

Learning Language Arts Through Literature



3rd
Edition

The Gold Book

American Literature

SHORT STORIES

Henry James
Nathaniel Hawthorne
Mark Twain
And More

NOVELS

*The Red Badge
of Courage*
*The Old Man
and the Sea*
The Pearl

POETRY

Emerson
Longfellow
Dickinson
And More

ESSAY WRITING

LITERATURE INTERPRETATION

LITERARY TERMS



The *Learning Language Arts Through Literature* series:

The Blue Book – 1st Grade Skills

The Red Book – 2nd Grade Skills

The Yellow Book – 3rd Grade Skills

The Orange Book – 4th Grade Skills

The Purple Book – 5th Grade Skills

The Tan Book – 6th Grade Skills

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The Gold Book – *World Literature* – High School Skills

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∞ Our thanks to Debbie Ward for her work on the 3rd edition of this book. ∞

Scripture taken from the NEW AMERICAN STANDARD BIBLE®

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Introduction



The Gold Book - American Literature is written in a style that provides instructions and directions for the student and teacher in an easy-to-use format. Thought provoking questions and answers guide the student and teacher into learning experiences filled with opportunities for critical thinking and analysis. We highly value the teacher's opportunity to help shape and develop her student's understanding and beliefs, so we encourage discussion on issues raised in the literature. The poems, short stories, essays, and novels examined in this manual have been selected to demonstrate literary principles. The authors of these selections are considered among the best of American authors and represent a fruitful time in literary history. Please note that these authors and their works are secular. While their works are not religious in nature, the topics they cover raise questions that can and should be answered out of the context of faith.

We suggest that the teacher read over the literature and the questions to determine whether or not any content or questions may be of concern. We do not necessarily recommend the other literature selections in the collections of short stories and poems, and we encourage the teacher to evaluate them prior to having them read by the student.

The 5 days planned for each lesson are numbered 1 to 5 in the lesson. You may elect to move at your own pace.

Learning Language Arts Through Literature, The Gold Book - American Literature, is written as a college preparation course that may be used at any high school level. We are pleased to present this excellent manual for teacher and student.

How to Use This Book



The Gold Book - American Literature is designed to be used by the student and the teacher. It is organized by units:

Unit 1 - The Short Story

Unit 2 - The Novel

Unit 3 - The Essay

Unit 4 - Poetry

Each lesson consists of a five day week complete with assignments and questions. The *Teacher Section* is located at the back of the book following the *Student Section*. Many of the questions may be answered orally or as a written assignment. We encourage the teacher to vary requirements for oral or written answers depending on what will best assist the student in learning. We also suggest adjusting reading assignments to meet the student's needs. If the student requires more time to read a short story or novel the lessons may be adjusted accordingly.

In conclusion we hope this language arts course will encourage the high school student's ability to read and understand literature as well as develop the ability for verbal and written expression. It is also our desire that the student be able to interpret and assess literary meaning in terms of content and philosophy and then be able to clearly state a position in response.

To complete the assignments in this manual, the student will need the following books and a Bible. Scripture passages in this manual are from the *New American Standard Bible* unless otherwise noted.

Great American Short Stories, edited by Wallace and Mary Stegner, published by Random House

The Red Badge of Courage, by Stephen Crane, published by Random House

The Old Man and the Sea, by Ernest Hemingway, published by Simon & Schuster

The Pearl, by John Steinbeck, published by Penguin Group

The Mentor Book of Major American Poets, edited by Oscar Williams and Edwin Honig, published by Penguin Books

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UNIT 1

The Short Story

The Short Story Unit

In conjunction with the lessons in *The Gold Book* it is suggested you keep a notebook divided into four sections. The first section is for various short writing assignments that will appear in the lessons. The second section is for vocabulary words you define. In The Short Story Unit these words will appear the first day of each lesson and will be reviewed on the last day. The third section is to record definitions for the literary terms introduced throughout the lessons. A list of these terms is provided at the beginning of each unit. When the term is presented for the first time, it will be in bold print, along with its definition. A list of these terms is found in the back of this book. The fourth section is reserved for the short stories and essays you will write.

In The Short Story Unit you will read the following short stories from *Great American Short Stories*, edited by Wallace and Mary Stegner, published by Random House.

