



EXPEDITIONARY  
LEARNING

# Grade 7: Module 3: Unit 2: Lesson 12

## Reflecting on Douglass's *Narrative*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine a theme or the central ideas of an informational text. (RI.7.2)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can reflect on the themes in <i>Narrative of the Life of Frederick Douglass</i>.</li><li>• I can identify the tools a storyteller uses to make a performance powerful.</li></ul>	<ul style="list-style-type: none"><li>• Personal reflection</li></ul>



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Predicting the Conclusion (5 minutes)</p> <p>2. Work Time</p> <p>A. Readers Theater: <i>Narrative of the Life of Frederick Douglass Conclusion</i> (25 minutes)</p> <p>B. Reflecting on the Power of the <i>Narrative</i> (13 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Previewing Homework (2 minutes)</p> <p>4. Homework</p> <p>A. Complete your personal reflection and share with someone at home.</p>	<ul style="list-style-type: none"><li>• In the Opening of this lesson, students predict the conclusion of <i>Narrative of the Life of Frederick Douglass</i>.</li><li>• Following this, students engage in a Readers Theater adaptation of the <i>Narrative's</i> conclusion. This adaptation allows students to read key parts of the conclusion in a script format. It is interactive and covers many events in a shorter amount of text. Students enhance their performance by using performance techniques from the Storyteller's Toolbox anchor chart.</li><li>• The conclusion begins with a shipyard fight between Douglass and the other, white shipyard workers. Douglass then studies the trade of caulking under Master Hugh. Master Hugh agrees to give him more freedom in exchange for a portion of his earnings. Then, Douglass escapes to New York and then New Bedford, where is exposed to abolition newspapers. This ignites his desire to actively participate in the abolitionist movement, and he ultimately begins delivering speeches to help the cause.</li><li>• Consider having the class or individual students read more of Chapters 10 and 11, either in class or for homework.</li><li>• This lesson provides time for students to think about the bigger message behind Douglass's story through a series of reflective questions they discuss with partners. To do this, students use the Concentric Circles protocol (see Appendix).</li><li>• Students personally reflect on the <i>Narrative</i> for homework by elaborating on one of the questions from the class reflection and considering which part of the <i>Narrative</i> pulled them the most. This work should be read and responded to, but it does not assess a standard.</li><li>• In advance: Choose one of two options for the Readers Theater as listed in Work Time A. Prepare groups accordingly.</li><li>• Review: Readers Theater: <i>Narrative of the Life of Frederick Douglass Conclusion</i> and Concentric Circles protocol (see Appendix).</li><li>• Post: Entry Task: Predicting the Conclusion; Storyteller's Toolbox anchor chart.</li></ul>



Lesson Vocabulary	Materials
<p>conclusion, caulk, yonder, interposed, undoubtedly, induce, vigilance, entitled, conveyance, liberator, scathing, denunciations</p>	<ul style="list-style-type: none"> <li>• Entry Task: Predicting the Conclusion (one per student)</li> <li>• Storyteller’s Toolbox anchor chart (from Lesson 5)</li> <li>• Readers Theater: <i>Narrative of the Life of Frederick Douglass</i> Conclusion (one per student)</li> <li>• Personal reflection (one per student)</li> </ul>

