High School

Books in this packet (provided by Friends of Weber County Library)


Lesson Plans

1. The Role of Superstition in *The Adventures of Huckleberry Finn*
2. *The Adventures of Huckleberry Finn* and the Quest for Freedom
   By Linda Dursteler

3. Censorship and *The Adventures of Huckleberry Finn*
4. Satire and *The Adventures of Huckleberry Finn*
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6. Friendship and character Education
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8. Moral Dilemmas in Huckleberry Finn
9. Huck as Storyteller
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Lesson Title: The Role of Superstition in *The Adventures of Huckleberry Finn*

By: Linda Dursteler

Burning Question:
How does superstition have a bearing on the novel *The Adventures of Huckleberry Finn*? Can students use the novel to investigate their own superstitions?

Objectives:
After completing this lesson, students will be able to:
- Note the effect of the various superstitions upon the characters and the events in the novel.
- Students will discover the role of superstition and make the connection to their own lives.

Context:
A high school class reading *The Adventures of Huckleberry Finn*

Materials:
- Twain, Mark. *The Adventures of Huckleberry Finn*.

Time Span:
Students will be identifying superstitions as they read the novel.

Procedures:
- Students will create a chart listing the superstitions in *Huckleberry Finn* and tell what the superstitions mean to the characters.
- Students will interview 6-10 people asking them about superstitions they believe in or superstitions they have seen or heard about.
- Students will write an article revealing these superstitions and discussing the benefits of superstitions today.

Or
- Students will create a superstition and try to convince 6-10 people that it works.
- The students will write of the reactions of the people they worked with. They will write a summary of the results of their efforts in superstition.

Extensions:
Using inquiry, students will research into current superstitions. They will write an essay explaining the roots of a particular superstition. Students will need access to *Pioneer* and other secure/reliable internet research sources. Students will need access to a library.

Rationale:
Superstitions are important in people’s lives and in literature.

Resources:
- The following definition of superstition is from the Webster online dictionary: [http://www.webster-dictionary.org/definition/origin](http://www.webster-dictionary.org/definition/origin)
n. 1. An excessive reverence for, or fear of, that which is unknown or mysterious. Superstition is a set of behaviors that may be faith based, or related to magical thinking, whereby the practitioner believes that the future, or the outcome of certain events, can be influenced by certain of his or her behaviors. An example is the belief that it is bad luck to wear gold and silver together.

Critics argue that superstition is not based on reason, but instead springs from religious feelings that are misdirected or unenlightened, which leads in some cases to rigor in religious opinions or practice, and in other cases to belief in extraordinary events or in charms, omens, and prognostications. Many superstitions can be prompted by misunderstandings of causality or statistics.

- From Parlo, is a superstition quiz: http://www.parlo.com/en/teachers/lessonplans/superseng_1.asp
- From the Mark Twain Museum is a lesson plan on superstition: http://www.marktwainmuseum.org/media/Superstitions%20Huck.pdf


Example #1
Superstition of Snakes
Poisonous snakes in Navajo land was a real threat to Navajos and their livestock. The snake is also a symbol of the lightning people and brings rain to the dry land. Snakes are seen in Navajo sand paintings and other artworks. Do not touch a snake because it has nothing and you will have nothing. http://navajocentral.org/navajotaboos/taboos_nature.html

In chapter X, Jim and Huck are discussing how Jim says that it is bad luck to touch a snakeskin with your hands. Huck doesn’t believe him because they found money in an overcoat they took from a house that was tilted on its side from the flood. Jim tells Huck that it’s coming to him. Then, Huck plays a prank on Jim and curls a dead snake up and puts it by Jim’s feet while he is sleeping. The snake’s mate comes and bites Jim. This gives Huck and Jim evidence to believe the superstition. They believe that Jim getting bitten by the snake was a result of Huck touching the snakeskin. Why wouldn’t you believe this? Because of the events, it seems that this is cause and effect.

Example #2
Spilling the Salt
The Ancient Greeks believed that salt was sacred and a repository of life itself because of its preservative qualities, and consequently they used it in their sacrificial cakes and preparations. They also believed it to be a symbol of friendship, and if any was spilled it was an omen of the end of a friendship. Among some peoples it was the custom to pay workers in amounts of salt, hence our modern word salary, from salarium. Later beliefs had it that evil spirits dwelt on the left-hand side of the body and so began the custom of throwing spilt salt over your left shoulder (and into their eyes).
http://www.whimsy.org.uk/superstitions.html

In chapter IV Huck talks about spilling the salt at breakfast. He tries to throw it over his shoulder to: “keep off the bad luck,” but Miss Watson is there and won’t let him. He states that Miss Watson put in a good word for him.
Lesson Title: *The Adventures of Huckleberry Finn* and the Quest for Freedom

By: Linda Dursteleler

**Burning Questions:** How and why does the quest for freedom in *The Adventures of Huckleberry Finn* create a symbiotic relationship for Jim and Huck? How can parallel quests for freedom be mutually beneficial or detrimental: what does one gain or lose as a result of another’s freedom? What freedoms are truly important today? Why? What price can freedom extract from those who seek it? From those who grant it?

**For Teachers:** How can we teach students to recognize their freedoms and to seek freedoms effectively for everyone?

Introduction: From the beginning of the novel, the quest for freedom is theme that permeates the entire novel: Huck is seeking to escape civilization and Jim is escaping slavery. Huck prefers the freedom of the wilderness to the restrictions of society. Jim is running from Miss Watson, who threatened to sell him. Jim wants to reunite with his wife and family. He wants to buy her and to free his children. On the other hand, while Huck and Jim do seem to have found freedom on the raft, they are confined to the raft, which also becomes a prison of sorts.

Objectives: After completing this lesson, students will be able to:

- Consider the theme of freedom as it applies to the novel and to their own lives and the lives of those around them.
- Formulate questions that explore issues of freedom and expose problems concerning the quest for freedom as it applies to the novel, and in relationship to their own society/culture and lives. They will gather, evaluate, and analyze information, and organize it in a format that presents a logical supporting argument or discussion of their research.

Context: A high school class reading *The Adventures of Huckleberry Finn*

The study of *Huckleberry Finn* is most effectively tied to the study of social studies/American history because the issues of community rights and individual freedom are social issues created through historical events and decisions. Therefore, important materials and resources should come from the history and social science classes – using other content teachers in a collaborative effort, if possible.

Materials:

- Twain, Mark. *The Adventures of Huckleberry Finn*
- Access to *Pioneer* and other secure/reliable internet research sources, as well as newspapers, news magazines, historical reviews, primary sources (e.g., interviews, journals, court cases/records/decisions), library and media reference materials, etc.

**Time Span:**

Time to read the novel, to research, and to report. Research and reporting time may take two weeks.

**Procedures:** (Prior to reading the novel, present the lesson on Censorship.)

During the reading of the novel, students will break into groups to discuss Huck’s quest for freedom and those who influenced that quest. They will also consider Jim’s quest for freedom and Huck’s role in Jim’s quest. Students will keep freedom journals of the journey, including noting parallels to their own lives. They should also make connections to the issue of freedom(s) in current affairs.
After reading sections in the novel (or reading and discussing the novel in its entirety), in group discussions, students will identify and analyze assumptions made by characters in the novel about freedom. They will examine the connections concerning the quests for freedom that exist within the novel and those that affect the students and the world today. These discussions should allow students to explore new ideas and philosophies.

