Teaching and Assessment Resources

American Short Stories
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Introduction

Encouraging Successful Readers

It surely comes as no surprise to you that successful readers are engaged readers: they are actively involved in their own reading process. They monitor their own understanding, relate deeply to the texts they read, and use what they already know to understand new material.

In their interactions with text, good readers are not only learning about the information they are reading, they are developing the literacy and thinking skills necessary to become lifelong readers.

*American Short Stories* helps readers learn about historical and social concerns in American literature from 1820 to the present. The selections the students read have been assembled to encourage a passion for reading. Students who enjoy reading short stories learn to enjoy reading news items about social issues as well as essays in science. The literary and reading skills pages offered in this *Teaching and Assessment Resources* book call for higher level and creative thinking from students.

Second Language Learners

Classrooms today are comprised of a rich variety of heritages and languages reflecting the diverse cultural nature of our society. The terms English for Speakers of Other Languages (ESOL) and English as a Second Language (ESL) were developed to recognize those students whose heritage language is other than English. These English Language Learners (ELLs) enter the classroom at various English language levels. They are faced with challenging content in an unfamiliar language. An appropriate instructional model must be in place for these students. ELL instruction is designed to meet the needs of all students by providing instruction based on their level of English proficiency.

When developing instruction using ELL strategies, it is important to remain sensitive to the students’ first languages and cultural backgrounds while also encouraging the acquisition of English in a nontreating and productive learning environment. Students’ individual learning styles and preferences must also be considered.

Using the Matrix Program

The Perfection Learning Matrix Program as a whole, and *American Short Stories* specifically, offers students in your classroom the opportunity to learn and grow together. ELL students, struggling readers, advanced students, students who are working at grade level, and students with differing learning styles can all find success reading selections from the same books—along with supplementary texts that can be combined specifically for each student.

The use of graphic organizers, visual mapping, charts, tables, and Venn diagrams benefit students of all levels. Cooperative learning groups can help students of all abilities—offering support and encouragement to ELL students, a chance for on-level students to learn by helping others, and a way for advanced students to discover new ways to enhance the teaching process. Following are suggestions for whole-class involvement with *American Short Stories*.

Before Students Read the Selection

All students will benefit by going over the vocabulary highlighted for any given selection in the anthology. ELL students, in particular, may have trouble reading context clues, understanding idioms, or relating to the themes or plots of many stories. Pair struggling students with more advanced learners to work together on vocabulary lists. Have them act out meanings or share their own learning techniques. Ask advanced students to think of ways to make vocabulary learning engaging and rewarding. Try some of the techniques listed below.

- Encourage communication among all students in your class. ELL students gain much by listening to their peers, and all students gain by hearing their classmates’ opinions, interpretations, and experiences.
• Use prereading techniques with the entire class, such as asking them to make predictions based on the title of and accompanying image for a selection. Some images may not be familiar to ELL students. Be sure that images and their relationship to the content are discussed.

• Read the Literary Lens information as a class and clarify the definition of the term. Encourage students to find examples of the Literary Lens as they read.

• Use the suggested activities in this resource book to build background knowledge. As you guide students, be sure to restate, expand, paraphrase, repeat, and speak slowly and clearly.

• Use graphic organizers.

• Use gestures, visuals, and concrete examples to illuminate text, and ask students to help you with this.

• Use the Differentiated Instruction chart at the beginning of each unit to help focus understanding based on your students’ various learning styles and challenges.

As Students Read the Selection

Remind students that they must be active readers. If necessary, go over the six strategies for active reading, or give those who need some extra help copies of the Active Reading Strategies found on pages 28 and 29 and the Active Reading Model on pages 30 and 31 of this book. If students need practice in reading actively, have them work on the Active Reading Practice reproducibles that begin on page 32. Additionally, you may help ELL students in the following ways.

• If students seem puzzled by any literary terms, go over the appropriate ones (such as plot, theme, setting, satire) before they begin the selection.

• Work with students to answer the Read and Think Critically questions that follow each selection. You may wish to share these before they begin the selection to help them focus on important aspects of the story.

• Advise students to refer to the vocabulary and footnotes that accompany the text.

• Encourage students to take notes and jot down ideas and responses in their journals as they read.

• Record selections for those students who need auditory input.

• Allow ELL students the extended time they may need to read through the text and to process their thoughts and responses.

After Students Read the Selection

Always be available to discuss the selection after students finish reading. Encourage them to voice their concerns, impressions, or any plot elements that sparked their imaginations. To keep track of students’ progress, use the many pages in this resource provided for each selection. Discussion questions appear on the Read and Think Critically page, followed by comprehension, Literary Lens Thinking Skill, and vocabulary worksheets. Also provided are objective and essay tests, tests of literary and reading skills, and vocabulary tests. In addition, the strategies below should be of help to you.

• Encourage students to express personal reactions through written, oral, or multimodal activities.

• Arrange students in cooperative groups to complete various worksheets.

• Offer ELL students the opportunity to answer questions on the tests provided in this resource book orally rather than in writing.

• Apply the suggestions found in the Differentiated Instruction charts before each unit in this guide to further aid students’ understanding of text they have read.
Features of the Teaching and Assessment Resources

**Literary and Reading Skills**
Charts for each unit identify the Literary Lens, Common Core standards, and author’s style content.

**Using the Introductory Essays**
- **To the Reader** Discuss this introductory essay with your students by asking questions that target key points in the essay.
- **On Style** Review the main concepts of style by creating an outline of the concepts presented in this essay.
- **Literary Elements of the Short Story** Use prompts to explore elements of the short story as presented in this essay.

**Active Reading Reproducibles**
These reproducibles are offered to help students understand and use strategic reading.
- **Active Reading Strategies** found on pages 28–29, describe for students the six strategies that good readers use and explains how to apply them.
- **Active Reading Model** found on pages 30–31, illustrates how an active reader would go about reading the selection “The Flowers,” by Alice Walker.
- **Active Reading Practice** found on pages 32–35, encourages your students to interact with the text while reading Thomas Wolfe’s “The Far and the Near.” Students begin by answering questions, and then continue reading and writing their own questions and comments.

**Prior Knowledge Guide**
To help set the tone and context of the book, administer the Prior Knowledge Guide on page 36. Tell students that the questions are not meant to test them but to explore what they already know about American short stories. (They probably already know more than they realize.)

