



EXPEDITIONARY
LEARNING

Grade 7: Module 3A: Unit 1: Lesson 2

Introducing Historical Context: *Narrative of the Life of Frederick Douglass*



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

I can build on others' ideas during discussions. (SL.7.1)
I can determine an author's point of view or purpose in informational text. (RI.7.6)

Supporting Learning Targets

- I can build on others' ideas during discussions.
- I can understand the historical context of a piece of nonfiction.

Ongoing Assessment

- Students' observations during the Gallery Walk

Agenda

1. Opening
 - A. Entry Task: Introduction to Module 3A (5 minutes)
 - B. Reviewing Learning Targets and Language (10 minutes)
2. Work Time
 - A. Modified Gallery Walk (28 minutes)
3. Closing and Assessment
 - A. Introducing the Guiding Questions (2 minutes)
4. Homework
 - A. Complete Vocabulary: The Slave Trade and Abolition.

Teaching Notes

- In this lesson, students begin learning about the central text, *Narrative of the Life of Frederick Douglass*, and its historical context. As they read this text, students will analyze the author's point of view, purpose, and audience. To do this successfully, students first build their background knowledge about this time in history.
- This lesson has a modified Gallery Walk, similar to that from Module 2, Unit 1, Lesson 1. In that lesson, the topic of the module was the mystery; in this lesson, students know what the central text will be; the mystery is what they expect to find in the text.
- As part of the Gallery Walk, you will introduce the Historical Context anchor chart, on which students will hold their thinking about the historical context of the *Narrative*. The anchor chart has three sections that correspond to the overarching topics found in the book: slavery, the debate over slavery, and the life of Frederick Douglass.
- This lesson focuses on SL.7.1 and gives students an opportunity to interact in a variety of ways. Be deliberate in grouping students to ensure that all groups will be successful.
- Lessons 2–5 explore the historical context of the *Narrative* and provide a good opportunity for collaboration with social studies teachers to build a bridge between what students could potentially be learning in each class.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Before teaching this lesson, consider how you might build on your existing class norms and culture to create a space in which students can encounter challenging events and consider the questions of race and racism that this unit will raise. This lesson provides time to discuss how racial terms have changed over time; use your professional judgment and the suggestions on Talking to Students about Race (in the supporting materials) to adapt this discussion to meet the needs of your class. Be prepared for strong responses to these words, and be ready to directly explain their historical and present-day context and connotations. If you are new to this conversation, you may want to practice in advance with a colleague. Note: The word “n***er” will come up rarely, but students will encounter it in the <i>Narrative</i>. The word does not come up during the Gallery Walk in this lesson.• Make a specific plan for the conversation with students about race (in Opening Part B) that suits the needs of your students.• In advance: Find two or three images of the cover of <i>Narrative of the Life of Frederick Douglass</i>. Select images that vary in terms of Douglass’s age, how somber or inspired he looks, etc. You will display these during the Entry Task: Introduction to Module 3.• Prepare the items for the Gallery Walk. Note that the easiest way to do this, if you have access to laptops, is to pull up some of the images on laptops. Alternatively, you can print them out. All quotes should be printed out.• At station B, you need to display a map showing slave states and free states around 1850. An internet search will yield several options; also consider using the relevant page in the social studies textbook at your school.• When you set up your classroom for the Gallery Walk, post each item with a blank piece of chart paper next to it. Consider your classroom space and place the items in a way that will allow students to move freely and comfortably around them.• Post: Learning targets, Module 3 Guiding Questions (see supporting materials).



