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Experiencing John Brown's Kansas

Abstract:

Students overlook the history in the own neighborhoods because we, the schools, teach them history lessons from a different part of the world. This unit forces the students to interact with the Bleeding Kansas history by reading pieces of literature, examining a painting depicting the scene, writing nature and impact journals while at the historic battlefields. Students will read pieces of literature expressing the importance of Bleeding Kansas, will see a copy of a painting depicting the battle, experience the history in the local museums, and will write in a variety of forms from graphic organizers to study questions to journals to academic essays.

Extension of Abstract: With living within 15 miles of two of the pre-Civil War battlefields on which John Brown fought, students need to know the historical significance of this Kansan. Instead, they know the curves in the road that honors his name. During this unit, students will learn John Brown's role in the "Bleeding Kansas" era through reading and discussing Henry David Thoreau's "A Plea for Captain John Brown", through interpreting the poem "The Defense of Lawrence" by Richard Realf, through examining John Stewart Curry's painting "Abolitionist John Brown", through comparing the themes in essay format of both the poem and the painting, through touring the Osawatomie Battlefield Museum and the Blackjack Hills Battlefield, and through writing interpretive journals at each destination.

This unit incorporates a wide-range of learning modalities but still focuses high importance both reading and writing. Students will use graphic organizers to arrange their thoughts in short-hand; students will compare poetry and art in the classroom; students will venture out of the classroom for journaling class periods, and they will venture off the school grounds to local battlefields to experience the history first hand.

Duration: This unit will last 15 class days with the string nature continuing for the duration of the school year with part of the journals comprising Field Guide. The lessons are built for a traditional classroom setting of 55-minute periods five days a week.

Objectives:

To identify different literary devices in poetry.

To explain the impact of those literary devices in a piece of poetry.

To create an outline in preparation to write a formal essay to keep the essay organized.

To write a comparison and contrast essay that provides evidence from the texts to support their thesis statement.

To use quotes from various sources to substantiate their claims.

Outline:

As a preface to the outline, teachers should know that each day my students RAINBOW a sentence. RAINBOW-ing is sentence diagramming with color combined with Daily Language Error. Students know they are expected to do this each day. Therefore, on days when they do not RAINBOW, they know the lesson is meant to capture their attention more. The RAINBOW-ing sheets are distributed in groups of five, one for each day of the week. They also focus on grammar error. For this, they are all listed in one document. Also, the sentences increase in difficulty with the students' knowledge and comfort. Each day the students are given participation points for completing the sentence and assisting in class discussion.

Instructional Phase: <i>Anticipatory Set; Input; Modeling; Checking for Understanding; Guided Practice</i>	
Day 1 Anticipatory Set	Choose a famous person who is featured on the front page of a national newspaper or a magazine cover. The teacher should act bewildered by light in which the celebrity is painted by the press. The teacher should ask the students if they agree or disagree with the findings. Teacher should facilitate a class discussion lasting no more than three minutes. Teacher should then direct them to their input for the day.
Input	Students will take notes over the PowerPoint on John Brown. *As an accommodation for students with special needs, I will have printed the PowerPoints with key words missing from each slide. Special needs students will collect their printed copies from the entry table as they enter the room and complete it while the class takes notes. *Both PowerPoints are in the attachments.
Check for Understanding	At the end of the PowerPoint, the teacher will ask if John Brown could be portrayed in two different lights like the newspaper and magazine people from the beginning of the hour. Students would be asked to write one sentence characterizing John Brown: a noble hero or an honorable madman. Then the students would be told to spread themselves out along the length of the classroom based on their opinions. Then a person from each side of the room will express one, and only one, comment on defending the issue. Then a person on the other side of the room will respond or voice a comment. This will continue for no more than five minutes before students will have to return to their desks to collect their belongings and leave for the day.
Practice	Teacher will assign a Fact Card for the student to bring to class the next day over a fact that the student found particularly interesting or memorable. As this is the first day of a new reading, students will collect the reading packet, since it is not in the textbook, and the study guide to complete as they read. Packets will be on the entry table in their section's folder.
Day 2	As this is the first day for participles, students will collect a new RAINBOW-ing

<p>RAINBOW-ing</p>	<p>sheet as they enter the room from the table by the door. They then organize their materials on the desk and begin marking the parts of speech that they do know before the bell rings. Once the bell rings, the teacher needs to instruct the students on participles. (As this is a junior course, they should remember from the sophomore course. Sophomores have all food participles, which helps them to remember: glazed donuts, iced tea, burned popcorn, etc.)</p>
<p>Modeling</p>	<p>The teacher models the process with the first participle for the class. Then the teacher allows the students a few minutes to work the sentence in their desk as the teacher walks through the rows offering assistance. Once most students have completed the exercise, the teacher models and checks for understanding by asking the students the parts of speech while marking the sentence on the SmartBoard or over-head projector. The teacher then has the class place the markers and worksheets in their binders.</p>
<p>Check for Understanding</p>	<p>Teacher will ask the student to take out their Fact Card and share with a neighbor. Each pair of students will decide which Fact Card to share with the class. The students then share their facts. Students are encouraged to take notes during this session to add any missing information.</p>
<p>Check for Understanding</p>	<p>Teacher will ask the student to take out their Fact Card and share with a neighbor. Each pair of students will decide which Fact Card to share with the class. The students then share their facts. Students are encouraged to take notes during this session to add any missing information.</p>
<p>Anticipatory Set for Reading</p>	<p>Students will “QuickWrite”. Teacher will say: “Have you or someone you know ever done something you believed was correct, even if your friends didn’t? What did it feel like? How did you feel when you accomplished it? Did you get into any trouble? Please write this in your journaling notebook. You have three minutes. Begin.” Teacher will allow for 3 minutes for the students to write their thoughts. Then the teacher will ask for volunteers or choose students to read or summarize their response. The teacher can also share to help model. Then the teacher will remind the students that they are reading about Captain John Brown standing up against slavery because he knew it to be wrong.</p>
<p>Input/Check for Understanding</p>	<p>Teacher will instruct the students to take out their reading packets, highlighters, pencil, and notebook. Teacher will ask the students to find the important information about this piece. Students will highlight and then write down the title, author, and date: “A Plea for Captain John Brown”, Henry David Thoreau, and 1859. Teacher will encourage the class to look again to see if there is any other information that the class should know before reading. Students will find that this was a speech delivered in Corcord, MA. Other students will also notice that the piece is only an excerpt and not the piece in its entirety.</p>
<p>Modeling</p>	<p>Teacher will begin reading aloud to the class the first paragraph of the piece.</p>
<p>Guided Practice</p>	<p>Teacher should stop to ask frequent questions about the important passages about the speech. While the teacher is reading, students should be highlighting key passages as well as answering study guide questions with short, fragmented answered to revise later.</p>

<p>Practice</p>	<p>Once the teacher has modeled reading the speech for a few lines or paragraphs, teacher should Popcorn or Pepper other students to read. Thus, all students read and pay attention to the details. Teacher should stop frequently and ask questions to help the students decipher the meaning imbedded in the pieces. Teacher should also read the key passages with emphasis or emotion to help the students glean the meaning.</p> <p>Teacher should assign the students to read to the end of page three for homework. Students should also answer the study guide questions for homework the next day. Students should also bring one Fact Card to class for fact discussion. However, as they were to read on their own, students may provide questions as their Fact Card in hopes another student has the fact to answer it.</p>
<p>Day 3</p>	<p>As students enter the room, they submit their homework to either the teacher or their section's designated folder. However, they should keep their Fact Cards for Pair and Share.</p>
<p>RAINBOW-ing</p>	<p>Knowing the information about participles from the previous day, students will begin their RAINBOW sentence as soon as they are seated. As the students work, the teacher wanders through the classroom checking the students' understanding. The teacher then leads the lesson with input from the students. At the end of the RAINBOW-ing, students return their RAINBOW-ing packet and RAINBOW-ing markers to their notebooks for the next day's class.</p>
<p>Check for Understanding</p>	<p>Teacher has the students read their fact cards to their Fact Card Partner. Students choose which fact or question to share with the class. The students take notes while each pair states its fact or asks its question. The teacher facilitates the students to find the answer to the questions posed.</p>
<p>Input</p>	<p>After the review session, students will take out their reading packets if they did not do it during the Fact Card time. Teacher will again begin the reading pausing for emphasis and asking questions. Students will be taking notes and highlighting while the teacher or students are reading. The teacher will then have the class complete the packet by tomorrow. They must also answer the study guide questions in two complete sentences with depth and thoughtfulness.</p> <p>*Students with special needs may write one sentence or have extended periods of time. The study guide can be shortened to accommodate. The teacher also could have the student orally explain the answers.</p> <p>Before the bell rings, the teacher has the students write down in their planners that they need to wear acceptable attire for the following day's weather.</p>
<p>Day 4</p>	<p>As students enter the classroom they will submit their study guides to their</p>