**Differentiated Instruction**
Ideas for teaching students who learn in various ways are offered for each selection in the book. The Differentiated Instruction chart appears at the beginning of each unit. Creative ideas are offered for helping visual, auditory, and kinesthetic learners, as well as ELL and struggling students. In addition, the selections are designated as Easy, Average, or Challenging.

**Unit Vocabulary Handouts**
All the vocabulary words defined in the margin of the anthology are listed by selection title in this resource. Pass these lists out to students to help them prepare for the vocabulary tests.

**Responding and Writing**
Each selection in the anthology is supported with at least one teaching resource page containing the following elements: a selection summary, a vocabulary list and definitions, suggested answers to the questions in the student book, and a brief writing assignment tailored to the selection.

**Comprehension and Analysis Quiz**
A comprehension quiz is provided for each selection in the student book. The quiz contains five multiple-choice questions and two short answer questions. At least one of the short answer questions requires analytical thinking.
For Struggling Learners or ELLs  The comprehension and analysis quiz provides a quick way of checking that students have understood the basic events and themes of the selection. Students may benefit from working in small groups to answer the questions.

For On-Level Learners  These students should be able to answer the quiz questions without additional help.

For Advanced Learners  You should not have to use this with advanced students. However, you may wish to challenge them to write their own tests that can then be taken by other members of their group.

Literary Lens Thinking Skill Activity
A skill development page is offered to help students in their understanding of the Literary Lens or other literary skills. Students use a graphic organizer to analyze, investigate, or evaluate a specific literary technique used in the selection.

For Struggling Learners or ELLs  These students may need help understanding some of the instructions that accompany the graphic organizers. You may want to go over the information and the directions with them before they begin working. These pages are very helpful in imparting the literary knowledge and reading skills necessary for ELL students. Also you may need to explain that the term “Literary Lens” is a header used to identify a literary device they will focus on while reading a selection and that the terms “literary lens” and “literary device” are not interchangeable.

For On-Level Learners  These students should be able to answer the questions without additional help, particularly those who learn visually. If any of your average learners seem to have trouble with a particular skill development page, team them up with students who are adept at these kinds of activities.

For Advanced Learners  Advanced students should benefit from the literary focus of most of these pages. Literary techniques such as symbolism, sensory details, and paradox will probably augment their understanding of literature as well as their own writing skills. You can pick and choose which pages your advanced students will best benefit from using.

Vocabulary Quiz
Any selection with a vocabulary list of five or more words has a one-page assessment of the students’ understanding of these words. Students match words to definitions or choose the correct vocabulary word to complete sentences.

For Struggling Learners or ELLs  The vocabulary quiz is a good way to check that students have understood the important vocabulary used in the selection. Have these students work in pairs or with an advanced student to learn any words that they do not understand.

For On-Level Learners  These students should be able to answer the questions without additional help; however, if there is a list that seems to you particularly challenging, have them work together to use these words in sentences.

For Advanced Learners  You will probably want to give your advanced students only those pages with challenging word lists. Advanced learners may benefit from helping struggling or ELL students learn the vocabulary in these selections by devising vocabulary “bees,” vocabulary flash cards, or other games to play with them.

Unit Assessments
Three tests and a quiz accompany each of the six units. The tests include a 12-question multiple-choice vocabulary test based on the vocabulary words highlighted in the anthology; a 5-question multiple-choice reading test that assesses understanding of a specific passage provided in the test; and an essay test in which students choose from one of three prompts that are focused on Experiencing, Interpreting, and Evaluating.
For Struggling Learners or ELLs All of these tests are a good way to check that students have understood important elements in the selections. You may want to offer support by reading the tests with them, helping with any questions they have, or giving them extra time to finish. After taking the test, have students work with an advanced student to discuss the items they missed and make corrections.

For On-Level Learners These students should be able to do well on these tests without additional help; however, if there seem to be problematic areas, discuss this with the students and allow them to go over their tests.

For Advanced Learners Advanced students will probably have no trouble completing these tests successfully. Ask for volunteers to help struggling students go over items they missed on the tests and help them make corrections.

Style Quiz
A unique feature of this book is a style quiz at the end of each unit. Meant more as a challenging and fun exercise than an actual test, students are given three brief passages from authors in the unit, taken not from the stories in the book but from other works of these authors. Based on what they have learned about the authors’ styles—Ernest Hemingway’s spare prose, for example, or Kurt Vonnegut’s black humor—students are asked to match each passage to one of the authors in the unit.

For Struggling Learners or ELLs These students may have some trouble distinguishing the nuances of style contained in these short passages. You may want to offer support by reading a passage with the student and then reading another passage by the same author and discussing the similarities.

For On-Level Learners These students should be able to do reasonably well on these tests without additional help; however, some passages may present problems. Help them by discussing the tone, subject, and writing style of the passage and then comparing these to a work the students know by the same writer.

For Advanced Learners Advanced students will probably have no trouble completing these quizzes successfully. You may want to team them up with struggling students or ELLs.

Writing Prompts and Projects
At the end of each unit there are two pages of writing prompts and project ideas divided into these five categories: Writing About Literature, Writing Nonfiction, Creative Writing, Writing Research Papers, and Presentations and Projects.

End of Book Test
At the end of the book, students are presented with two passages that come from authors represented in the book but not from works that appear in the book. The idea is for them to extend their understanding of the style of those authors by reading a selection from another of their works. Each of these passages is followed by five multiple-choice reading questions and three essay prompts that focus on Interpreting, Experiencing, and Evaluating the literature. They choose one prompt to write about from each passage.

Writing Workshops
There are a number of pages at the end of the book dedicated to academic writing in depth. One workshop is entitled Writing About Literature and the others are Writing to Inform and Writing to Persuade. After each workshop a rubric based on the Six Traits of Writing is provided.