Once they have identified issues concerning a quest for freedom that impacts their lives as in the lives of Huckleberry Finn and Jim, students will gather information to deepen their understanding of it. They will develop an argument in support of their quest for freedom (or the quest for freedom they have discovered through inquiry/research). They will support arguments with personal experience, detailed evidence, examples, and reasoning. Students will not be expected to come to a consensus, but should be prepared to defend their opinions based on solid research and documentation.

Using this evidence, students will do one of the following.
- Write an essay presenting their opinions and documentation.
- Prepare an argument for debate on an issue regarding freedom as identified in class discussions. Present the argument or debate the issue for the class.
- Craft an exposé on an issue regarding a freedom.
- Write a documented paper that explores “what if” scenarios.

Students will support their arguments, using persuasive strategies that appeal to logic, emotion and ethics. Teachers should follow the USOE Language Arts Core Standards 2 in teaching writing and 3 in teaching inquiry and argument.

Extension:

The challenge or danger in pursuing a freedom is in not recognizing that a freedom or right for one person may be a loss of freedom and/or infringement upon a right of another. This extension directly responds to the burning questions of the lesson.

In 1905, outraged by American military intervention in the Philippines, Mark Twain wrote "The War Prayer" and submitted it to Harper's Bazar (spelled so then) in late 1905. The magazine rejected it for being too radical; it wasn't published until after Twain's death, by which time World War I had made the piece even more timely.

  - In groups, students discuss what this means to them. How can parallel quests for freedom be mutually beneficial or detrimental: what does one gain or lose as a result of another’s freedom?
  - In collaborative efforts, students create collages of news articles (magazines, papers, even viable internet articles) in response to the burning question.
  - Students, as groups, write a conclusion of what is gained and lost in a quest for freedom.
  - Individually, students write one page on what they personally have gained or lost in another’s quest for freedom.

Rationale:
The quest for freedom is one upon which the nation was built – the quest for freedom is one of the major themes in *The Adventures of Huckleberry Finn*. Freedom is not a one-time achievement, but is to be sought continually.
Resources:

- From Time, Inc is an essay by Minnie Phillips: “Teaching ‘Huck Finn’ Twain’s novel is not so much about race as it about freedom.” [http://www.time.com/time/reports/mississippi/phillips.html](http://www.time.com/time/reports/mississippi/phillips.html)


- From the Library of Congress are materials related to Twain’s growing opposition to United States expansion in the Pacific: [http://www.loc.gov/rr/hispanic/1898/twain.html](http://www.loc.gov/rr/hispanic/1898/twain.html)


- From the Franklin and Eleanor Roosevelt institution are Q & A about human rights: [http://www.udhr.org/history/question.htm](http://www.udhr.org/history/question.htm)

Again: This study is most effectively tied to the study of social studies/American history because these are social issues created through history. Therefore, important materials and resources should come from the history and social science classes – other teachers in a collaborative effort.
Lesson Title: Censorship and *The Adventures of Huckleberry Finn*

By: Vivian Easton

**Burning Question:**
If students understand the history of the controversy and attempts to censor the novel, will they be able to make their own informed decision regarding the value of the novel?

**Context:**
A high school class about to read *The Adventures of Huckleberry Finn*

**Objectives:**
After completing this lesson, students will be able to:
- Understand the history of censorship and controversy surrounding the novel
- Understand the complexities of censorship
- Take a stand on censorship

Utah State Language Arts Core
- Standard 1.2 Reading Comprehension of Informational text;
- Standard 2 Writing Informational text;
- Standard 3.1 and 3.2 Inquiry/Research Process and Written

**Materials:**
- Twain, Mark. *The Adventures of Huckleberry Finn*
- Internet Access

**Time Span:**
1-2 days in class plus time for writing

**Procedures:**

**Step one: introduction**
- Ask students for their definitions of censorship
- Discuss any personal experiences with censorship
- Discuss positive and negative aspects of censorship
- Discuss prior knowledge regarding the censorship and controversy surrounding the novel

**Step two: research**
- Students look up various websites regarding the history of censorship especially in relationship to Huck Finn
- Students research the American Library Association’s position on censorship
- Students research their school’s policy regarding censorship
Step three: writing

- Write an argument in which you take a position on censorship of reading materials in school.
- Write a letter to the school district requesting that a certain book be removed from the shelves of the local high school. Follow your library’s policy.
- Create a poster for Banned Books Week (last week of September)
- Write an essay that reviews the reasons for banning *The Adventures of Huckleberry Finn* from high schools and the reasons for keeping the book in high schools.

Extensions:

Once students learn about censorship and controversy as it pertains to literature, they should be able to make rational decisions regarding the appropriateness of text for different groups. This will also give them methods for analyzing current attempts at censorship.

Rationale:

Both *The Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer* are among the most commonly-challenged books in the United States. Since its publication in 1885, various groups and individuals have tried to have *Huckleberry Finn* banned. It has been removed from library shelves; it has been rewritten and watered down to satisfy its critics. It is a mistake to begin the books without an in-depth discussion of its controversial history. It is also a mistake to simply assign the book. Both the controversy and the text itself must be taught in a classroom. Allowing students to research, discuss, and write about censorship in general and censorship involving *Huckleberry Finn* empowers the students to arrive at their own conclusions. Once this is done, students are ready to read the text for its other elements such as satire, friendship, freedom, etc.

Resources:

- The American Library Association has written extensively about censorship and banned books. It also has links to other valuable sources: [http://www.ala.org/ala/issuesadvocacy/banned/index.cfm](http://www.ala.org/ala/issuesadvocacy/banned/index.cfm)
- *Born to Trouble* PBS video: This is available for download on the Pioneer Library’s eMedia site. It traces the controversy of Huck Finn from its first publication. The PBS web site which supports the video, includes suggestions for teaching the controversy: [http://www.pbs.org/wgbh/cultureshock/teachers/huck/](http://www.pbs.org/wgbh/cultureshock/teachers/huck/)
- School and county libraries: All libraries have a policy and procedure for handling complaints and requests to remove books from their shelves.
- From the San Diego County Office of Education is a lesson plan “Censorship and *The Adventures of Huckleberry Finn*”: [http://www.sdcoe.k12.ca.us/score/huckcen/huckcentg.html](http://www.sdcoe.k12.ca.us/score/huckcen/huckcentg.html)
- Primary documents from the 1885 Concord Library decision to remove *Huckleberry Finn* from the shelves are available from: [http://etext.lib.virginia.edu/railton/huckfinn/hfconcrd.html](http://etext.lib.virginia.edu/railton/huckfinn/hfconcrd.html)

Rush makes a very thoughtful argument against using teaching *Huckleberry Finn* in public while ignoring black society’s resistance to the novel.
Lesson Title: Satire and *The Adventures of Huckleberry Finn*

By: Vivian Easton

**Burning Question:**
Can students apply what they already know and find humorous about satire to the more complex use of satire in Huck Finn?