	<p>section's folder or to the teacher at the door.</p>
RAINBOW-ing	<p>Students will RAINBOW sentence 3. Once students have completed it, teacher will ask if a student wishes to model the sentence on the SmartBoard. As they love technology, this part of the lesson always intrigues them.</p>
Anticipatory Set	<p>Teacher will ask the students if they remember a day when they spent more time outside than just the time it took to walk to and from the car or for practice each day. Teacher will have the students QuickWrite in their journaling notebooks about what they remember best about spending hours and hours outside as a child. The teacher should mingle around the room to check on the progress of the students. Teacher could also have a QuickWrite done prior to share. Students will pair share.</p>
Input	<p>Teacher will tell the students to pick up only their journaling notebooks and their writing utensils, including colored pencils for drawing. Teacher will also provide a box for all cell phones, cameras, and MP3 players. Teacher will lock those items in his/her desk drawer. Then the teacher will tell the students that since John Brown spent some much time in our area, we are going to outside for the hour to experience it. However, there are a few stipulations: students are not allowed to sit within 10 feet of another student; students must not talk during this time; and they must write about Nature, John Brown, or the impact Nature has on them. As this is also part of the Field Journal exercise, students must draw and describe one plant in their focus area.</p>
Practice	<p>Teacher will lead the class outside of the school building to a designated area on the school property, but away from the road to avoid distraction. Students will spread out to journal and write. As the students spend the next 30 to 40 minutes writing, the teacher will oversee each student from a distance as well by peeking over the shoulders.</p> <p>*Students with special needs could have shortened time outside or be allowed to orally express his/her journal via recording device.</p> <p>When it is time to go inside, the teacher will either ring a bell he/she has brought along or blow a whistle. As the students enter the classroom, they will submit their journaling notebook.</p>
Day 5	<p>As the students enter, the teacher will hand their journaling notebook back to them.</p>
RAINBOW-ing	<p>Students will RAINBOW sentence 4. Teacher will ask for a volunteer to lead the class sentence on the SmartBoard.</p>
Anticipatory Set	<p>Teacher will switch the SmartBoard image to the painting "Abolitionist John Brown". Teacher will ask the students to look at the painting for a few moments and make note of anything particular that intrigues them. While</p>

	<p>the students are looking, the teacher will distribute color copies of the painting in sleeve-protectors to the first student in alternating rows to pass a copy back to each subsequent student. As the students are examining, the teacher will distribute copies of the graphic organizer upside down to each student. The teacher states for the class to leave the sheet upside down for the time being.</p>
Check for Understanding	<p>Teacher will ask the students to pair share anything they noted. Students will decide which idea to share with the class.</p>
Input	<p>The teacher will ask the students to turn their pages over before the pairs share with the class. The teacher will ask the students to fill-in the box where their answer best fits. The teacher will also tell the students that fragments and phrases are best since this is notes.</p>
Modeling	<p>Teacher will then make a general statement about the painting such as, "John Brown is in the middle of the painting".</p>
Input	<p>The teacher will remind the students about the definition of mood.</p>
Guided Practice	<p>The teacher will ask the students to look at one of the posters in the classroom or an easier to identify mood poster. The teacher will ask, "What does the mood of this piece appear to be?"</p>
Check for Understanding	<p>Then the teacher will ask the students to spend a few more moments looking at each individual section of the painting to identify a common mood. Students will Pair and Share their ideas. Then the teacher will ask for a group to volunteer their idea. The class will decide if that mood is correct or if they should provide a different answer.</p>
Guided Practice	<p>Teacher will ask the students to find at least one piece of information in the foreground that proves the mood. Students will examine the distributed copies or the one on the SmartBoard. Teacher will mingle through the students to check for understanding.</p>
Check for Understanding	<p>Teacher will call the class to focus again and ask for a volunteer to share one thing of note. The teacher will also tell the students to add another student's comments to his/her paper. Teacher will take a few comments from students then redirect them to something in the background of painting. The teacher will follow this pattern for all the parts of the graphic organizer.</p>
Practice	<p>The teacher will assign the students to write a sentence Fact Card explaining the mood of the painting using at least one piece of evidence. The card will be due the next day.</p>
	<p>Teacher will collect all of the sheet-protected copies to use for future classes.</p>
Day 6	<p>Teacher will collect the Fact Cards at the door as the students enter. As the</p>

<p>RAINBOW-ing</p>	<p>students enter, they will collect “The Defense of Lawrence” poetry packet from the entry table.</p> <p>Students will RAINBOW sentence 5. Teacher will mingle the room and check for any concerns while the students RAINBOW. The teacher will RAINBOW this sentence on the board, not because it is difficult, but because the students still need the teacher to teach. The teacher will instruct the students to return their RAINBOW-ing items to their notebooks.</p>
<p>Check for Understanding</p>	<p>The teacher will ask the students to take out their Literary Devices sheet from their notebooks. The teacher will remind them that it should be page three and lilac in color.</p>
<p>Input</p>	<p>The teacher will tell them that they are reading a poem so they need to be mindful of several literary devices. To refresh them, the teacher will present a PowerPoint over several key terms needed. Students will take notes.</p> <p>*Like before, the teacher will have copies of the PowerPoint printed out with key words missing for the students with special needs.</p>
<p>Check for Understanding</p> <p>Input</p>	<p>At the end of the PowerPoint, but with the PowerPoint notes still out for use, students will take out their copies of the poem. The teacher will ask the students to find and highlight the important information. Then the students will write it in their notes. Students will pair and share their findings before sharing with the class. The students will find “The Defense of Lawrence” for the title and Richard Realf for the poet. The teacher will explain while the students annotate that this is a narrative poem about one of the battles during the “Bleeding Kansas” period.</p>
<p>Input/Check for Understanding/Guided Practice</p>	<p>Teacher will read the first stanza of the poem to the class. The teacher will ask questions like “How lines does this paragraph have? Is it a paragraph?” The students will explain it is a stanza. Then the teacher will ask the students to mark the rhyme scheme for the first stanza. The teacher will mingle through the group to assist and encourage any struggling students. Teacher will read the stanza and ask the students what is happening in the stanza. Students will provide answers about a group of soldiers anxiously waiting in the dark. Then the teacher will read the stanza again and ask the students to identify what type of mood was set. Students will work on their own to find examples. Most students will choose dark, helpless, or scary for the mood.</p>
<p>Guided Practice</p>	<p>Teacher will ask the students to find a line or phrase that proves their theory. Students will pair and share before sharing with the class.</p> <p>Teacher will then ask the class to find the first asterisk and to see if anyone can name which literary device is being used. Students will answer alliteration.</p> <p>Then the teacher will ask if any student can find an example of an end-</p>

<p>Input/Guided Practice/Check for Understanding</p>	<p>stopped line. Students will answer with the semi-colon or the period. Teacher will then ask a student to read the second stanza. The teacher will ask the students if the mood they chose in the first stanza continues through to this stanza and which lines prove it. Students will pair and share after they find the answer. Answers will be that the mood is still dark and scary, especially with the wolves gnashing at bones. Then the teacher will ask what is happening to progress the story. The students will more than likely be confused and say nothing happened. The teacher will have to explain that the lack of events is an expression of the feeling of wait that the soldiers are experiencing that night.</p> <p>Teacher asks another student to read the third stanza. The teacher will ask the students to find the ratio of the Kansas soldiers versus the Missouri soldiers. Students will respond with 39 to 2,000. Then the teacher will ask which group “should” win based on the numbers. Students will respond with the Missouri soldiers. Then the teacher will ask why are the soldiers fighting if it appears that they will lose. Some students will be perplexed because the answer is not written out in the stanza. The teacher might have to remind the students that the Kansas soldiers are not marching; instead they are waiting for an incoming army. Then, the students will respond that they are fighting for their homes and their lives.</p>
<p>Input/Guided Practice/Check for Understanding</p>	<p>The teacher will ask another student to read stanza 4. Then, the teacher will ask again about the progression of events in the poem. The students will respond that they are still waiting. Some students will respond that the Kansas soldiers are sick with waiting. The teacher will ask about the symbolism of the storm. The students will respond that the storm represents the conflict on the horizon and the sense of change that will come because of the battle.</p>
<p>Input/Guided Practice/Check for Understanding</p>	<p>The teacher will read stanza 5 because of its importance. The teacher will ask the class from whose perspective is this stanza told? The teacher will tell the class to reread the stanza to themselves once more before deciding. Then the students will pair and share their answer. A student will volunteer that the perspective switched to how the Missouri men feel about the upcoming battle.</p>
<p>Input/Guided Practice/Check for Understanding</p>	<p>The teacher will ask another student to read stanza 6. The teacher will ask about the class what happened to progress the plot. The students will respond with the battle has begun. The teacher will ask the class on what part of the plot line the narrative poem? Some students will respond that they are still in the rising action; others will respond that they are in the falling action because the soldiers on both sides made the life-changing decision to fight for their beliefs. Therefore, the battle would be the repercussion of that decision. (If the students do not make that leap, the teacher should pose the other stand for the debate.) The teacher would ask the students to find on piece of information or inference that leads to his/her thinking. The students would pair and share. The teacher would ask the</p>