General Standards and Criteria for Project Evaluation
Use or adapt this convenient rubric prior to assigning and while assessing students’ work.
# Using the Teaching and Assessment Resources with the Student Book

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<thead>
<tr>
<th>Student Book Feature</th>
<th>Support in Teaching and Assessment Resources</th>
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| **Before Reading the Student Book** | Active Reading Strategies and Reproducibles, pp. 28–35  
• Models how to be active readers  
Prior Knowledge Guide, p. 36  
• Explores what students know about American literature |
| **Book Introduction** | Using the Introductory Essays, p. 27 |
| **Unit Introductions** | Differentiated Instruction:  
Unit One, p. 37  
Unit Two, p. 71  
Unit Three, p. 127  
Unit Four, p. 177  
Unit Five, p. 222  
Unit Six, p. 268 |
| **Selections** | Unit Vocabulary Lists:  
Unit One, pp. 38–39  
Unit Two, pp. 73–75  
Unit Three, pp. 129–130  
Unit Four, pp. 179–180  
Unit Five, pp. 224–225  
Unit Six, pp. 270–271  
Comprehension and Analysis Quiz for each selection:  
• Checks reading comprehension of selection  
Vocabulary Quiz for each selection:  
• Checks comprehension of vocabulary words |
| **Read and Think Critically** | Responding and Writing page for each selection:  
• Defines vocabulary words  
• Gives answers to Read and Think Critically questions  
• Describes a short writing assignment |
| **Responding to the Unit and Writing About the Literature** | Answers to Responding to the Unit questions and support for Writing About the Literature assignments:  
Unit One, pp. 60–63  
Unit Two, pp. 115–118  
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| **After Each Unit** | The following can be found at the end of each unit:  
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Style Quiz  
Writing Prompts and Projects |
| **After Reading American Short Stories** | End of Book Test, pp. 312–314 |
| **Writing Support** | Writing Workshops, pp. 315–330  
General Standards and Criteria for Project Evaluation, p. 331 |
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<td><strong>Young Goodman Brown, Nathaniel Hawthorne</strong></td>
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<td><strong>The Masque of the Red Death, Edgar Allan Poe</strong></td>
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<td><strong>Standard 3 and 4:</strong> TAR, p. 51, Writing About Setting</td>
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<td><strong>Bartleby the Scrivener: A Tale of Wall Street, Herman Melville</strong></td>
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<td><strong>An Occurrence at Owl Creek Bridge, Ambrose Bierce</strong></td>
<td>SB, p. 141, Q4</td>
<td><strong>Standard 3:</strong> TAR, p. 81, Writing with Sensory Details</td>
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<td><strong>The Real Thing, Henry James</strong></td>
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*See perfectionlearning.com for correlations for states that have not adopted the Common Core State Standards.
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### Unit Three: Voices of Modernism 1920s to 1940s

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| **Angel Levine**  
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Active Reading Strategies

Active Reading means being an interested and focused reader. It involves thinking about what you are going to read, what you are reading, and what you have just read. Use the information below to become an active reader.

Prereading
Before you even begin reading, ask yourself, “Why am I reading this? What do I hope to learn from it?” Look at the title, and think about what it might tell you about the text. Skim over the pages, looking for subheadings, captions, sidebars, or illustrations that give you clues about what you are going to read.

During Reading
If you own the book you are reading, you should highlight, underline, and annotate as you read. If you are not able to write in the book, write notes on self-stick notes and place them in the book next to important content. This emphasizes the information and helps transmit it to your brain. You can also easily review these important points later. Always be sure to monitor your reading by constantly mulling over the information, images, impressions, and so on, that you are receiving from the text. The best way to do this is to use the six Active Reading strategies outlined below. The more you employ these strategies, the more help they will offer. They should become second nature to you.

• Questioning
  Ask questions as you read.
  Continually questioning the text will help you stay alert and interested in what you are reading. As your questions are answered, think of new ones.

• Predicting
  Use what has happened to guess what will happen next.
  As you read, make guesses about what will happen next. Think about what the characters are like, where the plot is going, and how the characters will respond to events in the story. Keep making predictions right up to the end of the reading.

• Clarifying
  Clear up any confusion about the text and resolve any questions.
  If you have trouble understanding something you have read, clear it up right away. Go back and reread the passage until you understand it. Think about the main idea of the passage. Continually clarify what the author is telling you throughout your reading.
• **Connecting**
  
  *Compare the text with your own experience.*

  Connect what you read to something you have read, seen, or experienced yourself. Ask yourself, “What does this remind me of?” Visualize the information—try to see it in your mind. When you connect with the characters and situations you read about, your reading is more meaningful.

• **Summarizing**
  
  *Review what has happened so far.*

  Every now and again as you read, stop to review what you have read so far. Determine what you know, what you think you know, and what has changed about what you thought you knew.

• **Evaluating**
  
  *Form opinions and arrive at conclusions about your reading.*

  Make judgments as you read. Use your common sense as well as the evidence in the text to arrive at sound opinions and valid conclusions.

---

**After Reading**

When you finish reading, stop to think about what you have read. Go over the entire piece in your head. Try to remember the main points and the relevant details. Use a response journal to jot down your feelings about what you’ve read.
Differentiated Instruction

Unit One: Finding an American Voice
1820s to 1850s

Share with students the introductory material on pages 18–21 to help them understand the development of American literature during this time period. Invite small groups of students to conduct research and present to the class different aspects of culture and history in America from 1820 to 1860. What was daily living like—travel, dress, communication, religion and morality, communities? What political events were occurring—wars, elections, presidencies; and how was the country expanding both geographically and socially?

Differentiated Classroom Tip:
With a longer, more difficult selection, arrange students into groups of five or so, mixing their learning styles and abilities. Assign each one a different aspect of the selection to investigate, for example, theme, plot, character motivation, setting, or viewpoint. Each member of the group will research the assignment at his or her own reading level. Then groups split up so that all students investigating the same aspect compare notes and teach one another. Finally, students return to their original groups so that every member of each group can report to the others and share their knowledge.

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<td><strong>Visual</strong></td>
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<td>Ask volunteers to read aloud a paragraph or two they like. Invite discussion.</td>
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<tr>
<td>Challenging</td>
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<tr>
<td><strong>Auditory</strong></td>
<td><strong>Visual</strong></td>
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<tr>
<td><strong>The Masque of the Red Death</strong> pp. 70–77</td>
<td>Have students supply dialogue for the intruder, prince, and others at the end of the story.</td>
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<tr>
<td>Challenging</td>
<td><strong>Bartleby the Scrivener</strong>: A Tale of Wall Street pp. 78–115</td>
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Unit One Vocabulary

Watch for the following words as you read the selections in Unit One. Record your own vocabulary words and definitions on the blank lines.