The Real Thing	by Henry James
The Open Boat	by Stephen Crane
Unlighted Lamps	by Sherwood Anderson
The Catbird Seat	by James Thurber
To the Mountains	by Paul Horgan
Young Goodman Brown	by Nathaniel Hawthorne
The Fall of the House of Usher	by Edgar Allan Poe
Bartleby the Scrivener	by Herman Melville
Baker's Bluejay Yarn	by Mark Twain (Samuel Clemens)
A Village Singer	by Mary Wilkins Freeman

Terms to Identify

short story	plot line
character	symbol
characterization	realism
direct method characterization	romanticism
indirect method characterization	mood
narrator	point of view
conflict	first person point of view
internal conflict	second person point of view
external conflict	third person point of view
setting	context clues
flat character	editorializing
round character	third person objective
climax	third person omniscient
allusion	third person limited omniscient
foreshadowing	idiom
irony	allegory
plot	dialect
exposition	suspense
rising action	imagery
falling action	compare
resolution	contrast
theme	personification

1. a. What is a **short story** and how does it differ from a novel, research paper, poem, or biography?
 - b. Henry James (1843-1916) was a nineteenth century author who was a master of diversity in writing style. In his stories he is known for presenting a complex problem and challenging the reader to solve it as the story progresses.
 - c. Read “The Real Thing” by Henry James in *Great American Short Stories*.
 - d. Define the following words as used in the context of the story.
 - 1) paradoxical
 - 2) emoluments
 - 3) unanimity
2. a. A **character** is a person who appears in the story. The author presents a character so we can determine his physical appearance and personality through a process called **characterization**. There are two methods used to describe a character in a short story:
 - 1) Using the **direct method**, the narrator describes a character by directly showing the readers a character's traits.
 - 2) Using the **indirect method**, the narrator describes a character by telling the readers about the character's appearance, what the character does and says, and how other characters react to him/her. By learning about the character indirectly, readers must draw their own conclusions about the character.

Sometimes a combination of both methods is used.

- b. In the first few pages of the story, the author reveals some information about the Monarchs. Decide whether the author uses the direct method, the indirect method, or a combination of both. Support your answer.
- c. Find examples in Part One of the story that describe each of the Monarchs. Write a brief description for each character using the information obtained from the story.
- d. Look over “The Real Thing” Part One, and write a short paragraph describing the **narrator**, the person telling the story. You will have to do this by observing him and his surroundings. For example, the narrator’s servant announces the arrival of the Monarchs. You can make judgments based on how the narrator observes and treats the Monarchs. What does that show you about the narrator’s social position?
- e. The narrator handles the situation with the Monarchs in a very gracious manner. What do these actions reveal about his character?

3. a. Reread Part Two of “The Real Thing.”
- b. One of the elements of a short story is the conflict. The **conflict** is the element that makes the story interesting to the reader. Usually a conflict involves an obstacle that one or more characters must overcome. Conflicts are classified as being either **internal** (a character’s struggles within himself) or **external** (a character’s struggles with outside forces). Traditionally the main character is the person with a conflict.

A conflict may be classified as:

- 1) man vs. man
- 2) man vs. nature
- 3) man vs. himself
- 4) man vs. God

Identify which of the conflicts listed above are internal and which are external.

Without a conflict the writing is a documentary, a narrative, or a description, but not a story.

- c. Describe the conflict in “The Real Thing.”
- d. Using the information in 3b, how would you classify this conflict?
- e. As we learn more about the Monarchs, the conflicts are heightened. At what point in Part Two do you find the fullest extent of the Monarchs’ situation?
- f. How does this increase the narrator’s conflict?
- g. The **setting** of a story is the time period and place where the story takes place. In “The Real Thing” the setting is in the late 1800s in England, probably London. The author, Henry James, was living in London during this time. Research this time period as to social structure and events that could have caused the Monarchs to lose their money.
4. a. In Part Two you are introduced to a new character, Miss Churm. Write a character description of Miss Churm in the same way you did for the Monarchs.
- b. Compare the character of Miss Churm to the Monarchs. Miss Churm is what we call a **flat character**. She is one-dimensional and never changes. The Monarchs, on the other hand, are multifaceted and possess considerable depth. Characters who are well-developed and have many sides are called **round characters**. What sort of character would you consider the narrator to be? Explain how you came to your conclusion.
- c. Reread Part Three of “The Real Thing.”