Lesson Vocabulary	Materials
autobiography, biography, tone, mood, context, synthesize	<ul style="list-style-type: none">• Images of the cover of <i>Narrative of the Life of Frederick Douglass, an American Slave</i> (two or three to display)• Entry Task: Introduction to Module 3 (one per student)• Talking to Students about Race (for teacher reference)• Gallery Walk Directions (one per student and one to display)• Document camera• Chart paper (eight pieces; one for each item in the Gallery Walk)• Gallery Walk Teacher's Guide (for teacher reference)• Historical Context anchor chart (new; teacher-created; see supporting materials)• Sticky notes (six to eight per student)• Module 3 Guiding Questions (one to display)• Vocabulary: The Slave Trade and Abolition (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task: Introduction to Module 3A (5 minutes)</p> <ul style="list-style-type: none"> • Display two or three images of the cover of <i>Narrative of the Life of Frederick Douglass</i>. • Distribute the Entry Task: Introduction to Module 3A. Direct students to look closely at the different covers and answer the questions. • Cold call on two or three students to share their responses, focusing on Questions 2 and 3. • Probe by asking students if they noticed the different ways in which Frederick Douglass is portrayed (as a wise old man? a defiant young man? timeless? from a specific time period? a black man? a man looking into the future? a sad, thoughtful man?). • Explain that this is the central text of Module 3A, and tell students you are excited that they will have the opportunity to read excerpts from this text, as it is compelling and very famous. Consider taking a quick show of hands to see who has heard of Frederick Douglass before. • Direct student attention to the title and ask: <ul style="list-style-type: none"> * “Based on the title and the author, is this a novel, a <i>biography</i>, or an <i>autobiography</i>?” • Listen for students to explain it is an autobiography. As necessary, review the difference between autobiography and biography and the prefix <i>auto-</i>. 	
<p>B. Reviewing Learning Targets and Language (10 minutes)</p> <ul style="list-style-type: none"> • Direct students’ attention to the posted learning targets and read them aloud to the class: <ul style="list-style-type: none"> * “I can build on others’ ideas during discussions.” * “I can understand the historical context of a piece of nonfiction.” • Explain that today they will learn more about the book and its historical <i>context</i>. Explain that a book like this can be read on its own, but they will better understand the book if they understand the context—that is, what was happening when it was written and how those events relate to the author and his or her purpose in writing. 	<ul style="list-style-type: none"> • When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to assist with the structure required.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Ask students to imagine they are watching a video of Martin Luther King Jr. delivering his “I have a dream” speech. In order to truly understand the power of the famous speech, a person would need to understand the context of the time—it was 1963 and the civil rights movement was in full force. African Americans were still being prevented from getting a quality education, good jobs, and fair treatment. Without understanding the context, they might still be able to notice how King used language powerfully, but an understanding of the context would deepen their understanding of the message of his speech, the audience he was addressing, and why he chose specific ways to convey that message. • Explain to students that they will participate in a Gallery Walk today, during which they will look at a diverse collection of quotes, images, and lines that relate to the central text or to its context. At the end, they will <i>synthesize</i> their learning about the context. • Finally, tell students that they will be looking at quotes and documents from almost 200 years ago, when people used different terms for race than we use now, and when many whites were convinced that people who were not from Europe were inferior. Students will encounter hurtful ideas and offensive language. Remind them that they are exploring this history because it is important for them to understand what Frederick Douglass was responding to in his writing. • Lead a brief discussion about how racial terms have changed over the years. • Consider discussing the following terms: African American, black, Negro, n***er, white, Caucasian. Ask students: <ul style="list-style-type: none"> * “Which of these terms are respectful terms to use today?” * “Which of these terms are not respectful?” * “Are there any terms you see that we do not usually use today that used to be considered respectful (Negro)?” * “What terms will we use in this class to create a safe space and respect everyone?” • Consider a ground rule that no one may use the word n***er unless reading a historical source out loud, and that they can substitute “n-word” if they prefer. If setting this rule, think clearly out loud about why this is the rule. Students are not always clear on the difference between Negro and n***er, since they rarely see either in print. Be aware that you may need to set a time limit to this conversation and circle back to it later. • For additional guidance, refer to Talking to Students about Race in the supporting materials. 	



Work Time	Meeting Students' Needs
<p>A. Modified Gallery Walk (28 minutes)</p> <ul style="list-style-type: none"> Remind students that as in the Gallery Walk in Module 2, their goal today is not to figure everything out. Instead, their goal is to start to notice ideas and questions that they will continue to explore in this module, and to build on one another's ideas through conversation. Distribute one copy of the Gallery Walk Directions to each student and display one copy using the document camera. Orient students to the chart paper displayed around the room. Use the Gallery Walk Teacher's Guide to guide students through the modified Gallery Walk protocol. Please note that you will introduce the Historical Context anchor chart in the course of the Gallery Walk. 	<ul style="list-style-type: none"> Use of protocols (like Gallery Walk) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.
Closing and Assessment	Meeting Students' Needs
<p>A. Introducing the Guiding Questions (2 minutes)</p> <ul style="list-style-type: none"> Display the Module 3 Guiding Questions using the document camera. Ask a student to read them aloud: <ul style="list-style-type: none"> * "What gives stories and poems their enduring power?" * "How did Douglass's purpose and audience shape how he told his story?" Ask students to raise their hands when they know which of these questions they examined today, reminding students that there could be more than one. After most students have their hands up, ask a volunteer to share. Distribute the homework assignment, Vocabulary: The Slave Trade and Abolition. Briefly read aloud the terms on which it focuses and clarify directions. 	<ul style="list-style-type: none"> Guiding Questions provide motivation for student engagement in the topic and give a purpose to reading a text closely.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Complete Vocabulary: The Slave Trade and Abolition 	<ul style="list-style-type: none"> Helping students understand some key vocabulary that is central to this content will help them successfully grapple with a variety of informational texts.



