for the first paragraph together: first the second read questions, then the third read questions. See Poetic Tools used in <i>The Narrative Life of Fredrick Douglass</i>, answers, for teacher reference for suggested responses. • Then read through the entire remaining excerpt as the students follow along. (Note: This is the excerpt from the Narrative in which the students will first encounter the word <i>ni**er</i>. Refer back to the conversation you had with students in Lesson 2 about how the class will talk about race in a way that ensures the space is safe for all students. Also consider reminding students that you are only using this word as you read aloud, because you are respecting the integrity of Douglass' work.) • Direct students to complete the second and third read questions for each paragraph. They should complete both sets of questions for a particular paragraph before moving onto the next paragraph. • Circulate and help as needed. • Consider debriefing (using the equity sticks) after ten minutes or so in ensure that all students understand the third paragraph. This is an important turning point in the <i>Narrative</i> and a good place to link the content of both readings today. • Turn and Talk: <ul style="list-style-type: none"> * "How is Fredrick Douglass 'fighting back' by learning to read?" 	<ul style="list-style-type: none"> • Following along while hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Poetic Tools in the Narrative (2 minutes)</p> <ul style="list-style-type: none">• Ask students to look at the end of the Poetic Tools in the <i>Narrative</i> handout, where they will see the Exit Ticket: Poetic Tools in the <i>Narrative</i>.• Invite students to complete the exit ticket.• While students are doing this, distribute one copy of Poetry Analysis Practice #1 to each student.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Poetry Analysis Practice #1. You will do a Paint Job Read of “Black Woman.” Remember to read it aloud and annotate the text so you can “see” your thinking. <p><i>Note: Use the exit ticket from today to inform how you will group students in Unit 2.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 13

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



“If We Must Die” Close Reading Guide
(For Teacher Reference)

Based on Modeling the How to Read a Poem Anchor Chart

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

<p>Step 1: “Paint Job” Read Read it aloud once. 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?</p>	<p>Unlike with “The Negro Speaks in Rivers,” where you modeled extensively with a “think-aloud,” this should be more of a discussion. However, students will need support and direct instruction at times, as “If We Must Die” is a complex poem.</p> <p>Listen for students to understand that the title of the poem is setting up a question—if we must die, how should we do it? The poem answers that question.</p>
<p>Step 2: “Pop the Hood” Read Read it aloud again. While reading, underline anything that “pulls” you. What words stick out to me? How do they contribute to the mood? What poetic tools does the author use? What figurative language can I identify? How does each technique contribute to meaning? What is emphasized through structure? Why? What is emphasized through repetition? Why is this repeated? Are there any patterns? Rhyme? Rhythm? When are they broken? How does sound create mood? Why?</p>	<p>The speaker is a brave man who is urging action. Ask probing questions: <i>What is the speaker’s advice? What does he call his enemies, in Line 14? What does this show about him?</i></p> <p>Listen for students to identify the simile (let’s not be hogs). Probing questions: <i>If we should not be like hogs, what should we be like? Why would he make this comparison?</i></p> <p>They should also see the extended metaphor that McKay uses (the enemy are dogs). He uses onomatopoeia with “bark” and then repeats the hard “k” sound several times to simulate barking (this was discussed in Lesson 11). He uses vivid word choice throughout the poem to characterize the foe as “dogs” and to urge brave actions. Probing questions: <i>What are some of the “dog” words in this poem? Why would he call the enemy dogs? How does that add to the mood of the poem? How does calling them a pack insult them? How does it heighten the fear of them?</i></p>



“If We Must Die” Close Reading Guide
(For Teacher Reference)

Based on Modeling the How to Read a Poem Anchor Chart

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

He uses an **apostrophe** to talk to his kinsmen.

Probing question: *Who are his kinsmen?*

He uses **poetic inversion** in the last two lines.

Probing questions: *The author emphasizes the last two lines by using a poetic inversion and making them rhyme. Why are the last two lines so important? How do they compare to the opening lines?*

Directly instruct the students about the structure of this poem. Structurally this is a sonnet, so it has 14 lines and the rhyme scheme of ABABCDDEFEGG. Although students will not be assessed on sonnets, this is good opportunity to introduce the concept. Point out how the rhyming couplet breaks the established pattern and is therefore emphasized.

Also point out the shortest line (5) is where he gives his “claim”—the reader’s attention is drawn to this turning point in the poem. A turning point is something all sonnets have in common.



“If We Must Die” Close Reading Guide
(For Teacher Reference)

Based on Modeling the How to Read a Poem Anchor Chart

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

**Step 3: “Mean Machine” Read
Read it aloud again.**

What is the overall **theme**?

How do the sound, words, and shape of this poem work together to create meaning?

Probing question: *According to the speaker, what does it mean to “nobly die”?*



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>		



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. Her face was made of heavenly smiles, and her voice of tranquil music.</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> <p>1. Underline words or phrases that describe Mrs. Auld (the mistress).</p> <p>2. How did she act toward slaves?</p>	<p>1. What is his mistress (Mrs. Auld) like?</p> <p>2. What poetic tool(s) does Douglass use to reinforce her personality?</p> <p>3. How does the tool support his idea?</p>

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

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.

© Public Consulting Group, Inc., with a perpetual license granted to

Expeditionary Learning Outward Bound, Inc.



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 fatal poison of irresponsible power was already in her hands, and soon <u>commenced</u> its infernal work.</p> <p>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.</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.