	<p>students who believe are in the rising action to “rise” out of their seats. The teacher would have one student from both sides of the argument come to the front of the room to share their reasoning. The teacher would have the two students sit down. Then, the teacher would say that a case can be made for either and that he/she congratulates both sides of the class for choosing one side of the argument because of the facts.</p>
<p>Practice</p>	<p>The teacher will have the class complete reading the poem at home. The class also needs to mark the rhyme scheme, identify the literary devices used, and answer the study guides questions for the next day’s class. Students will submit their assignments to the teacher or the class folder as they enter the room.</p>
<p>Day 7 RAINBOW-ing</p>	<p>Students will RAINBOW sentence 6. Teacher will have one student lead the class in their RAINBOW sentence.</p>
<p>Check for Understanding</p>	<p>Teacher will ask the class to write a one sentence summary of the end of the poem. The teacher will mingle through the class to check on each student’s progress. While mingling, the teacher will leave a sheet-protected copy of “Abolitionist John Brown” for each pair of students. Once the students complete their sentences, they will pair and share before two students share with the class. Students will respond with: “The Kansas soldiers won the battle.” “After a long, bloody battle, the Kansas soldiers defeated the Missouri soldiers.”</p>
<p>Check for Understanding</p>	<p>The teacher will ask the students about the significance of the stars. The students will be baffled. The teacher will remind them of how Ralph Waldo Emerson saw the stars in “Nature”. The student will respond that the stars represent hope of what we can achieve. Then the teacher will ask the students what stars at the end of the poem represent. The teacher will have the student pair and share their answers before sharing with the class. Some students will respond that the Kansas soldiers see hope in their lives because they lived. Others will respond that they see hope to end slavery.</p>
<p>Input</p>	<p>The teacher will ask the class to then take out their graphic organizers from “Abolitionist John Brown” and their worksheet with their facts about the painting. The teacher will also ask the students to turn over the copies of the paintings. The teacher will project “Abolitionist John Brown on the SmartBoard for the students. Then the teach will distribute the worksheet “Bloody Kansas Poetry and Art” as well as the “Bloody Kansas Essay” sheet to the students. The teacher will ask the students to fill-in the information they can in the graph. Then the students will pair and share to make sure they have the correct information.</p>
<p>Guided Practice/Check for Understanding</p>	<p>The teacher will tell the student that since they have been working for a week on these three pieces of art concentrating on John Brown, they are going to write an essay comparing and contrasting the painting and the poem.</p>

<p>Input/Guided Practice/Check for Understanding</p>	<p>The teacher will ask the students to follow along as he/she explains the essay requirements.</p> <p>The teacher will ask the class to write down the assignment due dates in their planners. Then the teacher will ask the students to look at the “Bleeding Kansas Poetry and Art” worksheet. The teacher will direct them to the bottom of the page where the formula for writing a thesis statement on this essay is provided.</p>
<p>Practice</p>	<p>The students will spend the rest of the hour thinking about their essay topics and generating their thesis statements.</p>
<p>Check for Understanding</p>	<p>During this time, the teacher will mingle through the room while the students work to assist in answering any questions or encourage idea development.</p>
<p>Practice</p>	<p>Before the students leave for the day, the teacher will remind them to bring their completed thesis statement to class the next day. Students will also be looking for quotes or examples to use as proof of their thesis statement. The teacher will tell the students to keep their thesis statements for one-on-one consultation during the next class session.</p>
<p>Day 8 RAINBOW-ing</p>	<p>As students enter the room, the teacher will have them collect a copy of the painting to use while creating quote formulas. Students will RAINBOW sentence 7. The teacher will direct the class lesson today to lessen the time needed for this activity.</p>
<p>Input</p>	<p>The teacher will ask the students to take out their thesis statements and copies of the poem. The teacher will tell the class to begin finding quotes from the text to use to prove their thesis statements. Then the teacher will have the students create their quote formulas to use as proof in their essays with their introduction to the quote, the quote with parenthetical citation, and then the commentary on the quote.</p>
<p>Check for Understanding/Practice</p>	<p>The teacher will call each student to his/her desk to discuss the thesis statement. The teacher will read the thesis statement and make supportive criticisms. If the teacher is confused, the student must clarify his/ her rationale for the thesis. The students will rewrite the thesis more if needed. If a rewrite is needed, the student must return to his/her desk to work on it and then return to the teacher for thesis statement approval. Once a thesis statement is approved, the teacher instructs the student to find quotes that prove the statement and to use the “Quote Formula” worksheet, which the teacher then gives to the student. The teacher also explains that this assignment is due the following day but they will keep them for one-on-one consultation.</p>
<p>Day 9</p>	<p>The students will RAINBOW sentence 8. The teacher will lead the discussion</p>

<p>Input/Check for Understanding</p>	<p>to save time.</p> <p>The teacher will have the students come up individually to examine the quote formulas before the student is allowed to progress. If the quotes are acceptable, the teacher will have the student begin his/her outline for the essay. If not, the student must rewrite the quote formulas before being allowed to write the outline. Students will outline for the remaining part of the hour. Outlines are due on Day 4 of the essay writing.</p>
<p>Day 10 RAINBOW-ing</p>	<p>Students will RAINBOW sentence 9. The teacher will lead the discussion to expedite the writing process.</p> <p>The students will outline for the class period. They will be encouraged to one-on-one consult if they become “stuck” on a particular section.</p>
<p>Day 11 RAINBOW-ing</p>	<p>Students will RAINBOW sentence 10. Teacher will lead the discussion to expedite the writing process.</p> <p>The teacher will inform the class that their rough drafts are due the following day, typed. They will edit and revise their papers the next day. The students will one-on-one consult with their outlines for a quick check to make sure they are still on the right path. Then the students will write their rough drafts.</p>
<p>Day 12</p>	<p>To allow for the most time to edit and revise the papers, the students will not RAINBOW today. Instead they will spend the day editing and revising their papers with the pair and share partner first. Then they may edit other students’ papers. The teacher will mingle through the class while the students edit. The teacher does not edit the papers. The teacher can answer a specific question, but should not edit for the students. Before the students leave, the teacher needs to remind the students that the essays are due when they enter the classroom the following day. The teacher will also instruct the students to dress according to the following day’s forecast.</p>
<p>Day 13 RAINBOW-ing</p>	<p>As the students enter, they will submit their essays to their class’ folder. Then the student will begin RAINBOW-ing sentence 11. The teacher will allow a student to lead the RAINBOW discussion today.</p>
<p>Input</p>	<p>The teacher instructs the students to relax after an essay, they are going outside to write their Nature journal. Again, the students must not sit close to anyone. The students must also draw and describe a plant that is not the same as they previously described.</p>
<p>Check for Understanding</p>	<p>Teacher mingles through the students without disrupting their thoughts and writing. The teacher may also journal during this time to share with the students.</p>
<p>Input</p>	<p>About 10 minutes before the dismissal, the teacher rings the bell or calls for the students’ attention in another means when it is time to return to the</p>

classroom. The students then return to class. As they enter, the students place their journals in their class' crate. The teacher also hands each student a field trip paper.

- (In a perfect world, I would do this the day before the trip. In reality, I would distribute the slip a week before and collect the money within two days of departure. Also, in a perfect world, I would not have to pack a few extra lunches for the students who could not afford one, but I will pack several extra sandwiches, apples, and bottles of water.)

Once each student has a field trip paper, the teacher reads the field trip information to the class. The teacher informs the class that they will leave from the school at 9:00 the next morning for a field trip to Osawatomie to tour the Osawatomie Museum and to Baldwin City to tour the Black Jack Hills Battlefield. Students will either bring a sacked lunch or purchase a sacked lunch from the lunchroom. The teacher will also instruct them that they should dress according to the weather as well as bring their nature journals as they will be completing two journals, one at each battle location. The teacher informs the class that the needs to bring the field trip permission slip signed the following day and bring \$2 for admission to the Osawatomie museum.