Opening	Meeting Students’ Needs
<p><b>A. Entry Task: Predicting the Conclusion (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• As students enter the room, tell them: “You have read many events that occurred in Frederick Douglass’s life. We are now going to look at the ending of his narrative, or the conclusion. We last left off with the Sabbath School Douglass started where he taught 40 slaves to read, followed by his failed attempt to escape.”</li> <li>• Direct students’ attention to the posted <b>Entry Task: Predicting the Conclusion:</b> <ul style="list-style-type: none"> <li>* “What do you think happens at the end of his story? Why are you making this prediction?”</li> </ul> </li> <li>• After students have completed the task, ask them to share their thinking with a partner.</li> <li>• Ask for one or two volunteers to share their thinking with the entire class. Do not confirm or deny any predictions.</li> </ul>	<ul style="list-style-type: none"> <li>• Giving students the opportunity to share answers in partners ensures that all students are able to participate.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. Readers Theater: <i>Narrative of the Life of Frederick Douglass Conclusion</i> (25 minutes)</b></p> <ul style="list-style-type: none"> <li>• Compliment the class on reading a text that is extremely complex, but also shares a powerful story.</li> <li>• Tell students that they are going to read the conclusion of the <i>Narrative</i> in a different way than their usual three read arc. They are going to read the conclusion in a Readers Theater, where the conclusion of the narrative has been rewritten into a script that is to be performed.</li> <li>• Tell students that as some of them act out the conclusion to the <i>Narrative</i>, they should all keep the tools on the <b>Storyteller's Toolbox anchor chart</b> in mind.</li> <li>• Distribute the <b>Readers Theater: <i>Narrative of the Life of Frederick Douglass Conclusion</i></b>.</li> <li>• Consider explaining that there is a fight scene in the conclusion. Remind students to maintain focus on what is happening to Douglass and why he is choosing to include this scene in the <i>Narrative</i>. The fight pits Douglass against the white workers at the shipyard. More importantly, the conflict shows that for each degree of independence Douglass acquired, he also experienced another form of discrimination. Douglass included this fight scene to counter his audience's belief that slavery was not that bad for slaves.</li> <li>• Tell students to point to quotation marks in the script. The quotation marks show that someone is speaking to another person. The narrator—and sometimes Douglass—do not have quotation marks, and that is because they are speaking only to the audience.</li> <li>• Ask students to put a finger on a bold word. Quickly read the bold words and their definitions (e.g., direct students to find the word <i>caulk</i> and read the word and definition out loud. Then repeat the process). It is important for students to hear the words read aloud, as they may not know how to pronounce them.</li> <li>• Consider the needs of your class when deciding how to structure the Readers Theater.             <ul style="list-style-type: none"> <li>– Option 1: Choose eight students to act out the script. Explain to students that there will be other opportunities for students to participate if they are disappointed not to have a part. The students who are not performing should read along silently in their heads and notice what tools the performers use to make the story come alive.</li> <li>– Option 2: Break the class up into three groups of eight and have them each perform the script to allow all students to participate.</li> </ul> </li> <li>• When students are done performing, ask audience members to share out ways the performers used the Storyteller's Toolbox to enhance the story.</li> </ul>	<ul style="list-style-type: none"> <li>• Reviewing academic vocabulary words benefits all students by developing academic language. It allows them to access the content of the text, and teaches them how to pronounce academic vocabulary.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Compliment the students in the audience for being observant and the performers for being brave and making Douglass's conclusion come alive.</li><li>• As students to turn and talk:<ul style="list-style-type: none"><li>* "What happened to Douglass at the end of the <i>Narrative</i>?"</li></ul></li><li>• Listen for: "He learned to caulk, which earned him money," "Master Hugh took most of his earnings, but gave him a little more freedom in exchange," "Douglass finally escapes to New York and then New Bedford, where he begins to read abolitionist newspapers," and "Shortly after, Douglass becomes involved in the abolitionist movement and delivers speeches to try and convince people to ban slavery."</li><li>• Think-Pair-Share:<ul style="list-style-type: none"><li>* "What is the theme of Douglass's <i>Narrative</i>?"</li></ul></li><li>• Lead a more lengthy debrief that explores possible themes. Make sure to ask students to support their answers with details from the text. Listen for some of the following possible themes:<ul style="list-style-type: none"><li>– "Freedom is worth fighting for at any cost."</li><li>– "Education is one path toward achieving freedom."</li><li>– "Just because you are born into a role does not mean you must stay there for the rest of your life."</li><li>– "Engaging in evil acts can make a person become evil."</li></ul></li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Reflecting on the Power of the <i>Narrative</i> (13 minutes)</b></p> <ul style="list-style-type: none"><li>• Explain to students that they are going to further reflect on the theme and power of the narrative using the Concentric Circles protocol.</li><li>• Split the class in half.</li><li>• Ask half of the class to make a circle facing out. Have the other half make a circle around them facing in.</li><li>• When students are in position, tell them they will have a series of questions to respond to related to the <i>Narrative</i>. They are going to switch partners for each new question, in order to hear a variety of perspectives.</li><li>• Invite students on the inside circle to share their answer with the person opposite them on the outside circle. Invite students on the outside circle to do the same.</li><li>• After each question is discussed, invite students on the inside circle to move two people to the right.</li><li>• Remind students at the end of each turn to thank their partner for sharing his or her perspective.</li><li>• The reflection questions are suggestions, and students do not have to answer all of them. Consider the needs and interests of your class when choosing which reflection questions to pose.</li><li>• Possible reflection questions include:<ul style="list-style-type: none"><li>* “What is the most important theme or overall message Douglass is trying to convey through his <i>Narrative</i>?”</li><li>* “How does Douglass’s story effectively empower his audience to join the abolitionist movement?”</li><li>* “Remember that slavery ended with the close of the Civil War in 1865; why do we still read this book?”</li><li>* “What was Douglass’s most significant act of resistance?”</li><li>* “There were a lot of moments of victory for Douglass: beating Covey, learning to read, running away, etc. When did Douglass truly become free?”</li><li>* “If you could meet Douglass, what would you say to him or ask him?”</li></ul></li><li>• Commend students on being reflective and thoughtful. As they process the power of Douglass’s story, remind them to think about what event they found most powerful. They will have the opportunity to share that part of Douglass’s story in Unit 3 as they construct their picture book.</li></ul>	<ul style="list-style-type: none"><li>• Use of protocols like Concentric Circles allows for total participation of students. It encourages collaboration and allows students to get a movement break. It also helps students to practice their speaking and listening skills.</li></ul>