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Supporting Materials



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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?

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

3. What might this book be about?

Talking to Students about Race
(For Teacher Reference)

Note: This is a very context-specific issue. This resource is merely a reminder of some possible approaches and principles.

Process Suggestions

- Consider having students respond to the conversation or ideas in writing, either before or after discussion. This will make sure all students have time to process the ideas and will give you a chance to hear from all of them, even students who didn't want to speak in front of the whole class.
- Consider setting a time limit for the conversation and looping back to it later if necessary. You can create a “parking lot”—a piece of flip chart where you hold questions that you will not have time to address today but that the class will take up at another time.
- Seeing and hearing a teacher discuss issues of race clearly, thoughtfully, and openly is essential to this process. Do not monopolize the conversation, however. Make sure you have thought through your ideas in advance and can articulate them clearly and comfortably. Consider practicing in advance with a colleague if you are new to the conversation.

Content Suggestions

- Content will vary depending in part on the racial identities of the teacher(s) and students.
- Deal directly and sensitively with the word n***er. Students need to understand that in the mouths of white Americans, the word has so often been associated with hatred and violence. Historically, white Americans used it to highlight the belief that African Americans were inferior. Some discussion may ensue about other uses of this word, particularly within the African American community, but guide students to consider that the word can make a space unsafe and that it is, at the very least, not a word used in any professional setting.
- Some students are unclear on the difference between n***er and Negro; it is important that they understand that though we do not commonly use the word Negro any more, for many generations this was the term that African Americans used to refer to themselves, and it was not a term of disrespect. N***er, on the other hand, was not historically used by African Americans to refer to themselves; nor was it ever used by white Americans except as an epithet.
- For teachers of classes in which there are only a few African American students, there may need to be an explicit discussion with the class about why it's important to not ask those students, either directly or implicitly, to speak for “their race” on this or other issues.
- Tie the conversation about race to the broader conversation in your class about the importance of having a space in which ideas are expressed respectfully and students feel safe in sharing their questions and ideas

Talking to Students about Race
(For Teacher Reference)

Note: This is a very context-specific issue. This resource is merely a reminder of some possible approaches and principles.

Possible Structure for the Conversation

1. Tell students that today you will talk about how the class will make sure that, as they study this important time in history, the classroom is a safe and comfortable place for everyone to learn. Say that one way to do this is to be thoughtful about the terms we use to discuss race.
2. Refer to a list of terms posted on the board: African American, black, Negro, n***er, white, Caucasian. Ask students to think for a few minutes: Which of these terms are respectful terms to use today? Which of these terms are not respectful?
3. In the debrief, call on several volunteers to explain their response to each word. Make an effort to hear from many students, but do not force any student to participate. In the debrief, make sure that students realize the difference between Negro and n***er.
4. Finally, post the question: “What terms will we use in this class to create a safe space and respect everyone? What else should we keep in mind when talking about race?”
5. Give students several minutes to write, then call on several students to share out.
6. Collect all students’ writing to read. Consider creating a list of “Class Norms for Talking about Race” to post.

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.



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
<p>Step 1. On My Own Directions: Silently walk around the classroom and look at the different gallery items. Thoughtfully consider these three questions.</p> <p>What do you notice? How might this relate to the central text? How does my idea relate to someone else's?</p> <p>Using the sticky notes provided, place your answers on the paper next to the item.</p>	<p>(10 minutes)</p> <p>Distribute one copy of the Gallery Walk Directions to each student and display one copy using the document camera. Ask students to read along as you read the directions aloud. Remind them that the purpose is to make predictions about the central text and its context. Tell students that they will do the next step in silence, but assure them they will have plenty of time to talk about their ideas later in the lesson.</p> <p>Explain that this is a chance for students to think alone before they think again together. This is also an opportunity for the teacher to see how well they build on one another's ideas.</p> <p>Explain you will now model Step 1 with Item A. Read it aloud and think aloud through the questions in Step 1. Consider saying something like this:</p> <p>"I notice this is a poem called "slaveships," so I think this is about slavery. I notice the author says they are packed in tight, like spoons. I think 'they' are slaves. I wonder why she says the 'belly of Jesus.' I wonder if Jesus is the name of the ship? I think lying for weeks and months in the 'sweat' and 'stink' of our own breath is terrible. I think Frederick Douglass may have written about slavery. Maybe he was a slave himself. I wonder if he came across in a slave ship."</p>