- d. The narrator is unable to paint the Monarchs any differently than they actually are: “She was the real thing, but always the same thing.” However, the narrator seems able to paint Miss Churm as any character he wants. What are some reasons for this?
- e. Why does the narrator refer to the Monarchs as “the real thing” in the story? What makes them real?
- f. How does the conflict escalate in Part Three?
5. a. Reread Part Four of “The Real Thing.”
- b. Would you classify Jack Hawley as a flat or round character? Why?
- c. In Part Four the narrator reverses the roles of the Monarchs and their servant, Oronte, three times. What are these three reversals?
- d. The **climax** of the story is the turning point of the conflict. Often the climax contains intense emotion. Using the information you have just gathered, what is the climax of the crisis that has been building?
- e. Why does the narrator draw the Monarchs as having great size?
- f. Toward the end of the story a sentence reads: “They had accepted their failure, but they couldn’t accept their fate.” The narrator is summarizing the meaning of the story. What do you think he is saying?
- g. Due to circumstances beyond their control, the Monarchs can no longer maintain their identity based on wealth and position. Many people today face situations such as job loss, relocating to distant places, or economic pressures. Observing the Monarchs’ loss of identity based on circumstances, what do you believe should be the basis of your identity? Write several paragraphs outlining your beliefs regarding the source of your true identity.
- h. Complete the following sentences using one of the vocabulary words: paradoxical, emoluments, unanimity.
- 1) To say the forest can be saved by burning it seems like a _____ statement
 - 2) The classroom echoed with the students’ cheers of _____ at the teacher’s suggestion to postpone the test.
 - 3) At the end of the day _____ were distributed for the work done.

UNIT 3

The Essay

The Essay

You will write three different kinds of essays with the first one being an expository essay. The other two essays will be written in Lessons 29-30 and Lessons 34-35. Use your notebook to add unfamiliar terms in section three. Write your essays in the fourth section. Two lessons are designated for each essay. Although the same number format that appears in previous lessons is used, the lessons are not divided according to days.

Terms to Identify

expository essay
introductory paragraph
body paragraph
concluding paragraph
topic sentence
subtopics
concluding sentence
topic
supportive topics
transitional words
thesis statement
rough draft
final draft
descriptive essay
narrative essay

The Expository Essay

1. a. The Latin word *exponere* literally means to *set forth*. The purpose of the **expository essay** is to set forth information and explain a given topic. Although a writer may add his personal feelings on the topic, the facts are central to the essay.

You have probably written a biography or research paper. These are examples of expository essays. Read the sample expository essay found in 1b.

- b. The structure of the sample expository essay consists of:

- 1) **introductory paragraph**
- 2) three **body paragraphs**
- 3) **concluding paragraph**

The length of the essay is between five and six hundred words, which is average for this style of essay. The introductory and concluding paragraphs are a little different than the body paragraphs. To gain insight into essay structure, let's examine the body paragraphs first:

The first body paragraph (second paragraph of the essay) follows a definite pattern. It consists of a **topic sentence**, three **subtopics**, and **concluding sentences**. The topic, which is "the scholar's attitude towards school," tells us that the scholar takes academics seriously. Under this topic are three subtopics. First are the scholar's study habits (sentences 2-4), then his social life (sentences 5-7), and then his appearance (sentences 8-9). The last two sentences make conclusions about this type of person based on the information given. Within each subtopic there are specific examples to illustrate the point. We are not merely told that the scholar studies hard; we are given specific examples of how this is accomplished. These kinds of details bring expository writing to life. Most students can create an outline, but writing skill generally varies according to one's ability to provide specific examples that bring the topic and subtopics to clarity.

It may be helpful to think of the body paragraph as a miniature of the overall essay form. There is an introduction, three subtopics, and a conclusion. If you follow this pattern, you will keep your essays from getting out of balance or off topic.

Types of College Students

College can be a place where vague hopes become concrete realities. The romantic notions of adolescence are gradually abandoned for the sobering responsibilities of training for an adult career. Most universities provide a broad range of educational opportunities which attract an equally diverse student enrollment. Although students vary greatly in appearance, background, and intelligence, they may be grouped with regard to their attitudes toward school as the scholar, the student, and the pupil.