**Objectives:**
After completing this lesson, students will be able to:
1. Understand how using satire is different from delivering an overt message
2. Understand Twain’s use of satire
3. Understand the serious as well as humorous uses of satire

**Context:**
A high school class reading *The Adventures of Huckleberry Finn*

**Utah State Language Arts Core:**
- Standard 1.3 Comprehension of literary text
- Standard 2.2 Extended Writing to analyze text

**Materials:**
- Twain, Mark. *The Adventures of Huckleberry Finn*
- excerpts from *The Daily Show* or other comedy show that relies on satire for its humor.

**Time Span:**
1 day for the introduction then ongoing throughout the reading of the novel

**Procedures:**
**Step one: introduction**
- View an excerpt from *The Daily Show*
- Discuss why the show is popular
- Discuss the use of satire
- Discuss what might be construed as offensive and why

**Step two: read** Chapter one of *The Adventures of Huckleberry Finn*
- Identify what is funny in the chapter
- Identify the targets of satire
- Discuss Twain’s use of Huck Finn as narrator and how his use emphasizes the humor
Step three: writing

- Analyze a humorous passage in the book that employs satire and Huck Finn’s deadpan delivery. What is the target of the satire? Why is it humorous? What is the difference between what Huck says and what Mark Twain wants the reader to understand? Examples:
  - Chapter III Huck’s soliloquy regarding the efficacy of prayer
  - Chapter VI Pap’s rant about the “govment.”
  - Chapter XVII Huck’s elaborate description of Emmeline Grangerford

- Write an essay analyzing Twain’s satire on:
  - Organized religion
  - The Romantic tradition
  - Hypocrisy

Rationale:
Satire is an extremely complex type of humor. It takes a certain amount of sophistication to understand its nuances. By teaching students how Mark Twain’s use of satire from the gentle to the scathing, students will recognize its use by modern humorists. They will also come to understand when satire becomes sarcasm and crosses the line of propriety.

Resources:
- A well-developed sense of humor
- The PBS web site which supports the video Born to Trouble, includes suggestions for teaching the novel as satire: [http://www.pbs.org/wgbh/cultureshock/teachers/huck/](http://www.pbs.org/wgbh/cultureshock/teachers/huck/)
Lesson Title: Moral Courage vs. Mob Violence: Conscience vs. Popularity: Discourse vs. Action

By: Maria Inglefield

Burning Question:
Can modern student readers of the Boggs/Sherburn sections of The Adventures of Huckleberry Finn* process and understand Twain’s stand on the general human condition concerning human weakness and the preservation of a public self? Because of their tendency to feel “center stage” and vulnerable during adolescence, are teenagers both more able to see vanity and fear in themselves and be young enough to promote social change? Would foreknowledge of human foibles prompt teens to attempt to establish a culture of bravery over bravado and make their natural idealism work to foster change through their own cliques and social networks?

*“An Arkansaw Difficulty”--chapter 21, “Why The Lynching Bee Failed”--chapter 22

Objective/Introduction:
This lesson exposes students to an ugly side of humanity that is difficult to face. Students should be able to read this section of the novel as a plea for courage and self-control in the face of a most base human character flaw. Depending which lesson extensions each teacher chooses to employ or how far discussion proceeds, the lesson will impact each student and classroom community differently. Students should be able to process these issues in their own writing with a spirit of effective feedback, respect, and camaraderie. Students should be prepared as much as possible for any difficult written material or images they will see in this lesson.

Context:
The reader should have completed chapters 21 and 22 of The Adventures of Huckleberry Finn. Students, having seen the growth in Huck’s character in previous chapters, should note the focus of this part of the novel is not on Huck Finn (except as observer and bystander). Serving us a hefty dose of lecture and unveiled opinion on the human condition, Twain uses these chapters to teach the reader that humans can be easily sold on brutality and vengeance, specifically referring to mob action and the human compulsion to follow the herd rather than risk chastisement or harsh judgment by peers.

Materials:
- Twain, Mark. The Adventures of Huckleberry Finn
- Pencil/Pen and Paper
- For additional materials, please see the “resources” section at the end of this lesson plan.

Time Span:
variable
Procedures:
Part 1 – Text Work

1. Students read chapters 21 and 22 of The Adventures of Huckleberry Finn.
2. Teacher leads discussion on the following chronological events in the two chapters.

A) The town of Bricksville (the name is revealed in chapter 28) is a horrid place. Inhabited by an inordinate number of poor, lazy thugs and bullies, streets full of black mud and abused animals, the town itself is precipitously placed on the edge of the riverbank and may be annihilated by the river at any time. Welcome comments: Are students aware of any such communities? Why did Twain use this town as a backdrop for his commentary of the evils of man and the Southern code of violence? Does this unsteady turf set the stage for unrest and battle? What is “liminal” space? How do people treat animals in this town? What does that say about the people living there?

B) Boggs enters as the town drunkard and is presented as a harmless blowhard. He haphazardly verbally harasses people and invades their physical space at times, but this time chooses to “mess with the wrong guy.” Welcome comments: Share a story when you overstepped a line, even after you were warned not to do so. What consequences do bullies usually face? Is bullying a problem at your school or within your family? Do you endure “trash talk”?

C) Sherburn gives Boggs a warning to cease the harassment; one o’clock is the time given for Boggs to capitulate. When Boggs does not stop, he is shot twice by Sherburn and falls to the street. He dies shortly thereafter. The crowd re-enacts his death as a grisly stage play that serves to incite the inhabitants of the town. Welcome comments: Do you think Boggs deserved this punishment? Have you ever spread a rumor or repeated gossip that started a chain of events you were then unable to stop? Why do people cluster around a wreck? What do you make of the use of the bible under Boggs’ head and over his chest?

D) As the ire of the citizenry is provoked, it is “sung out” that Sherburn be lynched. Clothes-lines are gathered by the frenzied bystanders. Brewing and yelling around the palings of Sherburn’s residence, tearing the fence down, the town riots and clamors for vengeance. Sherburn steps out and stares down the crowd. They deflate. Welcome comments: What does a flash to anger feel like in your body? Compare the feeling of exhilaration to a feeling of let-down. Why do the townspeople demand justice outside the law?

E) Sherburn delivers his railing diatribe, defining what makes a real man, Southern temperament as compared to Northern temperament, bravery, lynching in the night, pilfered courage, all at the crowd he has diffused and lambasted. As he finishes, he cocks his gun. Welcome comments: What is the difference between bravery and bravado? Courage and calling out? Have you ever gotten “the look” from a parent or authority figure that made you comply? Sherburn clearly thinks the crowd is pathetic, but he just shot and killed a man. Does that make him heroic? Have you seen this sort of scene in any other book or movie?

F) The chapter goes on with Huck attending the circus and the King and the Duke’s show going off with lackluster attendance. Huck finds the circus compelling, dwelling on the drunken horse riding “plant” duping the attendees and, he assumes, the Ringmaster. Welcome comments: Huck watches the mob and watches the circus. How are both American
entertainments? How does the crowd react to being tricked at the circus? If the “plant” was not allowed to ride, would another riot have ensued? Why did Twain juxtapose a possible lynching with a circus scene?