The Legend of Sleepy Hollow  
pages 23–52

- appallition—ghost; spirit
- approbation—praise; approval
- boorish—unrefined; ill-mannered
- capacious—ample; immense
- countenance—aspect; face
- credulity—faith; trust
- erudition—learning; knowledge
- harbing—precursor; foreshadower
- impurity—sense of privilege; feeling of permission
- ingratiating—disarming; charming in an oily way
- inveterate—firmly established
- itinerant—traveling; wandering
- mortification—shame; humiliation
- onerous—troublesome; burdensome
- opulence—abundance; plenty
- pensive—thoughtful; reflective
- pliability—flexibility; suppleness
- portentous—ominous; prophetic
- propensity—tendency
- querulous—peevish; discontented
- redoubtable—famous; celebrated
- resplendent—shining; glossy
- sequestered—hidden; secluded
- sumptuous—extravagant; impressive
- tractable—obedient; docile
- undulation—wave; ruffling

Young Goodman Brown  pages 55–68

- anathema—abomination; hated thing
- discerned—determined; figured out
- dissolute—wicked; evil
- exemplary—perfect; model
- exhorted—urged; strongly advised
- gravity—seriousness; solemnity
- irrepressible—uncontrollable; unrestrained
- lurid—shining with a reddish glow
- manifest—clear; apparent
- ocular—related to eyes or vision
- pious—religious; devout
- scruples—doubts; reservations
- unfathomable—mysterious; unknowable
- venerable—distinguished; esteemed
- wanton—lewd; lustful
The Masque of the Red Death
pages 71–76
arrested—stopped; halted
dauntless—bold; daring
disapprobation—disapproval; criticism
emphatic—forceful; striking
impeded—impaired; hampered
impetuosity—spontaneity; abandon
profuse—excessive; abundant
propriety—decency; suitability
sedate—calm; dignified
tremulousness—fear; timidity
unimpeded—unstopped
volutuous—extravagant; hedonistic

Bartleby the Scrivener: A Tale of Wall Street  pages 79–114
aberration—deviation; alteration
admonitions—warnings; scoldings
alacrity—quickness; alertness
arduous—tough; difficult
ascendancy—domination
ascertainable—indispensable
augmented—exaggerated; heightened
deferentially—respectfully; politely
dissipation—indulgences; debauchery
eccentricities—odd habits; strange behaviors
efficacy—effect
effrontery—boldness; impudence
hectoring—harassing; tormenting
ignominiously—in a dishonorable fashion
inadvertently—accidentally; mistakenly
incipient—first; beginning
indispensable—essential; necessary
inscrutable—mysterious
insolent—rude; insulting
lethargic—sleep-inducing
mollified—pleased; gratified
nonchalant—calm; indifference
obstreperous—unruly; loudmouthed
paroxysms—fits; spasms
pernicious—harmful; dangerous
perverseness—contrariness; cantankerousness

presentiments—misgivings; apprehensions
provocation—aggravation; stimulation
prudence—caution; carefulness
quiescent—calm; untroubled
recondite—obscure; scholarly
remonstrated—protested; scolded
remunerative—profitable; lucrative
retorts—responses
retribution—revenge; retaliation
sanguine—confident; high-spirited
succor—relief; assistance
vehement—fierce; angry
The Legend of Sleepy Hollow  
by Washington Irving, pages 22–53

Responding and Writing

SUMMARY Ichabod Crane, Sleepy Hollow’s eccentric schoolmaster, competes with Brom Bones, a high-spirited local lad, for the hand of Katrina. After the wealthy farmer’s daughter spurns Ichabod’s attentions at a party, he sets off into the night on an old nag. He spots what he believes is the Headless Horseman, a legendary apparition, and takes flight in panic. Ichabod is never seen again.

Vocabulary

<table>
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<tr>
<th>Term</th>
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Read and Think Critically

1. **LITERARY LENS: MOTIF** Analyze how Irving uses the motif of the Headless Horseman. Cite strong evidence to support your analysis. *This recurring element unifies the plot and theme of the story—a story about a superstitious man undone by real adversaries, using the cloak of a supernatural force. Also, the prevalent belief in this “force” shows the ignorance and naiveté of Sleepy Hollow’s residents. Brom Bones’ mocking use of the Headless Horseman to run off his rival illustrates his horsemanship as well as his shrewdness—admirable qualities in the 19th-century countryside. Ichabod’s gullibility and timidity make him an easy mark. Superstition, in the persona of the Headless Horseman, is shown to have its uses. Throughout the story, Ichabod steadfastly believes in the local superstition and is hounded by a fear of it.

2. In your own words, describe Ichabod Crane. Is he an admirable character? Use details from the text to back up your evaluation. *Answers will vary.*

Ichabod—the original country schoolmaster—is one of the most memorable characters in American fiction. He is a comical mixture of petty tyrant, superstitious twit, opportunist, and pure coward. His scarecrow looks draw ridicule as do his fawning attempts to woo Katrina. Students may find admirable his delight in the supernatural, healthy ego, and stubborn pursuit of his goals, oblivious to the obstacles.

3. What inferences can you draw from Ichabod Crane’s interest in Katrina? Name all the possible reasons for his attraction. *Ichabod is attracted to Katrina’s youth and beauty. However, it can be inferred that the fine food he enjoys at her home and the prospect of inheriting a large and prosperous estate also play a large part in his infatuation.*

4. Why is Brom a good foil (contrasting character) for Ichabod? Compare the two men using details from the story. *Ichabod is tall, gaunt, and homely, whereas Brom is burly, athletic, and attractive. Ichabod is book-smart where Brom is country-boy shrewd. Ichabod works hard to impress people with his singing, ghost stories, and ridiculous dancing, whereas playful and good-humored Brom is naturally the life of any party. In short, Ichabod is an outsider in Sleepy Hollow; Brom is a popular insider.*

5. What do you think happens to Ichabod after his disappearance? *Answers will vary.* Some may wonder if he is the skeptical gentleman in the story’s Postscript, but the author is ambiguous. The old farmer’s story—that Crane has become a minor court justice in downstate New York—seems plausible, unlike the belief in Sleepy Hollow that Ichabod has been spirited away by the Headless Horseman.
6. **THE AUTHOR’S STYLE**  Analyze the effect of Irving’s language on your enjoyment of this story. Cite specific examples of the author’s wordplay that you enjoyed: descriptive details and figurative language such as metaphors, similes, and hyperbole (exaggeration used for effect). *Answers may vary.* The story is rich in ironic and humorous language, such as the author’s description of Ichabod’s steed Gunpowder: “a broken-down plough horse that had outlived almost everything but his viciousness.” Teachers should remind students what each of the boldfaced elements means or refer them to the student book’s Glossary, starting on page 758.

**Writing with Motifs**

Write a short tale that employs a motif from folklore or an urban legend. Feel free to combine folktale elements with a contemporary setting and characters.
The Legend of Sleepy Hollow by Washington Irving, pages 22–53

Quiz: Comprehension and Analysis
Choose the best answer and write the letter on the blank.