The scholar's attitude toward school is slanted always in favor of academics. He studies at the library between classes and occupies his evenings at the desk in the dorm room. Whether he is memorizing names and dates for history or puzzling over a math theorem, he will take time to thoroughly prepare for class. The scholar's high grades reflect his dedication to excellence. Often he must achieve such results at the expense of other activities, including social forays. While others participate in activities, the scholar only studies and takes care of necessary survival items such as eating and resting. This is not to say he is socially inept — he merely chooses to sacrifice pleasure for academic goals. One cannot discern a scholar at first glance. He might be dressed in old jeans and a tee-shirt or he could be attired with an Izod™ shirt and Calvin Klein™ jeans. Regardless, this student type is willing to make short-term sacrifices for long-term goals. His employment statistics after graduation are marked by high achievement as well.

For the student type, academics are highly important but not all consuming. This person always does his homework, but seldom pursues anything outside the assigned material. He makes time to study as needed, meeting the demands of the assignment. Although the student will not accept less than a C, he works for an A only to demonstrate that he can make them. The student's approach to social life is the same as his approach to schoolwork. Football games, weekend parties, and organizations are important to the one who needs to relax and return to academics refreshed. Recognizing that socializing is important in one's career, the student complements his education with these equally practical developments of his character. In keeping with his practicality, his dress is stylish but functional. With well trimmed hair and a carefully washed face, he is always ready for social interaction. A person such as this will be in great demand by businesses, churches, and suburban neighborhoods.

The pupil's attitude toward school is to get by with the minimum effort. Regardless, this student type survives academically, but is not serious about excelling. The pupil's social life is equally unambitious. For him, fraternities require too much effort and involvement. He prefers to take his social life spontaneously, making it up as he goes along, letting it unfold without working at it. If nothing unfolds, a night of television watching will do. The pupil's dress code also reflects a cavalier attitude. Choosing his wardrobe easily, he selects from jeans, pull-over shirts, sweat socks and anything else which can be thrown in the washer all at once and dried without ironing. Perhaps he is to be admired because he seems so relaxed about things that one never suspects they may have sleepless nights or ulcers.

Depending on attitudes and goals, each student assumes some characteristics of one of the three subclasses. Scholars, with their tendency to exclude all but academics, are perhaps too confined to their studies to be truly well-rounded. The pupils and their debased activities are not suitable for acceptable inclusion in adult society. However, the students, with their well-rounded social and academic backgrounds, undoubtedly are the most well prepared for success as our society defines it.

c. An outline of the paragraph about the scholar (paragraph 2) might look like this:

I. The scholar's attitude toward school is seriously academic.

II. Study habits

A. studies at the library

B. studies between classes

C. studies at home

D. prepares for class

E. memorizes materials

F. dedicated to excellence

III. Social life

A. puts social life aside

B. no parties

C. tends to basic needs only

D. sacrifices pleasure for academics

IV. Appearance

A. you can't tell a scholar at first glance

B. he might be sloppy

C. he might be preppie

V. He makes short-term sacrifices for long term goals. These people are hired by the best employers.

2. a. Two important factors to remember when writing an essay are unity and coherence. The paragraphs in the sample essay are tight. Every sentence in each paragraph relates back to the topic and develops it in some way.

Coherence is provided by the author's skill in relating one sentence to the next. He does this by the use of transitional devices. **Transitional words** relate one sentence to the next. In paragraph two, the author used transitional words sparingly and chose to relate sentences by associating information from sentence to sentence. For example, we know that sentence two follows coherently because *he* relates back to *scholar*. The same is true of sentence three. Then *scholar* is restated in sentence four.

Furthermore (furthermore is a transitional word, by the way), the writer repeats information such as academics, studies, memorizing, puzzling, prepare, etc. Get the point? We need to be advised, as readers, that one sentence relates to the next. This is often accomplished by transitional words or phrases such as:

furthermore	moreover	for example
in contrast	to illustrate	in addition
first	finally	second
next	therefore	similarly

There are numerous transitional words and phrases. The point is that they are necessary in giving the reader clues to follow your train of thought.