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. To use his own words, further, he said, “If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master—to do as he is told to do. Learning would spoil the best nigger in the world. Now,” said he, “if you teach that nigger (speaking of myself) 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.</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>



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>These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought. 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, I understood the pathway from slavery to freedom.</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.



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>	



Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>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.</p>		<p>10. Douglass uses juxtaposition 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.



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. She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach. 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>



Poetic Tools in the *Narrative*

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. 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.



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:



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

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 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.</p>	<p>blighting—<i>damaging</i></p> <p>dehumanizing—<i>to treat someone very badly</i></p> <p>crouching servility—<i>being extremely submissive, bowing before someone</i></p> <p>impudent—<i>disrespectful</i></p> <p>meanest—<i>lowest class</i></p> <p>1. Underline words or phrases that describe Mrs. Auld (the mistress).</p>	<p>1. What is his mistress (Mrs. Auld) like?</p> <p>She is kind, hard-working, good, uncomfortable with the concepts of slavery.</p> <p>2. What poetic tool(s) does Douglass use to reinforce her personality?</p> <p>Vivid word choice, metaphor.</p> <p>3. How does the tool support his idea?</p>



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>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. Her face was made of heavenly smiles, and her voice of tranquil music.</p>	<p>2. How did she act toward slaves?</p> <p>She was kind to them and did not like them to act overly submissive—that is, like slaves.</p>	<p>His use of the adjective “heavenly” helps the reader understand how good she is. By comparing her voice to peaceful music, Douglas helps the reader understand the way slaves felt around her.</p>

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



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

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 fatal poison of irresponsible power was already in her hands, and soon commenced its infernal work. That cheerful eye, under the influence of slavery, soon 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.</p>	<p>3. What is the <i>fatal poison of irresponsible power</i>?</p> <p>Owning a slave or having power over another person is like poison. It kills your soul.</p> <p>commenced—<i>began</i></p> <p>4. Define <i>discord</i> vs. <i>accord</i>.</p> <p>Discord is out of harmony, horrible sounding; accord is in harmony.</p>	<p>4. What happens to Mrs. Auld?</p> <p>Because she owns a slave, she completely changes and becomes evil.</p> <p>5. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>Metaphor, juxtaposition, vivid word choice.</p> <p>6. How does each support his idea?</p> <p>Metaphor—he compares slavery to poison to show how much damage it does. He compares her face to that of an angel and a demon to show how far she has fallen. Juxtaposition does this too; it helps the reader see the way she was before and how she is now.</p>

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



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

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. To use his own words, further, he said, “If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master—to do as he is told to do. Learning would spoil the best nigger in the world. Now,” said he, “if you teach that nigger (speaking of myself) how to read, there would be no keeping him. It would forever unfit him to be a slave.</p>	<p>5. What does Mr. Auld tell his wife about teaching a slave to read?</p> <p>She mustn’t do it because it would make him worthless and unhappy.</p> <p>6. Why would teaching a slave to read make him “unfit”?</p> <p>The more a slave knows, the more unhappy he becomes with his position.</p>	<p>7. What does Mr. Auld’s advice teach Douglass?</p> <p>It teaches him the way slave owners control slaves—by keeping them ignorant.</p>



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>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.”</p> <p>These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought. 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, I understood the pathway from slavery to freedom.</p>		<p>8. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>Metaphor, personification.</p> <p>9. How does each support his idea?</p> <p>He says a feeling is woken up from “slumbering” and a new “train of thought” begins—giving the reader the sense that this is something that cannot be stopped. He sees that learning is the “pathway” to freedom—that is, it will lead him to freedom.</p>

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



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

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. 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;</p>	<p>7. What does Douglass resolve to do?</p> <p>To learn to read.</p>	<p>10. Douglass uses juxtaposition 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> <p>Just as passionately as Mr. Auld wants to stop him from learning, Douglass wants to read. Since the reader knows how much Mr. Auld doesn’t want Douglass to read, this helps the reader understand that Douglass is extremely committed to reading.</p>



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>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.</p>		

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



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

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. She had bread for the hungry, clothes for the naked, and comfort for every mourner that came within her reach.</p>	<p>chattel—<i>tangible property that can be moved</i></p> <p>8. Define <i>injurious</i>.</p> <p>injurious—doing harm</p> <p>9. How does Mrs. Auld treat Douglass after her husband tells her Douglass mustn't learn to read?</p> <p>She stops teaching him how to read and in fact became very opposed to him learning how to read.</p>	<p>11. Compare Mrs. Auld before and after she owned slaves.</p> <p>Before, she was kind and gentle (like a lamb who followed the Good Shepherd); but now she is fierce and unfeeling.</p> <p>12. What poetic tool(s) does Douglass use to reinforce this idea?</p> <p>Allusion, metaphor, juxtaposition.</p>



Poetic Tools in the *Narrative*
(Answers, for Teacher Reference)

From CHAPTER VI	Second Read Questions	Third Read Questions
<p>Slavery soon proved its ability to divest her of these heavenly qualities. Under its influence, the tender heart became stone, and the lamblike disposition gave way to one of tiger-like fierceness. 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>13. How does each support his idea?</p> <p>Douglass makes an allusion to Jesus Christ’s teachings to show Mrs. Auld was religious and kind. He juxtaposes metaphors (heart to stone and lamb to tiger) to illustrate how much she has changed. She was gentle and kind, and now she is fierce and dangerous.</p>

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



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.