___ 1. Ichabod Crane is a ___.
   A. horseman.
   B. farmer.
   C. visionary.
   D. schoolmaster.

___ 2. Katrina Van Tassel is the object of Ichabod’s affection and ___.
   A. the oldest of a large family.
   B. the youngest of a large family.
   C. the only child of a wealthy farmer.
   D. the only child of a poor farmer.

___ 3. Ichabod borrows a horse because ___.
   A. he is invited to a party at Katrina’s home.
   B. he feels safer going through the woods on horseback.
   C. he is afraid he will meet Brom Bones.
   D. he needs to escape the Headless Horseman.

___ 4. Ichabod sees the terrifying Headless Horseman as he ___.
   A. is walking in the dark woods.
   B. loses the saddle from his horse.
   C. is on his way home from a party.
   D. arrives at the graveyard.

___ 5. After his meeting with the Headless Horseman, Ichabod ___.
   A. dies of fright.
   B. marries Katrina Van Tassel.
   C. becomes a hero because he survived.
   D. disappears.

6. What do you think happened to Ichabod Crane? Explain your answer.
The Legend of Sleepy Hollow  by Washington Irving, pages 22–53

Literary Lens Thinking Skill: Analyze Motif

A recurring element in a story is called a motif. A motif may be an object, image, or situation. In “The Legend of Sleepy Hollow,” the most important motif is the Headless Horseman, especially as that legend affects Ichabod Crane and the plot of the story. Use the graphic organizer below to analyze this motif.

**DIRECTIONS:** In each blank box, write a short description of how the motif of the horseman influences the main character.
The Legend of Sleepy Hollow  by Washington Irving, pages 22–53

Quiz: Vocabulary

I. Write the letter of the word or phrase that best matches the word in italics.

___ 1. Ichabod Crane had a propensity for believing in the supernatural.
   A. book
   B. routine
   C. tendency
   D. ominous sign

___ 2. The local people believed Ichabod Crane was a man of erudition.
   A. knowledge
   B. superstition
   C. humor
   D. despair

___ 3. Ichabod Crane had a capacious appetite for superstitions.
   A. unbelievable
   B. immense
   C. incredulous
   D. inveterate

___ 4. Ichabod Crane’s belief in the Headless Horseman was a portentous sign of what was to come.
   A. monstrous
   B. heavy
   C. prophetic
   D. very obvious

___ 5. Ichabod Crane suffered mortification at the Van Tassel party.
   A. terror
   B. humiliation
   C. exhaustion
   D. a fainting spell

II. Write the letter of the definition of each word on the left.

___ 6. approbation  A. ill-mannered
___ 7. tractable  B. burdensome
___ 8. boorish  C. docile
___ 9. sumptuous  D. approval
___ 10. onerous  E. impressive
Responding to Unit One  page 116

Key Ideas and Details

1. Who is your favorite character in Unit One? Explain three of this character’s qualities that are explicitly stated in the text and three that are implied by the character’s words and actions. Support your description with evidence from the text. **Answers will vary depending on students’ choice of character.**

2. Several authors in Unit One use ambiguity in their stories. Give three examples where the author purposely leaves matters uncertain. Offer an explanation of why the author does this and what effect it has on the reader. **Answers will vary. Possible answers include, the fate of Ichabod Crane in “The Legend of Sleepy Hollow” and the ambiguity of the old gentleman in the postscript; in “Young Goodman Brown” whether the encounter with the devil was real or a dream; in “Bartleby the Scrivener” the character of Bartleby is ambiguous. It is uncertain where he came from or what he did before the story begins. Authors use ambiguity to create a tone of mystery or uncertainty and cause emotions in the reader. Ambiguous endings allow the reader to make his or her own conclusion about the characters or events.**

Craft and Structure

3. In 19th-century Romanticism, allegory and symbolism are used frequently, and morality is often addressed in an obvious way. Choose a story in Unit One and decide how it fits the definition of Romanticism. Use evidence from the text to support your view. **Answers will vary depending on students’ choice of selection. “Young Goodman Brown” typifies Romantic writing in its use of religious allegory and symbolism. The story depicts the journey of a naive young man through a night forest accompanied by the devil himself. His temptation is reminiscent of Bible stories about humankind’s fall from grace and their various tests of faith. Among the symbols is the forest itself—representing the dark heart of humanity as well as something fearsome that tests Brown’s character. Brown’s struggle with his own inherent evil is at the heart of the story; the lesson he takes away from his forest walk (or dream) is that the struggle over evil is the lot of most human beings.**

4. In fiction, the mysterious stranger is a basic ingredient of many plots. In the traditional form, a mysterious stranger appears in the life of an individual or a community, and everyone is affected as a result. Examine “The Legend of Sleepy Hollow,” “The Masque of the Red Death,” or “Bartleby the Scrivener” and explain how the archetype of the mysterious stranger is employed. **Answers will vary. Some students may wonder which character is the mysterious stranger in “The Legend of Sleepy Hollow,” Ichabod Crane or the Headless Horseman. Both views can be supported.**
5. Poe believed that good short stories require a single, unifying effect. Analyze one of the stories in Unit One using Poe’s standard of unity. Do the descriptions, incidents, structure, and images all contribute to the single effect of the story? Is there a single effect? Feel free to evaluate Poe’s own story. Answers will vary. In “The Legend of Sleepy Hollow,” elements such as the motif of the Headless Horseman unify the story, but the story’s overall effect on the reader varies from comical to frightening. “Young Goodman Brown” has a strong, unified psychological effect, but Hawthorne aimed for more than psychological effect in this highly symbolic, moral allegory. Poe creates a single, unified effect in “The Masque of the Red Death” by presenting details and events that evoke more for the reader than for the characters themselves—the terror of an inevitable, impending doom. Numerous elements in “Bartleby the Scrivener” contribute to an effect of despair—Bartleby’s increasing alienation and the narrator’s futile efforts to understand and help his employee.

Integration of Knowledge and Ideas

6. Many writers of the early 19th-century Romantic era were drawn to the Gothic writing style, which relies on grotesque imagery, morbid settings, and plots heavy in horror and the supernatural. Compare and contrast the Gothic elements found in two of the stories in this unit. Irving’s “The Legend of Sleepy Hollow” is a Gothic tale because of its reliance on the supernatural device of the Headless Horseman, and its spooky climax in the deserted countryside. Similarly, the setting of Hawthorne’s “Young Goodman Brown” is especially surreal and inspires dread, as does the meeting with the devil in the forest. The imagery of the fiery forest altar surrounded by witches also has Gothic elements. Poe’s “The Masque of the Red Death” exemplifies Gothic writing with its remote, confined, and gruesomely decorated setting and the sense of impending doom. In contrast, the setting of Melville’s “Bartleby the Scrivener” is more realistic. However, it too has Gothic elements. It is an allegory of how big business squelches the laborer. The actions of the main character are inexplicable and unrealistic, and the ending murky.