- b. Read the introductory paragraph again. This, too, is very skillfully written. Rather than being concerned with subtopics at this point, the writer has started with a very general statement and gradually narrowed it down to a very specific topic for the essay. This is called the **thesis statement**. The thesis statement is usually the last sentence in the introductory paragraph and tells the reader the topic of the essay. A good thesis statement is clear and concise. As is the case here, the thesis often announces the paragraph topics as well. Once the thesis is stated, all further information relates back to it in one way or another. The thesis is the controlling point of the essay from which all else follows. The thesis statement is reworded in the concluding paragraph.
 - c. Read the concluding paragraph of the sample essay again. This is superb. The author generally summarizes the main points of the essay and makes a concluding statement. This is a reworded thesis statement. He uses the information in the paper to go beyond the facts and makes an analysis. This is a fine conclusion and shows us a reason for classifying the student types. Perhaps the well-rounded person described here might be a reminder to all of us not to be too out of balance in any area.
3. Now that we have examined the writing process for the essay, you will begin your essay. Choose an essay topic from the novels or short stories you have read. For example, an often examined essay topic for *The Old Man and the Sea* is Santiago as a Christ figure. Although we know that Santiago is not a Christ-like character, there is a good deal of Christ-like imagery surrounding him. Perhaps we might modify our topic to be, “The Imagery of Christ Surrounding the Character of Santiago.”

Once we have our thesis, then it must be supported with evidence from the story: author interpretations, dialogue, descriptions, actions.

Begin your outline.

Look at the following outline guide for an essay.

- I. Introduction
- II. Subtopic
 - A. Supporting detail
 - B. Supporting detail
- III. Subtopic
 - A. Supporting detail
 - B. Supporting detail
- IV. Subtopic
 - A. Supporting detail
 - B. Supporting detail
- V. Conclusion

4. a. Using your outline, begin a **rough draft** on your expository essay. What remains now is to flesh out the paragraphs with imaginative details to illustrate the points. It is easier to begin with the body paragraphs. Add the introduction and conclusion later. Allow several days to work on your rough draft.
- b. Edit your paper for grammar, punctuation, and spelling. Write your **final draft**.

UNIT 4

Poetry

For The Poetry Unit, you will read the following poems from *The Mentor Book of Major American Poets*, edited by Oscar Williams and Edwin Honig, published by Penguin Group.

- The Snowstorm*
Concord Hymn
Fable
Good-bye
by Ralph Waldo Emerson
- The Day is Done*
(from) Evangeline
(from) The Song of Hiawatha
by Henry Wadsworth Longfellow
- Because I Could Not Stop for Death*
Success is Counted Sweetest
A Bird Came Down the Walk
I Taste a Liquor Never Brewed
by Emily Dickinson
- Cliff Klingenhagen*
Bewick Finzer
Fleming Helphenstine
by Edwin Arlington Robinson
- In the Desert*
A Learned Man Came to Me Once
The Impact of a Dollar
by Stephen Crane
- Mending Wall*
Stopping by Woods on a Snowy Evening
Birches
The Road Not Taken
by Robert Frost
- Queen-Ann's-Lace*
The Dance
By the Road to the Contagious Hospital
by William Carlos Williams
- Bells for John Whiteside's Daughter*
Blue Girls
Janet Waking
by John Crowe Ransom
- Spring is like a perhaps hand*
I thank You God for most this amazing
anyone lived in a pretty how town
by E.E. Cummings
- Musée des Beaux Arts*
The Unknown Citizen
by W.H. Auden

The Poetry Unit

New literary terms should be added to the your notebook in section three. A list of the terms is provided below. *Words to Know* appear throughout the poetry section and include definitions. You can add these to your notebook in section two for vocabulary. Add your assignments and poems to section one.

Terms to Identify

rhyme scheme
simile
metaphor
implied metaphor
sonnet
iambic foot
metrical pattern
iambic pentameter
octave
quatrain
sestet
tercet
stanza
abstractions
concrete
blank verse
free verse
syntax

Poetry is difficult and frustrating to understand at times, but it is not impossible. With a little guidance and a good deal of study, its mysteries can be unraveled. If you go slowly, and concentrate, the poems should unfold, and the efforts you make will seem worthwhile and satisfying.

The goal of this section is to derive an understanding of how to read a poem for its content. The selections are taken from American poets and cover a time period from about 1800-1960. During this period, the form of poetry changed, and we can follow this development.

Read each poem several times before answering any questions. When you complete the assigned poems, you may choose several other poems by the same poet to read and discuss with your teacher.

Poetry selections can be found in *The Mentor Book of Major American Poets*, edited by Oscar Williams and Edwin Honig, Penguin Books.