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
	<p>Distribute sticky notes (six to eight per student).</p> <p>Direct students to rotate around the room at their own pace. Remind them of norms for moving calmly in the room.</p> <p>Depending on the needs of your students, you may want to provide a more specific time for each student to spend at the pieces of evidence. Consider giving each student 2 minutes and an auditory cue when it's time to rotate.</p> <p>Consider playing quiet music during this time as an auditory cue that they should be silent.</p> <p>Consider participating in this step and placing your own sticky notes. This will help model the proper behavior and set a collegiate tone.</p>



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
<p>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:</p> <p>In which box (including the center one) on the Historical Context anchor chart would you place this item? Why?</p> <p>Based on this item, what can you predict about the central text or its context?</p>	<p>(8 minutes)</p> <p>As students finish, divide them into small groups and assign each group to sit at one of the items in the Gallery Walk.</p> <p>Display the Historical Context anchor chart and point out that students have a copy of this on the back of their Gallery Walk Directions. Tell students they will be using this chart over the next few days to keep track of what they learn about the historical context of <i>Narrative of the Life of Frederick Douglass</i>. Tell them you will give them a clean copy; the one for today is for them to mark up as they come to understand it. Today, they will focus on the main chart; they will use the vocabulary portion another day.</p> <p>Briefly review the word <i>context</i> (a reference to the “I have a dream” speech analogy may be helpful here), making sure to notice that students have used it before to talk about figuring out what a word means from its context—the sentences right around it. In this case, the word is used in a slightly different sense and refers to the people and events that affect this text and to which this text is responding.</p>



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
	<p>Explain to students that not all events that were happening around the time the book was written are relevant, so this chart will help them pay attention to the aspects of historical context that were most significant: what happened to Douglass before and after he wrote this book, what the experiences of slaves were like, and the debate over slavery that Douglass was participating in.</p> <p>Tell students that now they will think about which part of the anchor chart their item should go on. Some items could go in a few places; they should just make a thoughtful decision.</p> <p>Ask a student to read the directions for Step 2 aloud. Explain that the protocol will also encourage them to have the types of conversations in which they build on one another's ideas, as they did in the last Gallery Walk protocol, in Module 2.</p> <p>Tell the students to begin discussing their item. They will have 7 minutes to work. Consider posting a timer.</p> <p>Circulate among the groups to provide assistance and informally assess SL.7.1.</p>



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
<p>2. As you hear the different groups report out, annotate your Historical Context anchor chart to indicate what you have learned about the central text and how each of the three boxes relates to the central text.</p>	<p>(10 minutes)</p> <p>When most groups are done, refocus whole class. Tell the students that now you will think about what you have learned about the central text and how all of the pieces of the anchor chart fit together.</p> <p>Tell students that you'll begin by hearing from groups whose item would be placed right on the central text itself. Say: "If your item was about the text itself, raise your hand." Ask each group to offer one sentence about what their item told them about the central text. Remind other groups to listen carefully, as they will need to synthesize these comments in a few minutes. If a group volunteers an item that belongs somewhere else, kindly correct their categorization and assure them you will call on them when the class gets to that section.</p> <p>When all groups whose items are directly about the central text have shared, pause the class and ask students to take a minute to write down one or two sentences about what they have learned about the central text. They should write these sentences right on the picture of the book on the Historical Context anchor chart.</p>



Gallery Walk Teacher's Guide
(For Teacher Reference)

Student Directions	Teacher's Guide
	<p>Repeat this process with each remaining part of the Historical Context anchor chart. However, at the end of the other three sections, prompt students to write a sentence about how that section connects to the historical text. Call on several students to share out.</p> <p>Listen for:</p> <ul style="list-style-type: none">• Slavery: This relates to the central text because Frederick Douglass was a slave who escaped.• Debate over Slavery: This relates to the central text because after he escaped, Frederick Douglass worked with the abolition movement and participated in this debate, trying to convince people that slavery was wrong.• Life of Frederick Douglass: This relates to the central text because in it Douglass tells about events from his life.