7. Modern authors and filmmakers have reinterpreted Washington Irving’s stories, often for a younger audience. Analyze a modern film or book version of “The Legend of Sleepy Hollow.” Evaluate how the adaption reinterprets the characters, the plot, and the setting to appeal to its targeted audience. Answers will vary depending upon the adaptation. Students should address ways the modern version changes the characters and plays up certain details for humorous or horrifying effects.
Finding an American Voice  1820s to 1850s

Trouble Everywhere
Conflict, simply put, means “trouble.” Without trouble, there is usually no story. Choose one of the stories in Unit One and analyze the ways in which the author introduces, develops, and resolves the conflict. Responses will vary. Encourage students to note techniques used by the author to present, develop, and resolve the conflict. Students may trace the arc of conflict in “The Masque of the Red Death” by noting Poe’s use of irony and personification. Poe introduces the Red Death and Prince Prospero as opposing forces, yet the reader senses what Prince Prospero cannot—that he lacks the necessary heroic qualities to defeat such a foe. His decadence, selfishness, and foolishness predict his demise. This irony, along with details such as the clock’s hourly chimes and the black and red room of the castle, evokes a sense of time moving inevitably toward doom. Presenting the Red Death in the form of a costumed guest, Poe then propels the foolish prince to confront it directly. The story’s tension is resolved by the Red Death’s victory.

Writing with Style
Choose one of these two assignments.

“I prefer not to . . .”
Using Melville’s style, write a short scene from a modern-day version of “Bartleby the Scrivener.” Invent a modern-day workplace with its employees and employer. Then have the employer narrate the scene of his or her encounter with Bartleby the __________. Students may need you to outline several steps that will help them analyze and mimic the author’s style. For example, suggest that students reread all or part of the story carefully, focusing on elements of style, and then use a chart to clarify important elements before they begin to write. Students may be tempted to create a comical sketch of a noncompliant employee, yet they should not overlook Melville’s overall tone and message. Style elements to consider in this story include:

<table>
<thead>
<tr>
<th>Tone</th>
<th>What is the mood of the story, and how does the author create and change the mood?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice</td>
<td>What is the advantage of telling the story from the employer’s point of view? How does the narrator relate to the action? What feelings does the author want you to have toward the narrator?</td>
</tr>
<tr>
<td>Theme</td>
<td>What is the main message of the story? How can you convey a similar message in your composition?</td>
</tr>
<tr>
<td>Setting</td>
<td>What sets the story in time and place, and how important is setting to the story?</td>
</tr>
<tr>
<td>Language and Dialogue</td>
<td>What specific words or phrases define characters and help establish the setting? How is the dialogue used?</td>
</tr>
<tr>
<td>Other Techniques</td>
<td>How does the author create the desired effect and convey the message of the story? How much does the author rely on physical description? Does the author make use of sensory images, metaphors, etc., to emphasize the message?</td>
</tr>
</tbody>
</table>

Diary
As one of the characters in Unit One, write a personal diary for the time period of the story. Provide more information than we get in the story about the “real” you. Use the writing style you think the character would use. Before writing, students might want to use an organizer to list relevant information about their characters and details about settings that would add authenticity to their responses.
In Your Own Style

_Hubris_, the character trait of pride or excessive self-confidence, is a theme that comes up repeatedly in Unit One. Consider your own life. Have you or someone you know suffered from, or experienced the effects of, hubris? Write about this in your own style. Choose between taking a humorous approach or creating a dark and serious mood. _Responses will vary_. Students may find it helpful to identify the characters that exhibit hubris and list ways the authors depict this trait, as well as the role it plays in the plot. If they choose a humorous treatment of hubris, suggest rereading “The Legend of Sleepy Hollow.” A good example of an extremely dark treatment of this trait is found in Poe’s “The Masque of the Red Death.”
# Unit One Tests

## I. Vocabulary

Choose the meaning of the bold word in each passage.

1. From the listless repose of the place, and the peculiar character of its inhabitants . . . this sequestered glen has long been known by the name of SLEEPY HOLLOW . . . ("The Legend of Sleepy Hollow," p. 24)

   A. leafy  
   B. suburban  
   C. secluded  
   D. quiet

2. He was broad-shouldered, and double-jointed, with short curly black hair, and a bluff, but not unpleasant countenance . . . ("The Legend of Sleepy Hollow," p. 34)

   A. face  
   B. sense of humor  
   C. accent  
   D. vocal quality

3. . . . Ichabod, in a pensive mood, sat enthroned on the lofty stool whence he usually watched all the concerns of his little literary realm. ("The Legend of Sleepy Hollow," p. 37)

   A. joyous  
   B. thoughtful  
   C. frightened  
   D. scholarly

4. He was, in fact, an odd mixture of small shrewdness and simple credulity. ("The Legend of Sleepy Hollow," p. 29)

   A. thoughts  
   B. wishes  
   C. needs  
   D. faith

5. On all sides he beheld vast stores of apples; some hanging in oppressive opulence on the trees . . . ("The Legend of Sleepy Hollow," p. 39)

   A. abundance  
   B. weight  
   C. meaning  
   D. order

6. They continued to walk onward, while the elder traveller exhorted his companion to make good speed. . . . ("Young Goodman Brown," p. 60)

   A. helped  
   B. begged  
   C. urged  
   D. whispered for

7. But, irreverently consorting with these grave, reputable, and pious people . . . were men of dissolute lives and women of spotted fame . . . ("Young Goodman Brown," p. 65)

   A. wicked  
   B. quiet  
   C. adventurous  
   D. worthy

8. Unfathomable to mere mortals is the love of fiends. ("Young Goodman Brown," p. 65)

   A. exhausting  
   B. mysterious  
   C. helpful  
   D. unrelenting

9. . . . there arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise . . . ("The Masque of the Red Death," p. 75)

   A. distress  
   B. fear  
   C. wonderment  
   D. criticism

10. It was not a very arduous office . . . ("Bartleby the Scrivener," p. 80)

    A. bright  
    B. difficult  
    C. humorous  
    D. enjoyable

11. I verily believe that buttoning himself up in so downy and blanket-like a coat had a pernicious effect upon him . . . ("Bartleby the Scrivener," p. 84)

    A. comforting  
    B. harmful  
    C. lasting  
    D. dubious

12. Not the least among the employments of Ginger Nut, as well as one which he discharged with the most alacrity, was his duty as cake and apple purveyor for Turkey and Nippers. ("Bartleby the Scrivener," p. 85)

    A. quickness  
    B. hunger  
    C. concern  
    D. pleasure
II. Reading

Read the following passage from “Young Goodman Brown” by Nathaniel Hawthorne and answer the questions.