Day 14

As this is a field trip day, all classes would meet at 8:45 to begin loading the school bus for Osawatomie. The teacher would collect the permission slips and museum fees from each student as he/she loads the bus. Teacher also checks to insure that each student has his/her lunch and nature journal. Students should also have their colored pencils for the nature drawing.

Field trip itinerary:

9:00 Students depart from CHHS for Osawatomie
9:15 Arrive at Osawatomie museum
9:15-10:00 Students tour the museum
10:00-11:00 Students nature journal on the Osawatomie battlefield
11:00-11:15 Students load the bus
11:15-11:45 Students ride the bus from Osawatomie to Baldwin city
Students would eat lunch on the bus during this time
11:45-12:45 Students take the guided tour of the Black Jack Hills Battlefield and Nature trail
12:45-1:45 Students Nature Journal
1:45-2:00 Students load the bus to return to school
2:00-2:30 Students ride the bus to CHHS

On the bus ride back to school, the teacher asks the students to create a Fact Card over one fact they learned during today's tours. Studnets also submit their journals in the crate in the teacher's seat as they load the bus.

Day 15

As students enter the classroom, they submit their Fact Card to the teacher at the door. They also collect their journals.

RAINBOW-ing

Students RAINBOW sentence 12. The teacher leads the discussion on this

Input/Check for Understanding	<p>sentence.</p> <p>The teacher has the students pair and share their Fact Card facts. The pairs then decide whose fact to share with the class.</p> <p>The teacher then begins with the next lesson or unit.</p>

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- Thoreau's Plea for Captain John Brown - with annotated text. (2001, July 31). *The Thoreau Reader*. Retrieved August 1, 2011, from <http://thoreau.eserver.org/plea.html>

Excerpt from "A Plea for Captain John Brown"
Delivered by Henry David Thoreau in Concord, MA in 1859

I TRUST that you will pardon me for being here. I do not wish to force my thoughts upon you, but I feel forced myself. Little as I know of Captain Brown, (1) I would fain do my part to correct the tone and the statements of the newspapers, and of my countrymen generally, respecting his character and actions. It costs us nothing to be just. We can at least express our sympathy with, and admiration of, him and his companions, and that is what I now propose to do.

[2] First, as to his history. I will endeavor to omit, as much as possible, what you have already read. I need not describe his person to you, for probably most of you have seen and will not soon forget him. I am told that his grandfather, John Brown, was an officer in the Revolution; that he himself was born in Connecticut about the beginning of this century, but early went with his father to Ohio. I heard him say that his father was a contractor who furnished beef to the army there, in the war of 1812; that he accompanied him to the camp, and assisted him in that employment, seeing a good deal of military life, more, perhaps, than if he had been a soldier; for he was often present at the councils of the officers. Especially, he learned by experience how armies are supplied and maintained in the field a work which, he observed, requires at least as much experience and skill as to lead them in battle. He said that few persons had any conception of the cost, even the pecuniary cost, of firing a single bullet in war. He saw enough, at any rate, to disgust him with a military life; indeed to excite in him a great abhorrence of it; so much so, that though he was tempted by the offer of some petty office in the army, when he was about eighteen, he not only declined that, but he also refused to train when warned, and was fined for it. He then resolved that he would never have anything to do with any war, unless it were a war for liberty.

[3] When the troubles in Kansas began, (2) he sent several of his sons thither to strengthen the party of the Free State men, fitting them out with such weapons as he had; telling them that if the troubles should increase, and there should be need of him, he would follow to assist them with his hand and counsel. This, as you all know, he soon after did; and it was through his agency, far more than any other's, that Kansas was made free.

[5] I should say that he was an old-fashioned man in his respect for the Constitution, and his faith in the permanence of this Union. Slavery he deemed to be wholly opposed to these, and he was its determined foe.

[6] He was by descent and birth a New England farmer, a man of great common sense, deliberate and practical as that class is, and tenfold more so. He was like the best of those who stood at Concord Bridge once, on Lexington Common, and on Bunker Hill, (3) only he was firmer and higher principled than any that I have chanced to hear of as there. It was no abolition lecturer that converted him. Ethan Allen and Stark, with whom he may in some respects be compared, were rangers in a lower and less important field. They could bravely face their country's foes, but he had the courage to face his country herself, when she was in the wrong. A Western writer says, to account for his escape from so many perils, that he was concealed under a "rural exterior;" as if, in that prairie land, a hero should, by good rights, wear a citizen's dress

only.

[7] He did not go to the college called Harvard, good old Alma Mater as she is. (4) He was not fed on the pap that is there furnished. As he phrased it, "I know no more of grammar than one of your calves." But he went to the great university of the West, where he sedulously pursued the study of Liberty, for which he had early betrayed a fondness, and having taken many degrees, he finally commenced the public practice of Humanity in Kansas, as you all know. Such were *his humanities*, and not any study of grammar. He would have left a Greek accent slanting the wrong way, and righted up a falling man.

[9] "In his camp," as one has recently written, and as I have myself heard him state, "he permitted no profanity; no man of loose morals was suffered to remain there, unless, indeed, as a prisoner of war. 'I would rather,' said he, 'have the smallpox, yellow fever, and cholera, all together in my camp, than a man without principle.'

[10] He was never able to find more than a score or so of recruits whom he would accept, and only about a dozen, among them his sons, in whom he had perfect faith.

[11] He was a man of Spartan (8) habits, and at sixty was scrupulous about his diet at your table, excusing himself by saying that he must eat sparingly and fare hard, as became a soldier, or one who was fitting himself for difficult enterprises, a life of exposure.

[12] A man of rare common sense and directness of speech, as of action; a transcendentalist (9) above all, a man of ideas and principles, that was what distinguished him. Not yielding to a whim or transient impulse, but carrying out the purpose of a life. I noticed that he did not overstate anything, but spoke within bounds. I remember, particularly, how, in his speech here, he referred to what his family had suffered in Kansas, without ever giving the least vent to his pent-up fire. It was a volcano with an ordinary chimney-flue. Also referring to the deeds of certain Border Ruffians, he said, rapidly paring away his speech, like an experienced soldier, keeping a reserve of force and meaning, "They had a perfect right to be hung."

[13] As for his tact and prudence, I will merely say, that at a time when scarcely a man from the Free States was able to reach Kansas by any direct route, at least without having his arms taken from him, he, carrying what imperfect guns and other weapons he could collect, openly and slowly drove an ox-cart through Missouri, apparently in the capacity of a surveyor, with his surveying compass exposed in it, and so passed unsuspected, and had ample opportunity to learn the designs of the enemy. For some time after his arrival he still followed the same profession. When, for instance, he saw a knot of the ruffians on the prairie, discussing, of course, the single topic which then occupied their minds, he would, perhaps, take his compass and one of his sons, and proceed to run an imaginary line right through the very spot on which that conclave had assembled, and when he came up to them, he would naturally pause and have some talk with them, learning their news, and, at last, all their plans perfectly; and having thus completed his real survey he would resume his imaginary one, and run on his line till he was out of sight. (11)

[14] When I expressed surprise that he could live in Kansas at all, with a price set upon his head, and so large a number, including the authorities, exasperated against him, he accounted for

it by saying, "It is perfectly well understood that I will not be taken." Much of the time for some years he has had to skulk in swamps, suffering from poverty and from sickness, which was the consequence of exposure, befriended only by Indians and a few whites. But though it might be known that he was lurking in a particular swamp, his foes commonly did not care to go in after him. He could even come out into a town where there were more Border Ruffians than Free State men, and transact some business, without delaying long, and yet not be molested; for said he, "No little handful of men were willing to undertake it, and a large body could not be got together in season."

[15] As for his recent failure, we do not know the facts about it.⁽¹²⁾ It was evidently far from being a wild and desperate attempt. His enemy, Mr. Vallandigham, is compelled to say that "it was among the best planned and executed conspiracies that ever failed."

[17] He said, truly, that the reason why such greatly superior numbers quailed before him was, as one of his prisoners confessed, because they lacked a cause, a kind of armor which he and his party never lacked. When the time came, few men were found willing to lay down their lives in defense of what they knew to be wrong; they did not like that this should be their last act in this world.

[18] But to make haste to *his* last act, and its effects.