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Previewing Homework (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute the <b>personal reflection</b>.</li> <li>• For homework, students should complete the personal reflection by responding to the following prompts:               <ul style="list-style-type: none"> <li>– “What ‘pulled’ you most about Douglass’s story?”</li> <li>– “Why is it important to read <i>Narrative of the Life of Frederick Douglass</i> in 2013, almost 200 years after it was written?”</li> </ul> </li> <li>• The second part of the homework is to share that personal response with someone at home. This gives students an opportunity to connect someone at home to the powerful narrative they just read.</li> <li>• Encourage students to reach out to a teacher to share their homework if they know someone at home will not be available.</li> </ul>	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Complete your personal reflection and share with someone at home.</li> </ul>	



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## Supporting Materials



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Entry Task: Predicting the Conclusion

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Name:

\_\_\_\_\_  
Date:

**What do you think happens at the end of Douglass’s *Narrative*? Why do you think that?**

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Readers Theater: *Narrative of the Life of Frederick Douglass Conclusion*

**Adapted from Chapters 10 and 11, *Narrative of the Life of Frederick Douglass***

**Characters:** Narrator, Frederick Douglass, Mr. Gardner, Workers 1–3, Master Hugh, Young man

Script	Vocabulary
<b>Narrator:</b> A few weeks after Douglass went to Baltimore, Master Hugh hired him to Mr. William Gardner, a ship-builder on Fell's Point.	
<b>Mr. Gardner:</b> “My workers will teach you how to caulk, so the planks on this ship don’t leak water.”	<b>Caulk</b> —to fill the holes or cracks in a ship with an oily or sticky substance in order to keep water out
<b>Douglass:</b> (nods head)	
<b>Worker 1:</b> “Fred, come help me to cant this timber here.”	
<b>Worker 2:</b> “Fred, come carry this timber yonder.”	<b>Yonder</b> —over there
<b>Worker 3:</b> “Fred, bring that roller here.”	
<b>Worker 1:</b> “Fred, go get a fresh can of water.”	
<b>Worker 2:</b> “Fred, come help saw off the end of this timber.”	
(Douglass gets pulled in different directions by the workers.)	
<b>Narrator:</b> Douglass needed 12 hands to do all the work that was required, and no one taught him how to caulk properly.	
<b>Mr. Gardner:</b> “I hire black carpenters, most of whom are free, and whites to work alongside each other.”	
<b>Worker 1:</b> (in angry voice) “We don’t like that; they are threatening our jobs!”	
<b>Worker 2:</b> (in angry voice) “We are tired of it!”	



Readers Theater: *Narrative of the Life of Frederick Douglass Conclusion*

Script	Vocabulary
<b>Worker 3:</b> “Mr. Gardner, fire the black workers or else!”	
<b>Mr. Gardner:</b> “I will do no such thing!”	
(Workers attack Douglass.)	
<b>Narrator:</b> Douglass kept the vow he made after the fight with Mr. Covey, and struck back again, regardless of consequences; but they all came upon him, armed with sticks, stones, and heavy handspikes.	
(Douglass tries to fight back, but there are too many workers attacking.)	
<b>Narrator:</b> All this took place in sight of not less than 50 white ship-carpenters, and not one interposed a friendly word; but some cried, “Kill him! kill him! He struck a white person.” Douglass’s only chance for life was in flight. He succeeded in getting away without an additional blow.	<b>Interposed</b> —said something when other people were having a conversation or argument, interrupting them
<b>Master Hugh:</b> “You are never working for Mr. Gardner again; it is too dangerous! I will find someone to teach you how to caulk properly.”	
<b>Narrator:</b> In the course of one year from the time he left Mr. Gardner’s, Douglass commanded the highest wages given to the most experienced caulkers. He was bringing Master Hugh from six to seven dollars per week.	
<b>Douglass:</b> “Master Hugh, here are my weekly wages of six dollars.”	
<b>Master Hugh:</b> (looks at Douglass fiercely) “Is this all? I want every last cent. Here, I suppose you can have six cents—keep working hard.” (hands Douglass six cents)	