“There may be a devilish Indian behind every tree,” said Goodman Brown to himself; and he glanced fearfully behind him as he added, “What if the devil himself should be at my very elbow!”

His head being turned back, he passed a crook of the road, and, looking forward again, beheld the figure of a man, in grave and decent attire, seated at the foot of an old tree. He arose at Goodman Brown’s approach and walked onward side by side with him.

“You are late, Goodman Brown,” said he. “The clock of the Old South was striking as I came through Boston, and that is full fifteen minutes agone.”

“Faith kept me back a while,” replied the young man, with a tremor in his voice, caused by the sudden appearance of his companion, though not wholly unexpected.

It was now deep dusk in the forest, and deepest in that part of it where these two were journeying. As nearly as could be discerned, the second traveller was about fifty years old, apparently in the same rank of life as Goodman Brown, and bearing a considerable resemblance to him, though perhaps more in expression than features. Still they might have been taken for father and son. And yet, though the elder person was as simply clad as the younger, and as simple in manner too, he had an indescribable air of one who knew the world, and who would not have felt abashed at the governor’s dinner table or in King William’s court, were it possible that his affairs should call him thither. But the only thing about him that could be fixed upon as remarkable was his staff, which bore the likeness of a great black snake, so curiously wrought that it might almost be seen to twist and wriggle itself like a living serpent. This, of course, must have been an ocular deception, assisted by the uncertain light.

“Come, Goodman Brown,” cried his fellow-traveller, “this is a dull pace for the beginning of a journey.

Take my staff, if you are so soon weary.”

“Friend,” said the other, exchanging his slow pace for a full stop, “having kept covenant by meeting thee here, it is my purpose now to return whence I came. I have scruples touching the matter thou wot’st of.”

1. From this passage the reader can infer that Young Goodman Brown’s companion is
   A. his father.
   B. the governor’s assistant.
   C. the devil.
   D. none of the above.

2. From lines 8–9 readers could infer that Young Goodman Brown
   A. knows who his companion is.
   B. is happy to see his companion.
   C. is annoyed at his companion.
   D. none of the above.

3. Line 2 offers an example of
   A. simile.
   B. metaphor.
   C. foreshadowing.
   D. personification.

4. With lines 15 and 16 Hawthorne hints that government leaders
   A. were inhospitable.
   B. would welcome the second traveller’s advice.
   C. would reject the second traveller’s advice.
   D. all of the above.

5. This passage is an example of what narrative point of view?
   A. first person
   B. interior monologue
   C. third-person omniscient
   D. third-person limited
III. Essay
Select one of the prompts below and follow the directions.

Experiencing
Carefully reread the passage from “Young Goodman Brown” and write an essay explaining who you think the second traveller represents and what you think Hawthorne’s attitude toward him is.

Interpreting
The period from 1820 to 1870 is generally considered the Romantic period in American literature. The introductory essay to Unit One mentions several features of Romantic writing. Explain how “Young Goodman Brown” is an example of Romantic literature.

Evaluating
Evaluate Hawthorne’s narrative style. Do you like or dislike it? Provide examples from the text of “Young Goodman Brown” and from texts by other authors to support your evaluation.

IV. Reading
Read the following passage from “Bartleby the Scrivener” by Herman Melville and answer the questions.

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Imprimis: I am a man who, from his youth upward, has been filled with a profound conviction that the easiest way of life is the best. Hence, though I belong to a profession proverbially energetic and nervous, even to turbulence, at times, yet nothing of that sort have I ever suffered to invade my peace. I am one of those unambitious lawyers who never addresses a jury, or in any way draws down public applause; but in the cool tranquility of a snug retreat, do a snug business among rich men’s bonds and mortgages and title-deeds. All who know me, consider me an eminently safe man. The late John Jacob Astor, a personage little given to poetic enthusiasm, had no hesitation in pronouncing my first grand point to be prudence; my next, method. I do not speak it in vanity, but simply record the fact, that I was not unemployed in my profession by the late John Jacob Astor; a name which, I admit, I love to repeat, for it hath a rounded and orbicular sound to it, and rings like unto bullion. I will freely add, that I was not insensible to the late John Jacob Astor’s good opinion.

Some time prior to the period at which this little history begins, my avocations had been largely increased. The good old office, now extinct in the State of New York, of a Master in Chancery, had been conferred upon me. It was not a very arduous office, but very pleasantly remunerative. I seldom lose my temper; much more seldom indulge in dangerous indignation at wrongs and outrages; but I must be permitted to be rash here and declare, that I consider the sudden and violent abrogation of the office of Master in Chancery, by the new Constitution, as a—premature act; inasmuch as I had counted upon a life-lease of the profits, whereas I only received those of a few short years. But this is by the way.

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1. From this passage the reader can infer that the narrator would—
   A. be adverse to change.
   B. welcome change.
   C. be indifferent to change.
   D. none of the above.

2. From the passage, the reader can infer that the narrator most values—
   A. friendship.
   B. hard work.
   C. money.
   D. family.
___ 3. Lines 10 and 11 offer an example of—
   A. simile.
   B. metaphor.
   C. hyperbole.
   D. personification.

___ 4. The phrase “a personage little given to poetic enthusiasm” in line 7 means a—
   A. hyperbolic individual.
   B. person who does not exaggerate.
   C. person who enjoys prose more than poetry.
   D. simple person.

___ 5. This passage is an example of what narrative point of view?
   A. first person
   B. interior monologue
   C. third-person omniscient
   D. third-person limited

V. Essay
Select one of the prompts below and follow the directions.

EXPERIENCING
Write an essay about the selection in Unit One you enjoyed the most.

INTERPRETING
Consider the narrator of “Bartleby the Scrivener.” Do you think his experience with Bartleby has changed his perspective on life? Write a brief essay using evidence from the story to support your opinion.