[19] The newspapers seem to ignore, or perhaps are really ignorant of the fact that there are at least as many as two or three individuals to a town throughout the North who think much as the present speaker does about him and his enterprise.

[20] On the whole, my respect for my fellow-men, except as one may outweigh a million, is not being increased these days. I have noticed the cold-blooded way in which newspaper writers and men generally speak of this event, as if an ordinary malefactor, though one of unusual "pluck," as the Governor of Virginia is reported to have said, using the language of the cock-pit, "the gamest man he ever saw." had been caught and were about to be hung. He was not dreaming of his foes when the governor thought he looked so brave. It turns what sweetness I have to gall, to hear, or hear of, the remarks of some of my neighbors. When we heard at first that he was dead, one of my townsmen observed that "he died as the fool dieth;" which, pardon me, for an instant suggested a likeness in him dying to my neighbor living. Others, craven-hearted, said disparagingly, that "he threw his life away," because he resisted the government. Which way have they thrown *their* lives, pray? such as would praise a man for attacking singly an ordinary band of thieves or murderers. I hear another ask, Yankee-like, "What will he gain by it?" as if he expected to fill his pockets by this enterprise. Such a one has no idea of gain but in this worldly sense. If it does not lead to a "surprise" party, if he does not get a new pair of boots, or a vote of thanks, it must be a failure. "But he won't gain anything by it." Well, no, I don't suppose he could get four-and-sixpence a day for being hung, take the year round; but then he stands a chance to save a considerable part of his soul, — and *such* a soul! — when *you* do not. No doubt you can get more in your market for a quart of milk than for a quart of blood, but that is not the market that heroes carry their blood to.

[21] Such do not know that like the seed is the fruit, and that, in the moral world, when good seed is planted, good fruit is inevitable, and does not depend on our watering and cultivating; that when you plant, or bury, a hero in his field, a crop of heroes is sure to spring up. This is a seed of such force and vitality, that it does not ask our leave to germinate.

[28] I read all the newspapers I could get within a week after this event, and I do not remember in them a single expression of sympathy for these men. I have since seen one noble statement, in a Boston paper, not editorial. Some voluminous sheets decided not to print the full report of Brown's words to the exclusion of other matter. It was as if a publisher should reject the manuscript of the New Testament, and print Wilson's last speech.

[29] But I object not so much to what they have omitted as to what they have inserted. Even the *Liberator* (17) called it "a misguided, wild, and apparently insane — effort." As for the herd of newspapers and magazines, I do not chance to know an editor in the country who will deliberately print anything which he knows will ultimately and permanently reduce the number of his subscribers. They do not believe that it would be expedient. How then can they print truth? If we do not say pleasant things, they argue, nobody will attend to us. And so they do like some traveling auctioneers, who sing an obscene song, in order to draw a crowd around them. Republican editors, obliged to get their sentences ready for the morning edition, and accustomed to look at everything by the twilight of politics, express no admiration, nor true sorrow even, but call these men "deluded fanatics," — "mistaken men," — "insane," or "crazed". It suggests what a *sane* set of editors we are blessed with, *not* "mistaken men;" who know very well on which side their bread is buttered, at least.

[31] What though he did not belong to your clique! Though you may not approve of his method or his principles, recognize his magnanimity. Would you not like to claim kindredship with him in that, though in no other thing he is like, or likely, to you? Do you think that you would lose your reputation so? What you lost at the spile, you would gain at the bung.

[32] If they do not mean all this, then they do not speak the truth, and say what they mean. They are simply at their old tricks still.

[33] "It was always conceded to him," says *one who calls him crazy*, "that he was a conscientious man, very modest in his demeanor, apparently inoffensive, until the subject of Slavery was introduced, when he would exhibit a feeling of indignation unparalleled."

[36] If Walker (18) may be considered the representative of the South, I wish I could say that Brown was the representative of the North. He was a superior man.(19) He did not value his bodily life in comparison with ideal things. He did not recognize unjust human laws, but resisted them as he was bid. For once we are lifted out of the trivialness and dust of politics into the region of truth and manhood. No man in America has ever stood up so persistently and effectively for the dignity of human nature, knowing himself for a man, and the equal of any and all governments. In that sense he was the most American of us all. [. . .]When a man stands up serenely against the condemnation and vengeance of mankind, rising above them literally *by a whole body*, — even though he were of late the vilest murderer, who has settled that matter with himself, — the spectacle is a sublime one, — didn't ye know it, ye *Liberators*, ye *Tribunes*, ye

Republicans?[\(20\)](#) — and we become criminal in comparison. Do yourselves the honor to recognize him. He needs none of your respect.

[41] Insane! A father and six sons, and one son-in-law, and several more men besides, — as many at least as twelve disciples, — all struck with insanity at once; while the sane tyrant holds with a firmer gripe than ever his four millions of slaves, and a thousand sane editors, his abettors, are saving their country and their bacon! Just as insane were his efforts in Kansas. Ask the tyrant who is his most dangerous foe, the sane man or the insane.

[42] Read his admirable answers to Mason [\(22\)](#) and others. How they are dwarfed and defeated by the contrast! On the one side, half-brutish, half-timid questioning; on the other, truth, clear as lightning, crashing into their obscene temples. They are made to stand with Pilate, and Gessler, and the Inquisition.[\(23\)](#) How ineffectual their speech and action! and what a void their silence! They are but helpless tools in this great work. It was no human power that gathered them about this preacher.

[46] It is a relief to turn from these slanders to the testimony of his more truthful, but frightened jailers and hangmen. Governor Wise [\(25\)](#) speaks far more justly and appreciatingly of him than any Northern editor, or politician, or public personage, that I chance to have heard from. I know that you can afford to hear him again on this subject. He says: "They are themselves mistaken who take him to be a madman. . . . He is cool, collected, and indomitable, and it is but just to him to say that he was humane to his prisoners. . . . And he inspired me with great trust in his integrity as a man of truth. He is a fanatic, vain and garrulous," (I leave that part to Mr. Wise) "but firm, truthful, and intelligent. His men, too, who survive, are like him. Colonel Washington [\(26\)](#) says that he was the coolest and firmest man he ever saw in defying danger and death. With one son dead by his side, and another shot through, he felt the pulse of his dying son with one hand, and held his rifle with the other, and commanded his men with the utmost composure, encouraging them to be firm, and to sell their lives as dear as they could. Of the three white prisoners, Brown, Stevens, and Coppoc, it was hard to say which was most firm."

[47] Almost the first Northern men whom the slaveholder has learned to respect!

[50] We talk about a *representative* government; but what a monster of a government is that where the noblest faculties of the mind, and the *whole* heart, are not *represented*. A semi-human tiger or ox, stalking over the earth, with its heart taken out and the top of its brain shot away. Heroes have fought well on their stumps when their legs were shot off, but I never heard of any good done by such a government as that.

[51] The only government that I recognize, — and it matters not how few are at the head of it, or how small its army, — is that power that establishes justice in the land, never that which establishes injustice. What shall we think of a government to which all the truly brave and just men in the land are enemies, standing between it and those whom it oppresses? A government that pretends to be Christian and crucifies a million Christs every day!

[52] Treason! Where does such treason take its rise? I cannot help thinking of you as you deserve, ye governments. Can you dry up the fountains of thought? High treason, when it is

resistance to tyranny here below, has its origin in, and is first committed by, the power that makes and forever recreates man. When you have caught and hung all these human rebels, you have accomplished nothing but your own guilt, for you have not struck at the fountain-head. You presume to contend with a foe against whom West Point cadets and rifled cannon point not. Can all the art of the cannon founder tempt matter to turn against its maker? Is the form in which the founder thinks he casts it more essential than the constitution of it and of himself?

[54] [. . .] The only *free* road, the Underground Railroad, is owned and managed by the Vigilant Committee. *They* have tunneled under the whole breadth of the land. Such a government is losing its power and respectability as surely as water runs out of a leaky vessel, and is held by one that can contain it.

[55] I hear many condemn these men because they were so few. When were the good and the brave ever in a majority? Would you have had him wait till that time came? — till you and I came over to him? The very fact that he had no rabble or troop of hirelings about him would alone distinguish him from ordinary heroes. His company was small indeed, because few could be found worthy to pass muster. Each one who there laid down his life for the poor and oppressed was a picked man, culled out of many thousands, if not millions; apparently a man of principle, of rare courage, and devoted humanity; ready to sacrifice his life at any moment for the benefit of his fellow-man. It may be doubted if there were as many more their equals in these respects in all the country, — I speak of his followers only, — for their leader, no doubt, scoured the land far and wide, seeking to swell his troop. These alone were ready to step between the oppressor and the oppressed. Surely they were the very best men you could select to be hung. That was the greatest compliment which this country could pay them. They were ripe for her gallows. She has tried a long time, she has hung a good many, but never found the right one before.