Readers Theater: *Narrative of the Life of Frederick Douglass Conclusion*

Script	Vocabulary
<p><b>Narrator:</b> The fact that Master Hugh gave Douglass any part of his wages was proof that he was entitled to the whole of them. In the spring of 1838, Douglass and Master Hugh came to new terms. Douglass was allowed the freedom to make all contracts with those for whom he worked, and find his own employment; and, in return for this liberty, he was to pay Hugh three dollars at the end of each week.</p>	<p><b>Entitled</b>—the right to do or have something</p>
<p><b>Douglass (to audience):</b> My board was two dollars and a half per week. This, with the wear and tear of clothing and caulking tools, made my regular expenses about six dollars per week. Master Hugh was still receiving all the benefits of slaveholding without its evils, while I endured all the evils of a slave, and suffered all the care and anxiety of a freeman. Whenever my condition is improved, it only increases my desire to be free.</p>	
<p><b>Narrator:</b> During this part of Douglass’s life, he planned, and succeeded in escaping from slavery. He cannot give you all the facts of his escape because it would undoubtedly induce greater vigilance on the part of slaveholders.</p>	<p><b>Undoubtedly</b>—definitely true  <b>Induce</b>—to persuade someone to do something that does not seem wise  <b>Vigilance</b>—careful attention</p>
<p><b>Narrator:</b> As the time for Douglass’s escape drew near, he began to think of his beloved friends in Baltimore and the thought of being separated from them forever was painful beyond expression.</p>	
<p><b>Douglass (to audience):</b> Besides the pain of separation, the dread of a failure exceeded what I had experienced at my first attempt. It was life and death. But I remained firm. On the third day of September 1838, I left my chains and succeeded in reaching New York. How I did so—what direction I traveled, and by what mode of conveyance—I must leave unexplained.</p>	<p><b>Conveyance</b>—vehicle</p>



Readers Theater: *Narrative of the Life of Frederick Douglass Conclusion*

Script	Vocabulary
<p><b>Narrator:</b> Shortly after moving to New York, Douglass moved to New Bedford where it was safer. He found employment in loading a sloop with oil. It was new, dirty, and hard work; but he went at it with a glad heart and a willing hand. He was now his own master. There was no Master Hugh standing ready to rob him of his money the moment he earned it.</p>	
<p><b>Young man:</b> (tries to hand Douglass the paper) “Would you like to take the ‘Liberator’ to read?”</p>	<p><b>Liberator</b>—someone who frees another person</p>
<p><b>Douglass:</b> “Yes, but just having made my escape from slavery, I am unable to pay for it now. In a few weeks, I will subscribe to it.”</p>	
<p><b>Narrator:</b> The paper came, and he read it from week to week. The paper became Douglass’s meat and drink. His soul was set all on fire. Its sympathy for his brethren in bonds, its scathing denunciations of slaveholders, and its faithful exposures of slavery sent a thrill of joy through his soul, such as he had never felt before!</p>	<p><b>Scathing</b>—critical or severe <b>Denunciation</b>—a public statement criticizing someone</p>
<p>(Douglass looks excited as he reads the “Liberator”)</p>	
<p><b>Douglass (to audience):</b> I had not long been a reader of the “Liberator” before I really understood the measures and spirit of the anti-slavery reform. I took right hold of the cause. I never felt happier than when in an anti-slavery meeting. While attending an anti-slavery convention at Nantucket, on the 11th of August 1841, I felt strongly moved to speak, and was at the same time much urged to do so by Mr. William C. Coffin, a gentleman who had heard me speak in the colored people’s meeting at New Bedford. It was a severe cross, and I took it up reluctantly. The truth was, I felt myself a slave, and the idea of speaking to white people weighed me down. I spoke but a few moments when I felt a degree of freedom, and said what I desired with considerable ease. From that time until now, I have been engaged in pleading the cause of my brethren—with what success, and with what devotion, I leave those acquainted with my labors to decide.</p>	

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