EVALUATING
Evaluate the themes of the stories in Unit One. Write a short essay in which you argue for the theme, or message, that you think is most relevant to American society today.
Unit One Style Quiz

Based on what you’ve learned about the authors’ styles, match each short story excerpt with its author from the box below.

___ 1. The sexton stood in the porch of Milford meeting-house, pulling busily at the bell-rope. The old people of the village came stooping along the street. Children, with bright faces, tripped merrily beside their parents, or mimicked a graver gait, in the conscious dignity of their Sunday clothes. Spruce bachelors looked sidelong at the pretty maidens, and fancied that the Sabbath sunshine made them prettier than on week days. When the throng had mostly streamed into the porch, the sexton began to toll the bell, keeping his eye on the Reverend Mr. Hooper’s door. The first glimpse of the clergyman’s figure was the signal for the bell to cease its summons.

___ 2. At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a Village, whose shingle roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape. It is a little village of great antiquity, having been founded by some of the Dutch colonists, in the early times of the province, just about the beginning of the government of the good Peter Stuyvesant (may he rest in peace!), and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks, brought from Holland, having latticed windows and gable fronts, surmounted with weathercocks.

___ 3. A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated—I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall; I replied to the yells of him who clamoured. I re-echoed—I aided—I surpassed them in volume and in strength. I did this, and the clamourer grew still.

A. Washington Irving
B. Nathaniel Hawthorne
C. Edgar Allan Poe
D. Herman Melville
Unit One Writing Prompts and Projects

Finding an American Voice  1820s to 1850s

The activities that follow are intended to extend your students’ understanding and appreciation of the literature they have read in Unit One. They also provide a wide range of writing and thinking experiences. Be aware that all of these activities may not be suitable for all students.

Writing About Literature

1. Ask students to choose the selection in this unit that was the most meaningful for them and write an essay explaining why.
2. If students could meet any character in one of these selections, which one would it be? Why? Have them write a two- or three-paragraph explanation.
3. Which story in Unit One do students think was the scariest? Why? Ask them to write two or three paragraphs explaining their reasons.
4. How would “Bartleby the Scrivener” be different if Bartleby himself had told the story? Ask students to write a shortened version of the story from Bartleby’s point of view.
5. Several of the stories in Unit One are tales of the supernatural. Invite students to choose one and update it for a modern-day movie or television program. Ask them to write a brief essay explaining how this would be done.
6. Invite students to write a book review of one of the stories in Unit One, critiquing it and recommending it (or not) to readers.
7. Suggest that students consider what they have learned about American history during the period of 1820 to 1859. How do the stories in Unit One reflect what was going on in the country then? Ask students to write several paragraphs.

Writing Nonfiction

1. Tell students to look out an open window. Instruct them to take ten minutes to write a description of the sights, sounds, smells, and tastes in the air. Have them contrast their description with one of the settings in Unit One.
2. Invite students to consider the horrible disease in “The Masque of the Red Death” and compare it to other diseases that have spread similarly and horribly in modern times. Have them write a comparison piece about the diseases and their times in history.
3. Ask students to write a descriptive paragraph that begins, “I have always been fascinated by . . . .”
4. Have students choose one of the authors in this unit and write a brief biography of that person.
5. Ask students to collect their favorite passages from the readings in this unit. Then ask them to choose two of these, rephrase them in their own words, and write an analysis of why these quotes are meaningful to them.
6. Encourage students to write a letter to their favorite author. They should tell the author why they admire his or her writing as well as something about themselves.
7. Invite students to find another story by Edgar Allan Poe or Nathaniel Hawthorne, read it, and write a brief report that compares it to the selection in Unit One.

Creative Writing

1. Ask students to write a paragraph describing how they felt when they first saw a frightening movie or read a scary book. Encourage them to use imaginative language and vivid images.
2. Invite students to choose one of the stories in Unit One and write an extension of the story that tells what happens after it ends.
3. Have students consider the way each story in Unit One ends. Ask them to choose one story and write a totally different ending. Remind them that the ending has to remain true to the characters and situation.
4. Encourage imaginative students to write a horror story of their own, perhaps inspired by one of the stories or authors of Unit One.
5. Suggest that students write a newspaper story and headline about what happened during “The Masque of the Red Death.”
6. Are there any tales of mysterious events or spooky characters that have become legendary in your town or neighborhood? Write a folktale about a mysterious event set where you live.
7. Let several volunteers work together to create a movie from one of the stories in Unit One. Ask them to create storyboards and a script.
8. Putting oneself in the place of a character is a good exercise in understanding characterization. Ask students to choose a character from one of the selections in Unit One and write a letter as that character to another character in the story. To expand the assignment, students might then write another letter as the character to a living political, literary, or cultural figure.

**Writing Research Papers**

1. Have students choose an author represented in Unit One and write a research paper about that author’s life, work, major influences, and common themes.
2. Suggest that interested students explore movies and television plays that have been made of the stories in Unit One and of other stories by the same authors. Ask them to write a paper that not only gives the information but also critiques the visual media versions and compares them to the written stories.
3. Why was Edgar Allan Poe so drawn to frightening subject matter? Ask students to research some of what has been written about Poe, draw their own conclusions, and present them in a research paper.
4. The heavy influence of Puritan thought is noticeable in the stories by Nathaniel Hawthorne and Washington Irving in Unit One. Invite students to discover more about the extent of this influence on writers during the 1700s and 1800s. Have them write a paper that describes what they find.
5. The business of banking has changed drastically since the days of Bartleby the Scrivener. Ask students to research and write how transactions are now carried out and recorded, and how those aspects of banking now compare to Bartleby’s day.

**Presentations and Projects**

1. Invite students who considered creating a movie from one of the Unit One stories to work together to mock one up and present it to the rest of the class. They may choose to act it out, to present storyboards, to include sound effects, or even to make a video presentation.
2. Ask students to draw a portrait of two characters from Unit One. Have them name each character and write a brief description of him or her. Display students’ work in the classroom.
3. Encourage groups of students to prepare a Reader’s Theatre piece based on one of the selections in this unit. Ask volunteers to perform their piece.
4. Let students with an auditory learning style make one of the stories into a radio play. Ask them to cast the characters with other students in the classroom and record the play, complete with sound effects, for all to hear.
5. Students with a kinesthetic learning style may get together and act out one of the stories as a play. Visually oriented students can participate with embellishments such as scraps of costumes, title boards, or even backgrounds done on bulletin or chalkboards.
6. Suggest that music students research some of the music of the Civil War era and present it to the class in whatever fashion they choose—some may sing, some may play instruments, others may simply play recordings from a library.