Part 2 –Grounding Connections

1. Class reads Twain’s, “The United States of Lyncherdom” (1901).
   http://people.virginia.edu/~sfr/enam482e/lyncherdom.html
   Students discuss the essay and then free write about the following quotations taken from that essay.

   It must be that the increase (in lynching) comes of the inborn human instinct to imitate—that and man’s commonest weakness, his aversion to being unpleasantly conspicuous, pointed at, shunned, as being on the unpopular side. Its other name is moral cowardice, and is the commanding feature of the make-up of 9,999 men in the 10,000....

   It has been supposed—and said – that the people at a lynching enjoy the spectacle and are glad of a chance to see it. It cannot be true: all experience is against it. The people in the South are made like the people in the North- the vast majority of whom are right-hearted and compassionate, and would be cruelly pained by such a spectacle- and would attend it, and let on to be pleased with it, if the public approval seemed to require it. We are made like that, and we cannot help it....

   Why does it lift no hand or voice in protest? Only because it would be unpopular to do it, I think; each man is afraid of his neighbor’s disapproval – a thing which, to the general run of the race, is more dreaded than wounds and death. When there is to be a lynching the people hitch up and come miles to see it, bringing their wives and children. Really to see it? No- they come only because they are afraid to stay at home, lest it be noticed and offensively commented upon....

   Then perhaps the remedy for lynchings comes to this: station a brave man in each affected community to encourage, support, and bring to light the deep disapproval of lynching hidden in the secret places of its heart- for it is there, beyond question. Then those communities will find something better to imitate- of course, being human, they must imitate something. Where shall these brave men be found? That is indeed a difficulty; there are not three hundred of them in the earth.

   Students share their writing with peers in small groups. Each small group elects one piece to share with the whole class.


3. View video, or listen to just the audio recording, of Billie Holiday singing “Strange Fruit.” Give lyric sheet to accompany discussion. Billie Holiday/Lady Day ended each of her performances with this song for many years. Ask students what it would feel like to revisit a song and memory so painful, so often. www.stlyrics.com

4. Distribute the poem “Copperheads,” by E. M. Schorb (found on poets.org) to students. Read aloud. Pair this with a discussion of the New York City Draft Riots of 1863. An excerpt from the book by Leslie M. Harris, In the Shadow of Slavery: African Americans in New York City, 1626-1863 can be
found on [http://www.press.uchicago.edu/Misc/Chicago/317749.html](http://www.press.uchicago.edu/Misc/Chicago/317749.html). This shows that lynching was not just a Southern phenomenon.

5. Give students biographical information about the first African-American poet laureate, Robert Hayden. Read his poem “Night, Death, Mississippi.” There are follow-up talking points and questions about the author and many of his poems at [http://www.pbs.org/wnet/foolingwithwords/lesson2.html](http://www.pbs.org/wnet/foolingwithwords/lesson2.html).

6. Access with students the “Without Sanctuary” website: [http://www.withoutsanctuary.org/](http://www.withoutsanctuary.org/) This site comes with its own warning about disturbing images, but prepare students as much as possible for what they are about to see. The written and audio content the teacher has provided thus far should help, but these images are shocking. Leave plenty of time for discussion of different victims, highlighting people of different races and ethnicities. This site leaves the viewer with a clear picture of the devilry of people even temporarily ruled by mob fervor.

Part 3 – Possibilities for Change (more writing opportunities)

1. Process the following quotation from George Bernard Shaw ([http://www.answers.com/topic/mark-twain](http://www.answers.com/topic/mark-twain))

   “Mark Twain and I are in very much the same position. We have to put things in such a way as to make people who would otherwise hang us, believe that we are joking.”

   Twain uses satire and the voice of a child as a mouthpiece to get away with scathing social commentary in his novel *The Adventures of Huckleberry Finn*. How does his delivery work on your feelings about humanity. Does he leave the reader with hope? Most of the characters in his novel are repellant, and Twain is candid about their flaws. Who are the positive characters in the novel? Give evidence from the text to support your argument.

2. As the novel progresses, Huck sees Jim as a sage instructor, first capable of pain, then capable of hurt/disappointment, and lastly capable of love. In Chapter 23, when “Jim Gets Homesick,” Huck decides that Jim loves his black family the same as white people love their own family members. Huck’s ability to change is one of the positive aspects that pulls readers through the novel. When have you had to change your mind about someone you had pre-conceived notions about? Can you think of a person you could support, an underdog, a social victim, someone who you know could use a social connection? How would you go about helping that person?

3. Using the internet, access nobelprize.org to view the recipients of this award since its beginning. Teacher picks a name to distribute to each student to research and present to the class. The youngest award winner was only 25 years old!
Extensions: This is not an exhaustive list of activities, but it does serve as a place to start.

- Choose *The Ox-Bow Incident*, by Walter Van Tilburg Clark, as a novel for the class or for a home reading packet.
- View the movie *Twelve Angry Men* as a class and discuss the ideas of jury trial, law and justice.
- Read sections of *The Screwtape Letters*, by C.S.Lewis, to talk about the frailty of humans, their flawed decision making, need for justification and validation and case-building over sound reason and conscience based decision making.
- Play the song “Popular” from the soundtrack to *Wicked*, based on the book by the same name by Gregory Maguire. Play the song “Courage” from the soundtrack to the film, *The Wizard of Oz*. Give or display lyrics for both. Talk about the ideas of popularity and courage from those pop culture presentations. Talk about how we view popularity and courageousness as children, young adults, and adults.
- Read the following poems and discuss the theme of responsibility for personal actions/decisions in each poem: “A Far Cry From Africa,” by Derek Walcott, available from Poets.org; [http://www.poets.org](http://www.poets.org) and “Momentum,” by Catherine Dot, available from Poets Online Archive: [http://web.njit.edu/~ronkowit/poetsonline/archive](http://web.njit.edu/~ronkowit/poetsonline/archive)
- Talk about the poem “Strange Fruit” by Abel Meeropol, which was the basis for the eponymous Billie Holiday song. Mr. Meeropol was a Jewish schoolteacher from New York, who, after seeing photographs of the lynching of Thomas Shipp and Abram Smith, wrote the disturbing and moving poem about lynching. As a point of interest, Mr. Meeropol and his wife adopted the orphaned children of Julius and Ethel Rosenberg. They were American Communists convicted of espionage (giving information about the atomic bomb to the Soviets specifically) in 1953. They were executed by electric chair. PBS has information in support of their Independent lens film *Strange Fruit*: [http://www.pbs.org/independentlens/strangefruit/film.html](http://www.pbs.org/independentlens/strangefruit/film.html)
- Read excerpts of Aldous Huxley’s, *Brave New World* in which he discusses the concept of “herd poison.” Ask students to talk about resistance to the crowd, pressure to follow the crowd, and what it means to be an individual.