[59] This event advertises me that there is such a fact as death, — the possibility of a man's dying. It seems as if no man had ever died in America before; for in order to die you must first have lived. I don't believe in the hearses, and palls and funerals that they have had. There was no death in the case, because there had been no life; they merely rotted or sloughed off, pretty much as they had rotted or sloughed along. No temple's vail was rent, only a hole dug somewhere. Let the dead bury their dead. The best of them fairly ran down like a clock. Franklin, — Washington, — they were let off without dying; they were merely missing one day. I hear a good many pretend that they are going to die; or that they have died, for aught that I know. Nonsense! I'll defy them to do it. They haven't got life enough in them. They'll deliquesce like fungi,⁽³¹⁾ and keep a hundred eulogists mopping the spot where they left off. Only half a dozen or so have died since the world began. Do you think that you are going to die, sir? No! there's no hope of you. You haven't got your lesson yet. You've got to stay after school. We make a needless ado about capital punishment, — taking lives, when there is no life to take. *Memento mori!* ⁽³²⁾ We don't understand that sublime sentence which some worthy got sculptured on his gravestone once. We've interpreted it in a groveling and sniveling sense; we've wholly forgotten how to die.

[60] But be sure you do die, nevertheless. Do your work, and finish it. If you know how to begin, you will know when to end.

[64] When I reflect to what a casue this man devoted himself, and how religiously, and then reflect to what casue his judges and all who condemn him so angrily and fluently devote themselves, I see that they are as far apart as the heavens and earth are asunder.

[66] Who is it whose safety requires that Captain Brown be hung? Is it indispensable to any Northern man? Is there no resource but to cast this man also to the Minotaur?(34) If you do not wish it, say so distinctly. While these things are being done, beauty stands veiled and music is a screeching lie. Think of him, — of his rare qualities! — such a man as it takes ages to make, and ages to understand; no mock hero, nor the representative of any party. A man such as the sun may not rise upon again in this benighted land. To whose making went the costliest material, the finest adamant; sent to be the redeemer of those in captivity; and the only use to which you can put him is to hang him at the end of a rope! You who pretend to care for Christ crucified, consider what you are about to do to him who offered himself to be the savior of four millions of men.

[67] Any man knows when he is justified, and all the wits in the world cannot enlighten him on that point. The murderer always knows that he is justly punished; but when a government takes the life of a man without the consent of his conscience, it is an audacious government, and is taking a step towards its own dissolution. Is it not possible that an individual may be right and a government wrong? Are laws to be enforced simply because they were made? or declared by any number of men to be good, if they are not good?

[68] I am here to plead his cause with you. I plead not for his life, but for his character, — his immortal life; and so it becomes your cause wholly, and is not his in the least. Some eighteen hundred years ago Christ was crucified; this morning, perchance, Captain Brown was hung. These are the two ends of a chain which is not without its links. He is not Old Brown any longer; he is an angel of light.

[69] I see now that it was necessary that the bravest and humanest man in all the country should be hung. Perhaps he saw it himself. I *almost fear* that I may yet hear of his deliverance, doubting if a prolonged life, if *any* life, can do as much good as his death.

[77] I foresee the time when the painter will paint that scene, no longer going to Rome for a subject; the poet will sing it; the historian record it; and, with the Landing of the Pilgrims and the Declaration of Independence, it will be the ornament of some future national gallery, when at least the present form of Slavery shall be no more here. We shall then be at liberty to weep for Captain Brown. Then, and not till then, we will take our revenge.

English 11
Rainbow-ing

Participles—verb + ed, +ing, or +en acting as an adjective that describes the noun that it touches.
(Keep this RAINBOW-ing lesson for the next 12 class days!)

1. All night the silent sentinels moved by like gliding ghosts.
2. All night upon the guarded hill, until the stars were low,
wrapped round as Jehovah's will we waited for the foe.
3. All night the fancied warning bells held all men to their pos
4. We heard the sleeping prairie's breath the forest's human
moans.
5. The hungry gnashing of the teeth of wolves on bleaching
bones.
6. We marked the roar of rushing fires the neigh of frightened
steeds, the voices as of far-off lyres among the river reeds.

7. And twenty hundred men had met and sworn an oath of hell

that ere the morrow's sun might set our smoking home

should tell a tale of ruin and of wrath and damning hate in

store, to bar the freeman's western path against him

evermore.

8. All, all through that Sabbath day a wall of fire we stood, and

held the baffled foe at bay, and streaked the ground with

blood.

9. And when the sun was very low the wheeled their stricken

flanks, and passed on wearily and slow beyond the river

banks.

10. Beneath the everlasting stars we bended childlike knees,
and thanked God for the shining scars of his large victories.

11. I should say that he was an old-fashioned man in his
respect for the Constitution, and his faith in the permanence
of this Union.

12. Also referring to the deeds of certain Border Ruffians, he
said, rapidly paring away his speech, like an experienced
soldier, keeping a reserve of force and meaning, "They had a
perfect right to be hung."

“A Plea for Captain John Brown” Study Guide

As we read, answer the following sentences using complete sentences. Remember, you must restate the question in your answer and provide a minimum of two sentences with developed thoughts.

1. What is the topic of Thoreau’s lecture to city members in Concord, MA?
2. What is the irony of the first two lines of the speech?
3. What does Thoreau want the audience to do in concern with Captain John Brown?
4. Why would Brown only fight a war for liberty?
5. What qualities does John Brown have?
6. What is the reference in paragraph six to the Concord Bridge, Lexington Common, and Bunker Hill?

Why would that be important to Thoreau?

7. What is the difference between Brown and Ethan Allen?
8. What kind of knowledge did Brown know if he did not have the college education?
9. Explain Brown’s journey through Missouri and how he was not captured while living in Kansas with a price on his head.
10. What is the significance of his last act being Harper’s Ferry?

11. What does Thoreau's comment in paragraph 19 express about the state of beliefs in America during this time?
12. Chose one of the other American views on Brown and his death. Explain why Thoreau thinks they feel that way.
13. Explain the seed of heroes.
14. What is Thoreau's problem with the newspapers?
15. Thoreau asks a question that struck each person in the room. What was it and what was its intent?
16. Explain the change that happened in Brown.
17. According to Thoreau, what did Brown do that few others could do?
18. In paragraph 42, who is on each side of the line and how do they fit with who is listed on their sides?
19. Explain the two views of Brown in the papers.
20. What is wrong with the government?
21. Explain the free road in America.
22. Why are the brave men never in majority?
23. In paragraph 59, Thoreau says only a handful of men have died in the course of the world. Explain.

24. How are the newspaper writers/editors and Brown as far apart as Heaven and Earth? Be sure to explain that analogy too.

25. Throughout this piece, Thoreau compares Brown to someone. Who is it and according paragraph 66 is it accurate?

Literary Devices

1. Allegory- a story in which people, things, and actions represent an idea or a generalization about life.

2. Alliteration- same initial sound repeated several times

Example: Susie sells sea shells by the sea shore

3. Allusion- a reference made to a well-known event, piece of literature, or a famous person

Example: He was her Romeo

4. Analogy- comparing two different items to point out similarities

Example: Life is like a box of chocolates

5. Anecdote a short summary of a humorous event used to make a point

6. Antagonist is the person or thing working against the protagonist (or main character)

7. Assonance- repetition of the same vowel sound

Example: How now brown cow

8. Epiphany is a sudden perception that causes a character to change or act in a certain way.

9. Epithet- a brief descriptive phrase used like a name

Example: Instead of saying baseball, one would say leather-covered sphere

10. Extended Metaphor- a long, detailed comparison of 2 unlike objects

Example: to be given in class

11. Farce- a literature based on a humorous and improbable plot

12. Figurative language- not meant to be taken literally

Example: her eyes were sapphires

13. Hyperbole- over exaggeration

Example: I have not eaten in days

14. Iambic pentameter- a line of poetry containing 10 syllables with the stress on alternating syllables

Example: But soft, what light through yonder window breaks

It is the East, and Juliet is the sun

15. Inversion- reversal of regular word order

Example: Like a small grey coffeepot sits the squirrel

Instead of

The squirrel sits like a small grey coffeepot

16. Metaphor- comparison between two objects

Example: His arms were cannons

17. Onomatopoeia- word that are spelled like their sound

Example: bang! whoosh! swish!