Suggested Gallery Walk Items

Item A: “slaveships”

loaded like spoons
into the belly of Jesus
where we lay for weeks for months
in the sweat and stink of our own
breathing

—from “slaveships” by Lucille Clifton

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.boaeditions.org

Item B: Map showing slave and free states before the Civil War (circa 1850)

Teacher-created—do an Internet search or use a copy of the social studies textbook at your school

Item C: Picture of slaves in a cotton field



Hubbard & Mix "Cotton field, Retreat Plantation, Port Royal Island, S.C" 1860

Suggested Gallery Walk Items

Item D: Quote from *Narrative of the Life of Frederick Douglass*

“There were no beds given the slaves, unless one coarse blanket be considered such, and none by the men and women had these. This, however, is not considered a very great privation. They find less difficulty from the want of beds, than from the want of time to sleep ... when this [work] 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 until they are summoned to the field by the driver’s horn. ... Mr. Severe, the overseer, use to stand by the door of the quarter, armed with a large hickory stick and heavy cowskin, ready to whip anyone who was so unfortunate as not to hear, or, from any other cause, was presented from being ready to start for the field at the sound of the horn.”

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

Item E: Quote from *Narrative of the Life of Frederick Douglass*

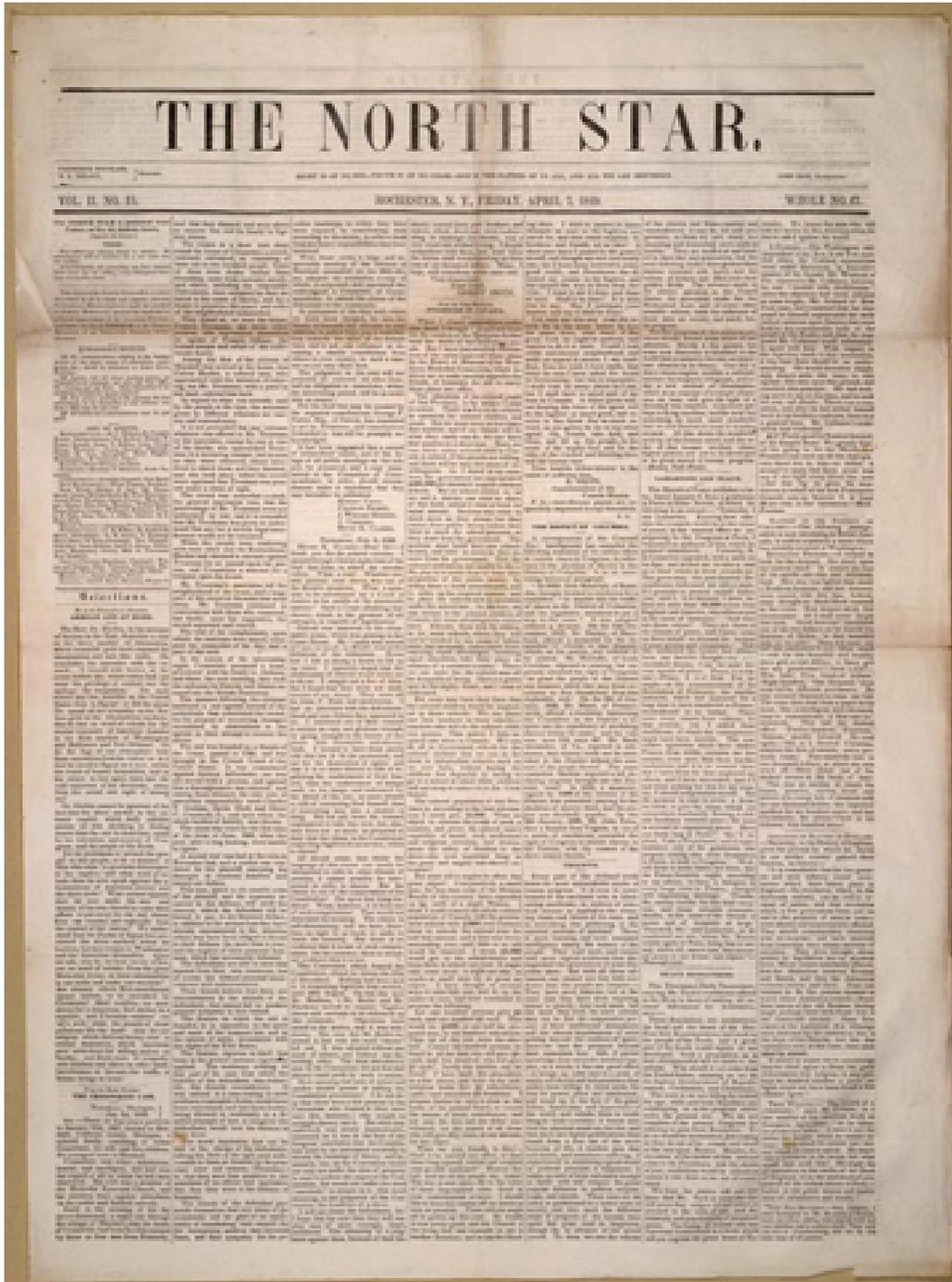
“I have been frequently asked how I felt when I found myself in a free State. I have never been able to answer the question with any satisfaction to myself. It was a moment of the highest excitement I ever experienced. I suppose I felt as one may imagine the unarmed mariner to feel when he is rescued by a friendly man-of-war from the pursuit of a pirate ... I felt like one who had escaped a den of hungry lions.”