**Rationale:**

As teenagers grow and develop into adults, they are keenly aware of their status in a group and struggle to maintain or raise their status with their peers and important adults. I assert that how they are perceived by others can almost supplant how they see themselves, and they are at a particular risk for going along with a crowd, even if the endeavor jeopardizes their safety or well-being. They need to be aware of the power of their own individual personality and that of others’ to be able to stand strong in the face of adversity, animosity and perplexing social situations that can be life-changing and relentlessly paced (leaving almost no time to make judgment). They also need to be able to take responsibility for their own actions. I think the exposure to the utter depravity of humans at their worst gives us the foreknowledge we need as people to try to find new ways to solve problems without resorting to violence.
Resources:  (In addition to the resources listed above)

- A lesson plan from *Mark Twain’s Mississippi* on “Ida B. Wells and the Anti-Lynching Movement" [http://dig.lib.niu.edu/twain/twainlessonfour.html](http://dig.lib.niu.edu/twain/twainlessonfour.html)
- Roy Blount, Jr. wrote an article for *Time* in which he discusses Twain’s essay on Lyncherdom:  
  [http://www.time.com/time/magazine/article/0,9171,1820166-3,00.html](http://www.time.com/time/magazine/article/0,9171,1820166-3,00.html)
- [http://www.americanlynching.com/](http://www.americanlynching.com/) is the web site in support of a documentary *American Lynching*.
- From the Mark Twain Museum is a lesson plan “One Man Against the Crowd”  
  [http://www.marktwainmuseum.org/media/One%20Man.pdf](http://www.marktwainmuseum.org/media/One%20Man.pdf)
Lesson Title:
Friendship and Character Education in *The Adventures of Huckleberry Finn*: How important relationships emerge from the mud, mire and fog of human understanding.

By: Maria Inglefield

**Burning Question:**
How do we gain and retain friends in life? Are Huck and Jim able to withstand the vagaries of life on the lam from slavery and servitude (to Miss Watson and Pap respectively) and become friends? How do we test the limits of friendship in our own lives?

**Objective/Introduction:**
As students are preparing to leave our K-12 school system, they have had opportunities to make, keep and lose friends, been exposed to character education lessons on friendship vs. bullying, and have, over time, experienced the curative affects of true friendship as both bearer and receiver of that gift. They may think their reasons for having or dismissing certain friends are capricious or whimsical, but true friendships are as important as those relationships within a family, partnership or marriage, and need to be taken seriously to participate fully in home life and the larger world of work.

**Context:**
Students should be able at this advanced age in secondary school to process the following: decision making, responsibility, forgiveness, choice, change, potential and indebtedness.

**Materials:**
- Twain, Mark. *The Adventures of Huckleberry Finn*.
- Selected poetry.
- Pen/Pencil/Paper.

**Time Span:**
variable

**Procedures:**
1. Pre-read and talk about the following sections of *The Adventures of Huckleberry Finn*.
   A) Chapter 8. Huck finds Jim occupying Jackson’s Island, wakes him, thereby astounding Jim. Jim is at first afraid that Huck is a ghost, but soon realizes he is the real boy he is genuinely thrilled to see.
   B) Chapter 9. Jim and Huck catch up, fix up the cavern, fish and eat together, gather things to set up camp, construct temporary shelter in the middle of the Mississippi River and Missouri slave country, and set the groundwork for real friendship.

   “Jim, this is nice,” I says. “I wouldn’t want to be nowhere else but here. Pass me along another hunk of fish and some hot corn-bread.”
   
   “Well, you wouldn’t a ben here, ’f it hadn’t a ben for Jim. You’d a ben down dah in de woods widout any dinner, en gittn’ mos’ drownded, too, dat you would, honey.”

And, after the raid on the floating house, the chapter ends with, “We got home all safe.”
students should produce a “quickwrite” (10/15 minutes) on any of the following prompts: “Home,” “All/Family,” or “Safe.”

C) Chapter 10. Huck plays a practical joke on Jim by placing a dead rattlesnake in a coil at the foot of his bedding. Huck’s joking seems lighthearted, but he does not remember that a rattlesnake will seek its mate, and Jim ends up getting a terrible bite on his heel. Huck doesn’t tell Jim he put the snake there, but feels he made a poor and rash choice and did not like seeing Jim hurt for four days after the bite. He understands that his black friend can feel pain, just as he does.

students should produce a “quickwrite” (10/15 minutes) on any of the following prompts: “Jokes/Pranks,” “Intentions,” or “Wounds.”

D) Chapter 15. Huck and Jim are separated in the fog and call out to each other over the swift current and white blindness. When the fog clears, Huck rejoins the damaged raft and exhausted/sleeping Jim. Jim is overjoyed to see Huck alive (again) and Huck proceeds to lie to him, claiming the separation was a bad dream likely induced by drink. Jim questions his own memory of events, believing Huck is telling him truth, only to see the damaged raft and find himself duped by the little white boy he thought was loyal to him. Jim is devastated by Huck’s meanness, calling him “trash,” asserts himself, and retreats in silence to the shelter on the raft. Huck feels the wound he has inflicted, realizes Jim’s stature as a human and friend, and apologizes. This is seen as many to be a turning point in the novel for Huck. Huck sees Jim as a man, and Huck is becoming a man by saying he is sorry and feeling true remorse for injuring a black man. This section of the book opens the door to the idea of empathy. The ability to see another’s point of view is crucial to our success as interpreters of life, rather than as mere participants in a rousing and drowsing cycle.

**If able, please see the notes for Chapter 15 from The Annotated Huckleberry Finn, by Michael Patrick Hearn.

students should produce a “quickwrite” (10/15 minutes) on any of the following prompts: “Friend of Consequence,” “Apology,” “Fog,” “Empathy vs. Sympathy.”

2. Process the following poems with students, using whichever reading protocol works best for your size of class:
- “Your Catfish Friend,” by Richard Brautigan
- “Fog,” by Amy Clampitt
- “Riverbank Blues,” by Sterling A. Brown
- “A Boy and His Dad,” by Edgar Guest
- “We Have Been Friends Together,” by Caroline Elizabeth Sarah Norton
- “How I Am,” by Jason Shinder.

These poems can all be accessed on poets.org. They give a feel for setting and friendship. They speak to a friendship or fatherhood that could not be provided by Tom Sawyer or Pap Finn. They are varied and accessible.

students should produce their own “Found” or “Recycled” poem using phrases captured from the poems read as a class. OR, students can take one of their “quickwrites” and polish it into a more refined prose piece or poem.

Extensions: There are three extensions for your perusal for this lesson. This is not an exhaustive list.
1) Discuss what makes a “Good Man” or a “Bad Man.” Read the Flannery O’Connor Southern Gothic story, “A Good Man is Hard to Find.” Her writing is irresistibly macabre and altogether Southern, showing a different style of writing using dialect. Have students write a two-voice poem (examples found in the text *A Joyful Noise*, by Paul Fleischman and Eric Beddows) using Pap and Tom (Bad Man) OR Jim and Huck (Good Man) as speakers.

2) As a group, define “humility” and “epiphany.” Students “quickwrite” about these ideas.