Poet's Corner

Ralph Waldo Emerson (1803-1882) was born in Boston from a long line of ministers. Although his father died when Ralph was a young boy, his mother's hard work and strong will enabled him and his brothers to finish college. After graduating from Harvard, he went to divinity school. He became the pastor of the Second Church of Boston, but due to doctrinal differences Emerson left his church and went to Europe. There he became acquainted with Coleridge, Wordsworth, and other British writers. He later returned home and settled in Concord, Massachusetts.

Emerson is well known for his philosophy of transcendentalism, the idea that the search for truth may be found through nature and spiritual intuition. He was known as the "Sage of Concord" and was deeply respected and sought after as an intellectual and lecturer. However, he was more drawn to the quietness of his own home. At his death, he was buried in Concord in Sleepy Hollow Cemetery.

1. a. Read "The Snowstorm" in *The Mentor Book of Major American Poets*.

b. Words to know:

- 1) Parian - a type of porcelain
- 2) mauger - in spite of
- 3) tumultuous - violently agitated
- 4) artificer - a skilled craftsman
- 5) bastions - the projecting parts of a fort
- 6) myriad - innumerable
- 7) turret - a tower

c. Poets use figurative language to create imagery and emotion in their writing. Common figures of speech are personification, simile, and metaphor. In this poem, Emerson uses personification, a figure of speech which gives human attributes to something that is not human. We can personify inanimate objects, plants, animals, or even abstract concepts such as death. Emerson uses personification in this poem to bring the wind to life. To what does Emerson compare the wind?

In his journal dated November 27, 1832, he writes: "Instead of lectures on architecture, I will make a lecture on God's architecture, one of his beautiful works, a day. I will draw a sketch of a winter's day. I will trace as I can a rude outline of the far-assembled influences, the contribution of the universe wherein this magical structure rises like an exhalation, the wonder and charm of the immeasurable deep."

d. What are some words or phrases he uses to convey the image of the wind?

- e. What is the mood of the poem? What do you envision, and how does it make you feel?
 - f. Write a poem using personification to illustrate an element of nature.
2. a. Read “Concord Hymn” in *The Mentor Book of Major American Poets*.
- b. The Battle of Concord was fought on April 19, 1775. Emerson commemorated the battle with the Concord Hymn, which was sung at the completion of the Battle Monument on July 4, 1837 in Concord.

The first stanza describes the setting. To what do you think their *flag to April’s breeze unfurled* refers?

- c. What does *the shot heard round the world* mean?
- d. What do you think is the significance of the fourth stanza?
- e. The **rhyme scheme** of a poem is the pattern of rhyme at the end of lines. Rhyme schemes are noted by designating small letters for each rhyming pattern. For example, look at the following lines from Emerson’s “The Humblebee.”

Burly, dozing humblebee,
 Where thou art is clime for me.
 Let them sail for Porto Rique,
 Far-off heats through seas to seek;
 I will follow thee alone,
 Thou animated torrid zone!
 Zigzag steerer, desert cheerer,
 Let me chase thy waving lines;
 Keep me nearer, me thy hearer,
 Singing over shrubs and vines.

The end words *humblebee* and *me* rhyme, so we designate the letter **a**. The end words *Rique* and *seek* rhyme, so we designate the letter **b**. The end words *alone* and *zone* rhyme, so we designate the letter **c**. If we continue in this manner, the rhyme scheme of the poem is **aabbccdede**.

What is the rhyme scheme of “Concord Hymn”?

- f. Write a short poem and determine its rhyme scheme.

3. a. Read “Fable.” Emerson included this poem in his *Selected Poems* published in 1876.
 - b. Why do you think Emerson titled this poem “Fable”?
 - c. What do you think the poem means?
 - d. Try writing a fable poem of your own.
4. a. Read “Good-bye” in *The Mentor Book of Major American Poets*.
A note of interest is the history behind the word *good-bye*. It became a shortened form of the phrase *God be with you*.
 - b. What is the rhyme scheme in “Good-bye”?
 - c. The mood of a poem arouses feelings in the reader. What is the mood of this poem?
 - d. To what or to whom was the poet saying good-bye?
 - e. Read the last two lines of the poem again. Where does the poet believe one can find God?

Do you agree or disagree? Defend your position.
 - f. What does the poem mean to you? Write a few sentences or draw a picture depicting the feelings which were aroused.
5. a. Look over the poetry you read this week. Choose two or three poems for an oral recitation.
 - b. Read each poem several times. When you are ready, read the poems to your teacher, family, or class.