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



Suggested Gallery Walk Items

Item F: Copy of *North Star*, the abolitionist newspaper Frederick Douglass published



The North Star First Edition, December 3, 1847, Rochester, NY (MSA SC 5557, M13.053) Editor Frederick Douglass/Martin R. Delaney Publisher William C. Nell



Suggested Gallery Walk Items

Item G: Defense of slavery

Quotes from “The Universal Law of Slavery” by George Fitzhugh (from *Africans in America*)

“He the Negro is but a grown up child, and must be governed as a child, not as a lunatic or criminal. The master occupies toward him the place of a parent or guardian.”

“... the negro race is inferior to the white race, and living in their midst, they would be far outstripped or outwitted in the chaos of free competition.”

“Our negroes are not only better off as to physical comfort than free laborers, but their moral condition is better.”

Fitzhugh, George. “The Universal Law of Slavery.” 1857. Public Domain

Item H: American Anti-Slavery Convention, 1840



'The Abolition of the Slave Trade' (The Anti-Slavery Society Convention, 1840) circa 1846-1864



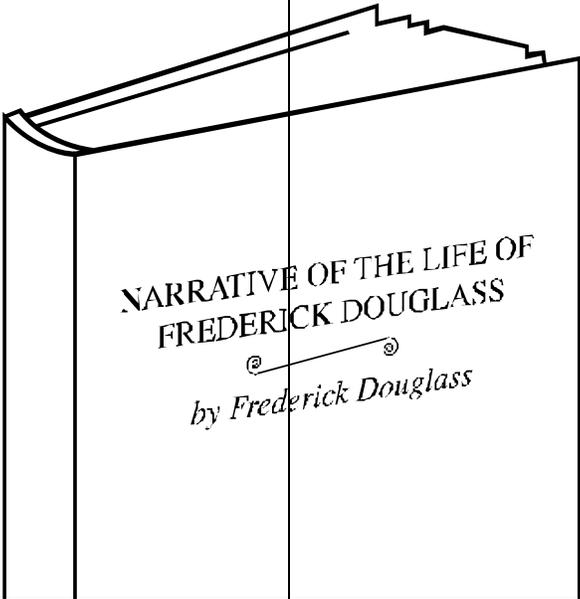
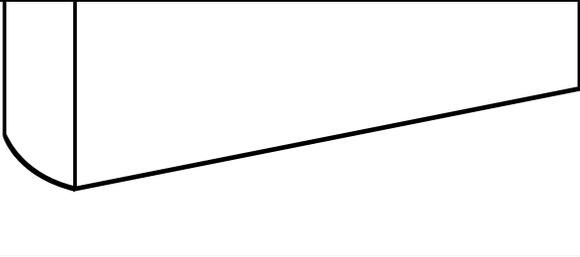
Module 3 Guiding Questions

What gives stories and songs their enduring power?

How did Douglass's purpose and audience shape how he told his story?



Historical Context Anchor Chart

Slavery	Debate over Slavery
	
Life of Frederick Douglass	
	
Vocabulary	

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.



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.