18. Oxymoron- using 2 opposing words together

Example: freezing fire, hot cold, pretty ugly

19. Parallelism- repeating a sentence pattern or phrase to emphasize meaning

Example: It was the best of times; it was the worst of times.

20. Personification: giving human characteristics to innate objects

Example: The grass screamed in agony

21. Protagonist the main character in a story who suffers conflicts from the antagonist

22. Pun- a pun is a play on words—makes a joke

Example:

23. Satire a literary tone used to make fun of human vices or weaknesses often used to correct the behavior

24. Simile- a comparison using like or as

Example: She is like an angel

25. Symbol- a person, place, thing, or an event used to represent something else.

Example: A dove is a symbol of peace

26. Theme- a statement about life that a writer is trying to express. Themes are usually “hidden”

27. Understatement- under exaggerating to make another point

Example: The desert is a bit dry

English 10
Analyzing Poetry and Art with Bloody Kansas

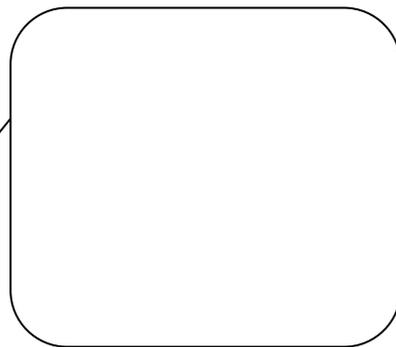
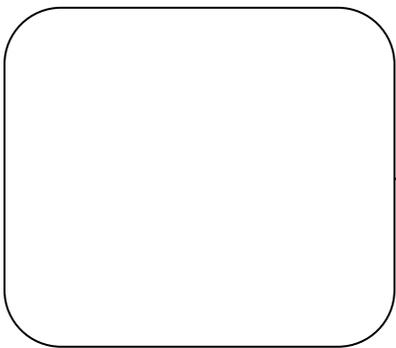
_____ (name of the painting)

Name the painter.	
List one detail about John Brown physically	
List one detail about what his physical appearance implies about him	
List one Kansas detail in the foreground of the painting. (Not John Brown)	
List one other detail in the foreground	
List one Kansas detail in the background	
List one other detail in the background	

1. Write a short summary of what is happening. (One to two sentences.) _____

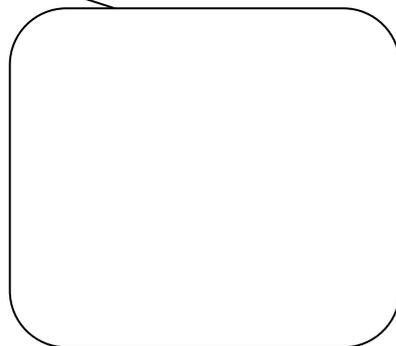
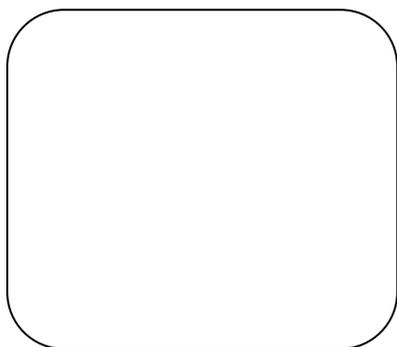
2. Write one adjective for the mood of the piece. _____
3. Write one adjective the painter would have used to describe John Brown based on the facts used in the painting. _____

Mood



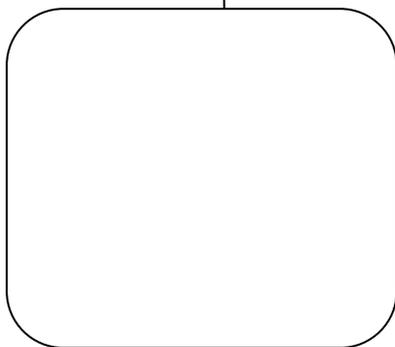
Colors

Kansas people

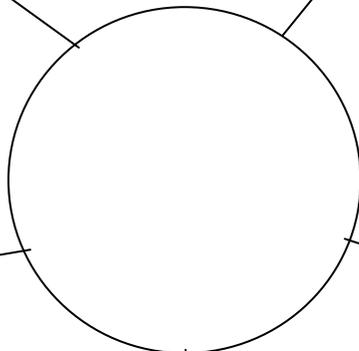


Details

Missouri people



John Brown



The Defense of Lawrence
Richard Realf

Mark the rhyme scheme. Highlight all end-stopped part of the end-stopped lines with a highlighter. Using your purple literary devices sheet or your poetry PowerPoint, write the literary device used alongside each asterisk. If there is a *!, that indicates that there are two different literary devices to find in that one line. If there is a double asterisks (**), that indicates that the literary device is on-going and will continue into at least the next line.

1

1. All night upon the guarded hill,
2. Until the stars were low,
3. Wrapped round as Jehovah's will
4. We waited for the foe;
5. All night the silent sentinels *
6. Moved by like gliding ghosts; * *!
7. All night the fancied warning bells
8. Held all men to their posts. *

1. What is the setting?
2. Who is the speaker?
3. What is implied that they "moved like gliding ghosts"?

2

9. We heard the sleeping prairie's breath *
10. The forest's human moans *
11. The hungry gnashing of the teeth
12. Of wolves on bleaching bones;
13. We marked the roar of rushing fires
14. The neigh of frightened steeds,
15. The voices as of far-off lyres
16. Among the river reeds.

1. Provide two phrases that imply a sense of fear or dread.
2. Provide two descriptions that were interpreted by one of your five senses.
3. How did that heighten the fear or dread?

3

17. We were but thirty-nine who lay **
18. Beside our rifles then;
19. We were but thirty-nine and they
20. Were twenty hundred men.
21. Our lean limbs shook and reeled about,
22. Our feet were gashed and bare,
23. And all the breezes shredded out
24. Our garments in the air.

1. What is the ratio of fighters?
2. How does the poet feel?
3. What line(s) prove his feeling?

4

25. Sick, sick of all the woes which spring
26. Where falls the Southeron's rod,
27. Our very souls had learned to cling
28. To freedom as to God;
29. And so we never thought of fear
30. In all those stormy hours,
31. For every mother's son stood near
32. The awful, unseen powers.

1. What is each soldier doing during the night?
2. What does the storm represent for the battlefield?
3. What does the storm represent for the entire country?

5

33. And twenty hundred men had met
34. And sworn an oath of hell
35. That ere the morrow's sun might set
36. Our smoking home should tell
37. A tale of ruin and of wrath
38. And damning hate in store,
39. To bar the freeman's western path
40. Against him evermore.

1. What is the "oath of hell" that the opponents swore?
2. What pledge did the soldiers make?

6

41. And when three hundred of the foe
42. Rode up in scorn and pride,
43. Whoso had watched us then might know
44. That God was on our side,
45. For all at once a mighty thrill
46.
 through us swept *
47. And strong swiftly down the hill **
48. Like Gideons we leapt.

1. Who is aiding them in battle?
2. What line proves that?
3. What happened to the Kansans when the other soldiers approached?

7

49. All, all through that Sabbath day
50. A wall of fire we stood, * *!
51. And held the baffled foe at bay,
52. And streaked the ground with blood.
53. And when the sun was very low
54. The wheeled their stricken flanks,
55. And passed on wearily and slow
56. Beyond the river banks.

1. Which side won the battle?
2. What line(s) proves that?
3. What is the symbolism of the "sun was very low"?

8

57. Beneath the everlasting stars
58. We bended childlike knees,
59. And thanked God for the shining scars
60. Of his large victories;
61. And some, who lingered said they heard
62. Such wondrous music pass
63. As through a seraph's voice had stirred
64. The pulses of the grass.

1. What is the significance of the stars?
2. Again, who do the soldiers think helped them win this battle?
3. What line(s) proves that?

The Defense of Lawrence
Richard Realf

Mark the rhyme scheme. Highlight all end-stopped part of the end-stopped lines with a highlighter. Using your purple literary devices sheet or your poetry PowerPoint, write the literary device used alongside each asterisk. If there is a *!, that indicates that there are two different literary devices to find in that one line. If there is a double asterisks (**), that indicates that the literary device is on-going and will continue into at least the next line.