3) Compare/Contrast assignment: Students process the characters of Tom Sawyer and Jim as pertains to the development of Huck’s personality and emerging manhood. Talk about influence and choices and what Huck would have been like if he had different life experiences. Have them write about whom they would have picked to be their friend, Jim, Huck or Tom, providing reasons why they would chose that character in particular.

4) Discuss, at length, the end of the book. Does Huck really understand friendship if he is willing to go along with Tom’s devious lies during the “Evasion.” How could he take part in the torture of his friend in this manner? Could he be expected to do better at his age and living in the time and place he inhabits? How do you hold someone accountable for his actions, especially a young boy? The questions raised after reading about Jim’s torture are difficult for readers, students, critics and scholars alike.

**Rationale:**
The underlying reason for teaching this lesson is to illuminate the importance of friendship among human beings and the appreciation of all humans as a potential source of friendship. Huck’s feelings for Jim go beyond the realm of *tolerance* for someone different than himself into real *friendship* as Jim becomes foster father while the novel progresses. It is empowering to see the example of a young boy capable of such change in such an unlikely time period/setting. Even though Huck never calls Jim “friend” in the course of the novel, it is clear that he sees him as man, teacher, father, and friend, and that gives the reader something grand, which is *hope*.

**Resources:**
- Canyon View High School Writers, 2008/2009
- *poets.org* (to access the work of the above listed poets)
Lesson Title: A Sound Heart and a Deformed Conscience

By: Carolyn Taylor

Burning Question:
Twain once described Huckleberry Finn as a book in which “a sound heart & a deformed conscience come into collision & conscience suffers a defeat.” How does Huck Finn’s conscience develop and why does it conflict with his heart? What is Mark Twain saying about human nature and society?

Objective/Introduction:

Context:
Huck’s conscience is largely a product of his culture and era. Twain uses Huck to highlight and mirror, and sometimes parody, the attitudes of the 1880s. He equates Christian charity with hate, murder, deception, confusion, and immorality. In contrast, Twain idealizes Huck’s innocence, his logical approach to religion, human nature, human kindness and goodness. Huck, while outwardly representing all that is disapproved of in “good” society, inwardly he is the personification of Twain’s good human being.

Materials:
- Twain, Mark. *The Adventures of Huckleberry Finn*

Time Span:
Character analysis throughout the novel.

Procedures:
Look at specific sections of the novel and consider what impact they have on Huck.
- Do events develop his conscience or do they reinforce his sound heart?
- Each selection presents a moral dilemma that Huck faces. How does he make his decisions?
- Upon what logic, ideal, thoughts, philosophies are his decisions based? When and how are you like or unlike Huck?
- What decisions do you make based on similar influences?

Additionally consider what Twain is indicating to his society and what it says about our society today. Why does this matter?

Analyzing the character of Huck in the midst of his moral conflicts can provide readers insights into their own thought processes. Emphasize that Twain was a master at depicting people, seeing the way people think and act. He uses his writing to parody, satirize, honor, criticize, and illustrate very “human” characteristics. Any one of the following quotes could be the subject of a personal essay, a comparison piece, a poem. Use the “writing-to-learn” process with students to help them discover themselves through the novel and their responses to it.

Chapter 1:
- Huck and “the bad place.”

All I wanted was to go somewheres; all I wanted was a change, I warn’t particular... Well I couldn’t see no advantage in going where she was going, so I made up my mind I wouldn’t try for it. But I never said so, because it would only make trouble, and wouldn’t do no good.
Chapter 3:
- Huck and Prayer
  She told me to pray and whatever I asked for I would get it. But it warn’t so.
- Huck and Providence
  I judged I could see there was two Providences, and a poor chap would stand considerable show with the widow’s Providence, but if Miss Watson got him there warn’t no help for him anymore. I thought it all out and reckoned I would belong to the widow’s, if he wanted me, though I couldn’t make out he was going to be any better off than what he was before, seeing I was so ignorant and so kind of low down and ornery.
- Huck and Tom’s Lies
  I reckoned he believed in the A-rabs and the elephants, but as for me I think different. It had all the marks of a Sunday School.

Chapter 6:
- Huck and Pap’s Politics
  (Pap) Oh, yes, this is a wonderful government, wonderful . . . and yet’s got to set stock still for six whole months before it can take ahold of a prowling, thieving, infernal, white-shirted (etc.)

Chapter 8:
- Huck and Prayer, revisited
  And then something struck me. I says, now I reckon the widow or the parson, or somebody prayed that this bread would find me, and here it has gone and done it. So there ain’t no doubt that there is something in that thing.
- Huck and Jim—Building Trust
  Then I told him the whole thing, and he said it was smart. He said Tom Sawyer couldn’t get up no better plan than what I had . . . “People would call me a low down Abilitionist and despise me for keeping mum—but that don’t make no difference. I ain’t going to tell . . .

Chapter 12:
- Huck and “Borrowing”
  Pap always said it warn’t no harm for borrowing things . . . but the widow said it warn’t anything but a soft name for stealing, and no decent body would do it. Jim said he reckoned the widow was partly right and Pap was partly right . . .

Chapter 13:
- Huck’s Compassion
  Now was the first time that I begun to sorry about the men—I reckon I hadn’t time to before. I begun to think how dreadful it was, even for murderers, to be in such a fix.

Chapter 14:
- Huck and Jim and What Makes a Man
  (conversation at the end of the chapter) In this conversation, it is important to emphasize that Jim is trying to reason with a child, Huck. If the narration were from Jim’s point of view, it would likely show the same frustration, with Huck not realizing that Jim is really talking about men, as a man.

Chapter 15:
- Huck and Humility
  Jim’s narration before this line is significant.
  Then he got up slow, and walked to the wigwam, and went in there, without saying anything but that. But that was enough. It made me feel so mean I would almost kissed his foot to take it back.
  It was fifteen minutes before I could work myself up to go and humble myself . . .— but I done it, and I warn’t ever sorry for it afterwards neither.

Chapter 16:
- Huck and Freedom
Well, I can tell you, it made me all trembly and feverish, too, to hear him, because I begun to get it through my head that he was most free—and who was to blame for it? Why, me. I couldn’t get that out of my conscience, no how, no way. It got to troubling me so I couldn’t rest; I couldn’t stay still in one place. . . .

This chapter hits head on the irony of right and wrong, the questions of freedom and slavery and Huck’s confusion about what he is supposed to do. Here he has to face choices about what he has been taught (conscience) and what he feels is right (heart).

Chapter 19:
- Huck and Wisdom

If I never learnt nothing else out of pap, I learnt that the best way to get along with his kind of people is to let them have their own way.

- Feuding: What were Huck’s main concerns about the feud between the Grangerfords and the Shepherdsons? What indications of Huck’s philosophy are evident in the narrative? What comparisons can be drawn between the feuding in Huck’s time and today?

- The King and The Earl: What roles do these characters play in Huck’s character and moral development? How do we learn more about Huck through the actions of these characters? What issues do the different roles of the duke and king bring to the forefront in the novel? Why are these characters so dominant in the novel?