1

1. All night upon the guarded hill,
2. Until the stars were low,
3. Wrapped round as Jehovah's will
4. We waited for the foe;
5. All night the silent sentinels *alliteration
6. Moved by like gliding ghosts; *alliteration *!simile
7. All night the fancied warning bells
8. Held all men to their posts. * inversion

A
B
A
B
C
D
C
D

4. What is the setting?
5. Who is the speaker?
6. What is implied that they "moved like gliding ghosts"?

2

9. We heard the sleeping prairie's breath *personification E
10. The forest's human moans * personification F
11. The hungry gnashing of the teeth E
12. Of wolves on bleaching bones; F
13. We marked the roar of rushing fires G
14. The neigh of frightened steeds, H
15. The voices as of far-off lyres G
16. Among the river reeds. H

E
F
E
F
G
H
G
H

4. Provide two phrases that imply a sense of fear or dread.
5. Provide two descriptions that were interpreted by one of your five senses.
6. How did that heighten the fear or dread?

3

17. We were but thirty-nine who lay ** anaphora I
18. Beside our rifles then; J
19. We were but thirty-nine and they **anaphora I
20. Were twenty hundred men. J
21. Our lean limbs shook and reeled about, K
22. Our feet were gashed and bare, L
23. And all the breezes shredded out K
24. Our garments in the air. L

I
J
I
J
K
L
K
L

4. What is the ratio of fighters?
5. How does the poet feel?
6. What line(s) prove his feeling?

4

25. Sick, sick of all the woes which spring M
26. Where falls the Southeron's rod, N
27. Our very souls had learned to cling M
28. To freedom as to God; N
29. And so we never thought of fear O
30. In all those stormy hours, P
31. For every mother's son stood near O
32. The awful, unseen powers. P

M
N
M
N
O
P
O
P

4. What is each soldier doing during the night?
5. What does the storm represent for the battlefield?
6. What does the storm represent for the entire country?

5

- 33. And twenty hundred men had met
- 34. And sworn an oath of hell
- 35. That ere the morrow's sun might set
- 36. Our smoking home should tell
- 37. A tale of ruin and of wrath
- 38. And damning hate in store,
- 39. To bar the freeman's western path
- 40. Against him evermore.

Q
R
Q
R
S
T
S
T

1. What is the "oath of hell" that the opponents swore?
2. What pledge did the soldiers make?

6

- 41. And when three hundred of the foe
- 42. Rode up in scorn and pride,
- 43. Whoso had watched us then might know
- 44. That God was on our side,
- 45. For all at once a mighty thrill
- 46. Of grandeur through us swept
- 47. And strong swiftly down the hill
- 48. Like Gideons we leapt.

B
U
B
U
A
Q
A
Q

1. Who do the soldiers think is aiding them in battle?
2. What line proves that?
3. Now how do the soldiers feel?
4. Why is it different?

7

- 49. All, all through that Sabbath day
- 50. A wall of fire we stood, *inversion
- 51. And held the baffled foe at bay,
- 52. And streaked the ground with blood.
- 53. And when the sun was very low
- 54. The wheeled their stricken flanks,
- 55. And passed on wearily and slow
- 56. Beyond the river banks.

V
W
V
W
B
X
B
X

1. Which side won the battle?
2. What line proves that?
3. What is the significance of "the sun was very low"?

8

- 57. Beneath the everlasting stars
- 58. We bended childlike knees,
- 59. And thanked God for the shining scars
- 60. Of his large victories;
- 61. And some, who lingered said they heard
- 62. Such wondrous music pass
- 63. As through a seraph's voice had stirred
- 64. The pulses of the grass.

Y
Z
Y
Z
AA
BB
AA
BB

1. What is the significance of the stars?
2. Again, who or what do the soldiers think helped them in the battle?
3. What line(s) prove that?

English 10
 Bloody Kansas Poetry and Art
 15 points

What is the theme of "The Defense of Lawrence"?	
List three details that prove that theme.	
What is the theme of "Abolitionist John Brown"?	
List three details that prove that theme.	
What common theme do the two share?	

Fill in the blanks using one of the formulas below to form your thesis statement for your 1 ½-3 page essay comparing or contrasting the theme in the two pieces.

If you agree they share the same theme.

_____ 1 _____, _____ 2 _____, and _____ 3 _____ prove that _____ painter _____ 's _____ title of painting _____ and _____ poet _____ 's _____ poem title share _____ as a theme.

If you disagree.

_____ painter _____ 's _____ title of painting _____ has a _____ as a theme while _____ poet _____ 's _____ poem title _____ has _____ as a theme because of _____ 1 _____, _____ 2 _____, and _____ 3 _____ .

Bleeding Kansas Comparison/Contrast Essay

As we have examined some of the major events of John Brown's life, Henry David Thoreau's speech arguing for the American public to view Brown in a favorable light, the painting "Abolitionist John Brown", and the poem "The Defense of Lawrence", you will write an essay comparing and contrasting the theme in the painting and the poem. You will need to use specific examples from both pieces to use as proof.

Assignment Dates

Day 1	Begin Assignment- Choose Topic	
Day 2	Topic chosen- Thesis due	10 points
Day 3	Outline	
Day 4	Outline due—Rough draft	10 points
Day 5	Rough draft due—Edit and revise	20 points
Day 6	Paper DUE	100 points
	Works Cited Page due	10 points
	Quote Formula	<u>9 points</u>
		Total 159 points

English 11
Quote Formula

As you know a quote formula is the proof of your essay. An essay is only as strong as your proof, so your quotes need to be solid. In order to construct a solid quote for your essay, you need three parts: introduction to the quote, the quote with its parenthetical citation, and an explanation of how that quote proves your thesis.

An introduction leads the audience into the idea created by your quote.

- It does provide general information to your topic.
- It does **not** say "In this quote, I will prove _____."

The quote is written inside quotation marks verbatim. It also has the parenthetical citation before the period.

An explanation does not merely restate the quote. It adds your paper's point to it. This is where you prove your topic to the reader.

Quote formula 1:

Introduction-

Quote-

Explanation-

Quote formula 2:

Introduction-

Quote-

Explanation-

Quote formula 3:

Introduction-

Quote-

Explanation-

Research Report : Bleeding Kansas Comparison/Contrast Essay

Teacher Name: **C Kinyon**

Student Name: _____

CATEGORY	4	3	2	1
Quality of Information	Information clearly relates to the main topic. It includes several supporting details and/or examples.	Information clearly relates to the main topic. It provides 1-2 supporting details and/or examples.	Information clearly relates to the main topic. No details and/or examples are given.	Information has little or nothing to do with the main topic.
Paragraph Construction	All paragraphs include introductory sentence, explanations or details, and concluding sentence.	Most paragraphs include introductory sentence, explanations or details, and concluding sentence.	Paragraphs included related information but were typically not constructed well.	Paragraphing structure was not clear and sentences were not typically related within the paragraphs.
Mechanics	No grammatical, spelling or punctuation errors.	Almost no grammatical, spelling or punctuation errors	A few grammatical spelling, or punctuation errors.	Many grammatical, spelling, or punctuation errors.
Organization	Information is very organized with well-constructed paragraphs and subheadings.	Information is organized with well-constructed paragraphs.	Information is organized, but paragraphs are not well-constructed.	The information appears to be disorganized. 8)
Word Choice	Strong vocabulary choice with repetition words.	Good vocabulary with a few words that could be changed for enhancement.	Weak vocabulary. Several repeated words.	Elementary level words.

Nature Journal Rubric

	Exemplary 4	Satisfactory 3	Developing 2	Beginning 1	Score
Topic	The topic is engaging for the reader, and keeps the reader entranced.	The topic keeps the reader, but needs a bit more excitement.	The topic lacks development.	There is no topic explained.	
Observation	Student observed nature and conveyed it with grace and beauty.	Student conveyed nature, but could not expound on it.	Student focused on the physical description of nature, but nothing more.	Student barely focused about nature.	
Grammar/ Conventions	There are no errors.	There are a few small errors but the reader is not distracted by them.	There are several errors causing the reader to have difficulty reading.	There are so many errors that the reader is completely distracted by the errors and unable to comprehend.	



Field Trip

Mrs. Kinyon's English 11 students are taking a field trip on Month Day, 2011 to Osawatomie Museum in Osawatomie and Black Jack Hills in Baldwin City to tour Bleeding Kansas battlefields and historical sites. We will leave school at 9:00 and return to school by 3:15.

Tickets are \$2.00. Students will also need a sack lunch as we will be eating lunch on the bus on our way to the nature trail at Black Jack Hills.

Please sign and return the bottom half of this sheet as a permission slip. If you have any questions, please call me at the school at (785)-869-3555 or email me at ckinyon@usd288.org.

Thank you,
Mrs. Kinyon

My child _____ has permission to go to Osawatomie and Baldwin City with Mrs. Kinyon to tour Bleeding Kansas museums and battlefields on Month Day, 2011. If you need to contact me on Month Day, 2011, I can be reached at

_____.

Parent's signature _____