Chapter 31:
- Huck’s Resolution

I felt good and all washed clean of sin for the first time I had ever felt so in my life, and I knowed I could pray now. But I didn’t do it straight off, but laid the paper down and set there thinking-thinking how good it was all this happened so, and how near I come to being lost and going to hell. And went on thinking. And got to thinking over our trip down the river; and I see Jim before me, all the time, in the day, and in the nighttime, sometimes moonlight, sometimes storms, and we a floating alond, talking, and singing, and laughing. But somehow I couldn’t seem to strike no places to harden me against him, but only the other kind. I’d see him standing my watch on top of his’n, stead of calling me, so I could go on sleeping; and see him how glad he was when I come back out of the fog; and when I come to him again in the swamp, up there where the feud was; and such-like times; and would always call me honey, and pet me, and do everything he could think of for me, and how good he always was; and at last I struck the time I saved him by telling the men we had small-pox aboard, and he was so grateful, and said I was the best friend old Jim ever had in the world, and the only one he’s got now; and then I happened to look around, and see that paper. It was a close place. I took it up, and held it in my hand. I was a trembling, because I’d got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: "All right, then, I’ll go to hell"-and tore it up. It was awful thoughts, and awful words, but they was said. And I let them stay said; and never thought no more about reforming. I shoved the whole thing out of my head; and said I would take up wickedness again, which was in my line, being brung up to it, and the other warn’t. And for a starter, I would go to work and steal Jim out of slavery again; and if I could think up anything worse, I would do that, too; because as long as I was in, and in for good, I might as well go the whole hog.

Chapters 32- End:
- Huck and Tom

Contrast the differences between Tom and Huck; between Tom and Jim; between Huck’s behavior with either Jim or Tom. Why does the story end as it does? What kind of a man is Jim, and how do his heart and conscience operate? How does Huck model his conscience after or reject the other characters and experiences? What kind of a man is Huck becoming? Tom?

- What is Mark Twain saying about conscience and heart?

- How do we, as human beings reconcile the moral and social dilemmas that we face with conscience and heart?
Extensions:
Look at the media and other influences in modern society with the class to determine the boundaries of our social norms. What do we allow to influence us? Why are we susceptible to advertising, tabloid gossip, sensationalism, religion, peer pressure, parental pressure, guilt, insecurities, etc. Are there influences we should follow? How do we determine those? Are there influences we should ignore? How do we determine those? What are the consequences for changing our minds? What implications does changing our mind have for society? For us personally? Should these questions and answers make a difference? When do they matter? How do we deal with matters of the heart and conscience?

Resources:
- From the PBS web site in support of *Born to Trouble* video, is a lesson plan “Development of Character”: http://www.pbs.org/wgbh/cultureshock/teachers/huck/section3.html
Mark Twain called *The Adventures of Huckleberry Finn* "a book of mine where a sound heart and a deformed conscience come into collision and conscience suffers defeat." The river and shore symbolize this idea, but the question is HOW?

“Sound heart”= healthy, morally correct soul and instinct

“Deformed conscience”= unhealthy, misshapen sense of morality

Each of the following is a “River/shore” pair:

- Purity of nature versus corruption of civilization/customs rules, religion
- Freedom versus restriction/imprisonment/slavery
- Justice/truth/trust versus injustice/lie/dishonesty
- Immorality (lying, stealing) for the “right reasons” versus immorality for the wrong reasons
- Honesty versus pretense (phoniness, hypocrisy, scams)
- Innocence/childhood/immaturity versus knowledge/adulthood/maturity

Create a “River and Shore” list. Select examples quoted from the novel *Huck Finn* of things that happen to Huck on the river and the shore that can be used as EVIDENCE that supports your theory in a way you can explain.

1. You should have at least two examples of things that happen to Huck on the river and two examples of things that happen to Huck on the shore. Paraphrase or quote the example and include citation.
2. Look at your evidence and try to answer these questions:
   - What is the significant difference between the things you listed on the river side versus the shore side? That is, what qualities or characteristics are common among the things on each side?
   - How do any of the things you listed connect with Huck’s deformed conscience? How do any of the things you listed connect with Huck’s sound heart?
   - What does Huck learn?

Select one of the following questions to answer. Write your response after your theory/evidence explanation section.

1. How do you know that Huck’s deformed conscience has suffered defeat? In other words, what did he learn that makes his “sound heart” win?
2. How does the meaning of the river and the shore change as they get further south?
3. Are there contradictions? Does the river or shore seem to change meanings at times? How, when, why? For instance the following are in the river but seem different from the raft experience: Jackson Island, the house that floats by in the flood, the Walter Scott Steamboat…?
Lesson Title: *Moral Dilemmas in Huck Finn*

By: Mary Thomas

Objectives: After completing this lesson, students will be able to

- Recognize Twain’s portrayal of religious hypocrisy
- Identify and analyze moral dilemmas in the novel
- Discuss the actions of Jim, Huck, and Tom
- Analyze Jim’s situation and character

Utah State Standards Alignment *(11th grade)*

1. Recognize that the study of themes and values in texts is preparation for responsible participation in society.
2. Participate in and report on small group learning activities.
3. Develop confidence in the ability to access text.
4. Retain information from and respond to text after reading.
5. Use writing to discover and explore ideas.

Context:
This lesson is designed for an 11th grade English class.
It is assumed that students will have read the novel prior to this lesson.

Materials:

- Twain, Mark. *The Adventures of Huckleberry Finn.*
- Sherman, Joan R., ed. *African-American Poetry: An Anthology, 1773-1927* (Dover Thrift Editions) or copies of the poems listed in the procedures
- Pens and pencils
- “Moral Dilemma” Handouts/Assignment
- “Another View of Jim” Handouts/Assignment

Procedures:

**First Day**

1. Have students write for 10 minutes on the following topic:
   Describe a moral dilemma that you had. What did you decide to do? Why? What factors did you consider? Discuss the students’ responses.
2. Discuss the theme of moral dilemmas in Huck Finn, beginning with the disclaimer, “Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot. “Do the students take the disclaimer seriously? Why or why not?
3. Distribute the moral dilemma handouts/assignment to the students. Demonstrate the procedure by discussing one of the dilemmas as a class. The students will work in groups of 3 to analyze one of the dilemmas. Each group needs a scribe, discussion leader, and a spokesperson.
4. Groups present their findings to the class.
Second Day

1. Explain to students that they will be participating in a more in-depth analysis of Jim’s character and actions.
2. Have students write for 5-10 minutes on the following topic:
   What is your opinion of Jim’s character? Is he merely a stereotypical figure? Why or why not? Provide textual evidence for your assertions.
3. Distribute the “Another View of Jim” handouts/assignments. Read the first poem and discuss it. Then have the students complete the assignment in pairs.
4. Individual assignments- Students choose one of the following options:
   - Create a journal describing Jim’s thoughts and feelings
     1. when Huck returns to the island
     2. after Huck lies to Jim
     3. when Jim thinks about his family
     4. when Huck agrees to Tom’s plan for Jim’s escape (rather than freeing Jim quickly)
     5. choose another moment in the story.
     Include at least 5 specific annotated references to the text.
   - Create an A-Z book with illustrations that describes plot details, characters, and themes from Jim’s viewpoint. For example, F is for Friendship, illustrated with a picture of Jim and Huck on the raft. “Huck; you’s de bes’ fren’ Jim’s ever had.”
     Include a quotation that explains the illustration.

Rationale:
This lesson encourages students to consider moral issues raised by the novel.

Extensions:
Students may conduct further research on issues raised by the novel:
- The life of slaves in the south
- African-American poetry
- Current moral/religious issues
- Gang violence

Resources:
- Twain, Mark. The Adventures of Huckleberry Finn.
- From McDougal Little’s ClassZone is a lesson plan “Society's Laws vs. Higher Moral Values”
  http://www.classzone.com/novelguides/litcons/huckfinn/guide.cfm
Directions: Read each poem carefully and answer the questions.


1. What is the warning in the poem?
2. Who are the hypocrites? What language does the poet use to reveal their hypocrisy?
3. Is there evidence of religious hypocrisy in *The Adventures of Huck Finn*? Give a specific example.

B. *We Wear the Mask* by Paul Lawrence Dunbar (available from the University of Ohio’s Paul Lawrence Dunbar site: [http://www.dunbarsite.org/](http://www.dunbarsite.org/))

1. Who wears the mask? Why?
2. Does Jim wear the mask? Why or why not?
   If he does, does he ever reveal his true self?

C. *The Haunted Oak* by Paul Lawrence Dunbar

1. What haunts the oak?
2. What is the tone of the poem? What language creates the tone?
3. What are several possible fates for Jim at the end of the novel?


1. What does the river represent in the poem?
2. What does the river represent in the novel?
3. What is the tone of the poem?
4. Which line of the poem is the most meaningful to you? Why?
5. What claim is the poet making? Explain.
Moral Issues in *The Adventures of Huckleberry Finn*

Answer the following questions for each dilemma:

1. What is the dilemma?
2. What are the rules of the society regarding this issue? 
   Provide evidence.
3. Why does Huck feel conflicted? What does his heart tell him to do?
4. What is Huck’s decision? What is the result of his decision?

A. Chapter 3 – Miss Watson urges Huck to “help other people”.
B. Chapter 8 – Huck learns that Jim ran away from Miss Watson.
C. Chapter 13 – Huck lies to the watchman.
D. Chapter 15 – Huck considers apologizing to Jim.
E. Chapter 18 – Miss Sophia asks Huck for a favor.
F. Chapter 19 – Huck realizes that the Duke and King are frauds
G. Chapter 26 – Mary Jane and Susan defend Huck
H. Chapter 31 – Huck considers betraying Jim
I. Chapter 33 – Huck considers Tom’s plan for rescuing Jim

Identify and analyze two decisions made by (a) Jim and (b) Tom.
What do the decisions reveal about each character? Explain.
Lesson Title: Huck Finn as a storyteller

By: Mary Thomas

Burning question:
How can students appreciate the role of story-telling in the novel?

Context:
This lesson is designed for an 11th grade English class.
It is assumed that students will have read the novel prior to this lesson.

Objective: After completing this lesson, students will be able to

- Identify and analyze the audience and purpose of Huck’s stories
- Place Huck’s stories in the context of the novel as a whole and identify the purpose of the stories
- Compare and contrast Huck and Tom’s stories
- Discuss what Huck’s stories reveal about the development of his character
- Write their own stories or responses crafted for a particular audience and purpose

Utah State Standards Alignment (11th grade)

1. Understand that language enhances and identifies human beings as meaning makers.
2. Understand that reading and writing are interrelated; writers approach new reading experiences with enhanced appreciation for the text.
3. Participate in and report on small group learning activities.
4. Use writing to discover and explore ideas.

Materials:

- Twain, Mark. *The Adventures of Huckleberry Finn* (a copy for each student)
- Handouts of the Anticipation Guide
- Handouts of Huck’s Stories guide and questions
- Pens and pencils
- Paper

Procedures:
1) Have students complete the anticipation guide. Students will share their responses in small groups of 4.
   Each group will pick one of the examples to discuss with the class.
2) Discuss the importance of story-telling in Huck Finn. Explain that students will be examining several of Huck’s stories in order to understand the development of his character and the societal context of the novel.
3) Distribute the handout of Huck’s stories to each group. Assign roles--scribe, spokesperson, discussion leader, quality control person. Explain the role of each student.
4) Demonstrate the procedure by discussing one of the stories as a class.
5) Each group is responsible for analyzing one story. Check on the progress of each group’s work.
6) Groups present their findings to the class.
7) Class discussion—
   a. Compare and contrast Huck and Tom’s plans for Jim’s escape.
   b. What do the plans reveal about each character?
   c. Why does Huck abandon his own plan in favor of Tom’s plan?
   d. How do Huck and Tom’s stories reflect their different childhood experiences?

8) Individual writing assignment- Students choose one of the following topics-
   a. Write letters from Huck to Jim or Huck to Tom discussing Jim’s escape.
   b. Pick one of the situations and write an alternative story that Huck might have told.
   c. How does Huck change over the course of the novel? How do his stories provide evidence of his development?
   d. What does Huck learn from the stories that the other characters tell?

The paper should include a minimum of 5 specific annotated references to the text.

Rationale:
This lesson encourages a close reading of the text. Students analyze the “story within the story” and consider Huck as a storyteller.

Extensions:

   Students may research some of the specific issues that are raised by Huck’s stories:
   1. Legal issues—children’s rights
   2. Children’s games, rituals, and stories
   3. Realism in children’s literature
   4. Modern childhood games and stories

Resources:
- Twain, Mark. The Adventures of Huckleberry Finn.
The Adventures of Huckleberry Finn -- Anticipation Guide

Pick two of the following and write a short response (one paragraph). Consider your audience and purpose.

1. Your teacher assigned 3 pages of math homework and you only completed 1 page. What is your excuse?
2. Your 4 year old brother is bored and wants you to tell him a story.
3. Think of a time when you had to invent a story quickly. What were the circumstances? What did you say?
4. You want to persuade your parents to let you borrow the car.

"Huck’s Stories"

Directions--

A. Read the story carefully.
B. Identify the purpose of the story.
C. Identify the audience.
D. Does the story fulfill its purpose? Why or why not?
E. What is Huck’s attitude regarding the story?
F. Identify specific details that are critical to the story.
G. What does the story reveal about Huck? What does the story reveal about the audience?
H. What does the story reveal about the society?

1. Chapter 7- Huck creates the “murder” scene.
2. Chapter 11-Huck (disguised as a girl) meets Mrs. Judith Loftus.
4. Chapter 16-Huck sees two men on a skiff.
6. Chapter 28-Huck tells the truth.
7. Chapter 30-Huck explains his actions to the King.
8. Chapter 31-Huck tries to convince himself to betray Jim.
9. Chapter 34- Huck and Tom compare plans for Jim’s escape.

Carla Beard wrote a lesson plan “Tom, Huck, and Susy; Three Views of Childhood, July 2004, which asks students to consider tone, point of view, audience: http://www.webenglishteacher.com/tomhuck.pdf