

The Red Badge of Courage

Stephen Crane

Curriculum Unit

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Introduction

The Red Badge of Courage is a novel that deals with several themes students might find both intriguing and difficult. Since they are currently involved intimately with defining themselves in terms of who they are in relation to themselves, to others, and to the world, students might find Henry Fleming's struggles aligned with their own. Henry's trying to understand his own response to the world in which he finds himself will strike chords of familiarity with students, even though they will not have the experience of the war that Henry does. If you remind them that Stephen Crane said that the game of football was the best "teacher" for war for him, they then might be able to relate to Henry. This could be best underscored for the students by discussing the reasons that Crane keeps referring to his main character as "the youth" throughout the novel. There is only one time that the youth refers to himself by his full name. Even at the end when he has "become a man," Crane still gently calls him "the youth."

Students might also be absorbed in the conflict between the ideal world and the real world. Persons develop an "ideal world" against which to test out the reality with which they come into contact. We all have an image of the man or woman we would like to marry. We all have a mental image of the type of person we would like to become. As the students read through the novel, they may become aware of Henry's struggle with his romantic, idealistic image of war and death and the reality of them that he encounters in the battles he faces. You might help your students see that this is a universal struggle, that only the events vary.

The development of the lessons and handouts in this unit has been guided by several underlying considerations. Students are asked to write several pieces that try to replicate the experience of writers such as Stephen Crane. The rationale is drawn from research promulgated by such as Miles Myers, James Moffatt, and others in the field of writing. By trying to write what they are to read, students can become more aware of the difficulty all writers encounter. They are asked to write to audiences other than just the teacher. In this way they will be able to make certain rhetorical choices that will enhance their writing and their understanding that writing is not done in a vacuum. The writing assignments are also designed to show the connection between reading and writing.

Another underlying assumption upon which some of the lessons are built is found in the reader response theory of literary criticism promulgated by Wolfgang Iser and others. Students are shown that meaning is a negotiation between the reader and the text and that meaning evolves from this negotiation. This is not to say, however, that meaning is whatever the reader wants it to be. It does mean that the reader brings to the text his or her own experience and background as a necessary tool of understanding. They should, with your guidance, see that every time they read or re-read a work, they are bringing new meaning to the text. One of the particular exercise questions—when they are asked to predict the outcome of the novel or the behavior of the youth—is an example of negotiating with the text. Words and sentences within a text do not exist in isolation, but lead the reader to "predict" the next word or next sentence. The same applies to ideas within a text. This also forces students to become more careful readers of the text.

The definition of the self—whether the author’s or the character’s—is another consideration that underpins some of the lessons. Just as Henry is concerned about his private and public self, so is the writer and by extension, the reader.

Preliminary Notes to the Teacher

Rationale for Course

The lessons and the handouts for *The Red Badge of Courage* are designed to lead students inductively to some of the literary concepts that are particular not only to this novel but also to all works of fiction. With your guidance, they will come to see that the youth's struggles are their own. In this way they will have ownership in the novel as well as the work done with the materials.

Using the Course Materials

The lessons in this packet are designed to be sequential. However, with a little preparation the lessons may be used independent of sequence.

Although each lesson is geared to a forty-five minute class, time may vary depending on the nature of the class or the discussions that are generated from the lessons. However, one lesson is long-term as explained in Lesson Three.

Teaching Approaches

One of the considerations in the lessons in this packet is the development of a sense of scholarship among the students through seeing them as a community of

scholars who are exploring a common topic from several angles. Students are asked to share their findings as well as their ideas with others in the class. The final paper and panel discussion outlined in Lesson Three and brought to a close in Lesson Ten can be a "celebration" of ideas (and perhaps even a celebration of relief that they have finished this novel).

One approach that you might wish to consider is the use of a reading journal. Ask students to write their reactions to each chapter in their journals, reacting to whatever they see as pertinent. You can then use these entries as a basis for class discussion. Also, in the journal, students may summarize class discussion. You can then ascertain what they consider as important in class discussion.

Evaluation

While there are several chapter checks in Lesson Ten, you can use the particular handouts for evaluation.

You can also use the suggested writings as comprehension checks. Some of the writing assignments are designed so that students have to "translate" the work they are doing with the handouts into their own writing. From such assignments, you will be able to see what carry-over was accomplished.

Lesson 1

Learning the Writer's Craft—A Pre-reading Activity

Objectives

- To introduce the writing techniques employed by Stephen Crane
- To practice certain descriptive writing skills
- To pay attention to details in reading and writing activities

Notes to the Teacher

The first lesson is designed to help students with several pre-reading activities. It should be done several days before the actual reading of the novel begins.

Since Crane drew upon newspaper accounts and pictures for his writing, it might be wise to have students practice the same technique. This will afford them several skill-practice activities. First of all, they will have to practice selective description in trying to convert a picture to words so that a reader would be able to visualize the picture. This practice will help them appreciate Crane's craft. Secondly, students will become attentive to detail, a necessary requisite for reading this novel.

This lesson will enable you to do several other things that will enhance discussion of the novel. The photograph is divided into quadrants. By assigning groups to different quadrants, you will be able to develop an initial lesson on point of view, especially the selective point of view Crane uses in this novel. In his Foreword to the Signet edition of *The Red Badge of Courage*, R. W. Stallman states:

"Instead of panoramic views of a battlefield, Crane paints not the whole scene but disconnected segments of it—all that a participant in an action or a spectator of a scene can possibly take into his view at any one moment. Crane is a master at creating illusions of reality by means of a fixed point of vision."

—R. W. Stallman
foreword *The Red Badge of Courage* p. vii

The second exercise, taking a prose account of a battle, will help students create a picture from words. Students, again participating in Crane's writing technique, may develop a better appreciation of the writer's craft.

In his book *Active Voice* (Boyton/Cook Publishers, Inc., 1981), James Moffatt says: "Part of the purpose of this program (the writing program in the book) is to teach comprehension of drama, narrative, poetry, and essay through writing." (p.7) On this assumption, this lesson is designed.

Procedure

1. Photocopy **Handout #1** and cut it into four parts according to the lines drawn on it. Divide the class into four groups and give each group a different portion. Have each group write a group description of the portion so that a reader would actually be able to "see" the view. You might want them to write this account in a first person narration in order to make it more personal. After the groups have written the assignment, have them read their descriptions aloud and then discuss the questions.

NOTE: If you have a large class, you might want to have several groups work on the same portion. Compare their writings and notice differences and similarities. Discuss the point of view of different observers of the same scene.

Suggested responses:

- a. *What choices did you make in describing your scene?*
Answers will vary.
- b. *Why did you describe the scene the way you did?*
Answers will vary.
- c. *What did you learn about describing a scene in writing?*
Again, answers will vary.

2. Distribute a whole copy of **Handout #1** to all students. Focus their attention on the quadrant that they had previously worked with. After 30 seconds, ask them to write in their journal about what happened in the rest of the picture. You can then lead into a discussion of Crane's use of "fixed point of vision" that Stallman mentions above. You should try to have them carry this over into their work with **Handout #2** when they have to create a scene from a newspaper article.
3. Distribute **Handout #2** and explain that this is an actual account of a battle from a contemporary newspaper. Have the students write a short scene based on the account in such a way that scene will be more of an account of a participant in the action rather than of an observer. Again, you might divide the article into the suggested segments and have groups work on different segments.

Suggested responses:

- a. *What difficulty did you have in doing this writing?*
Answers will vary.

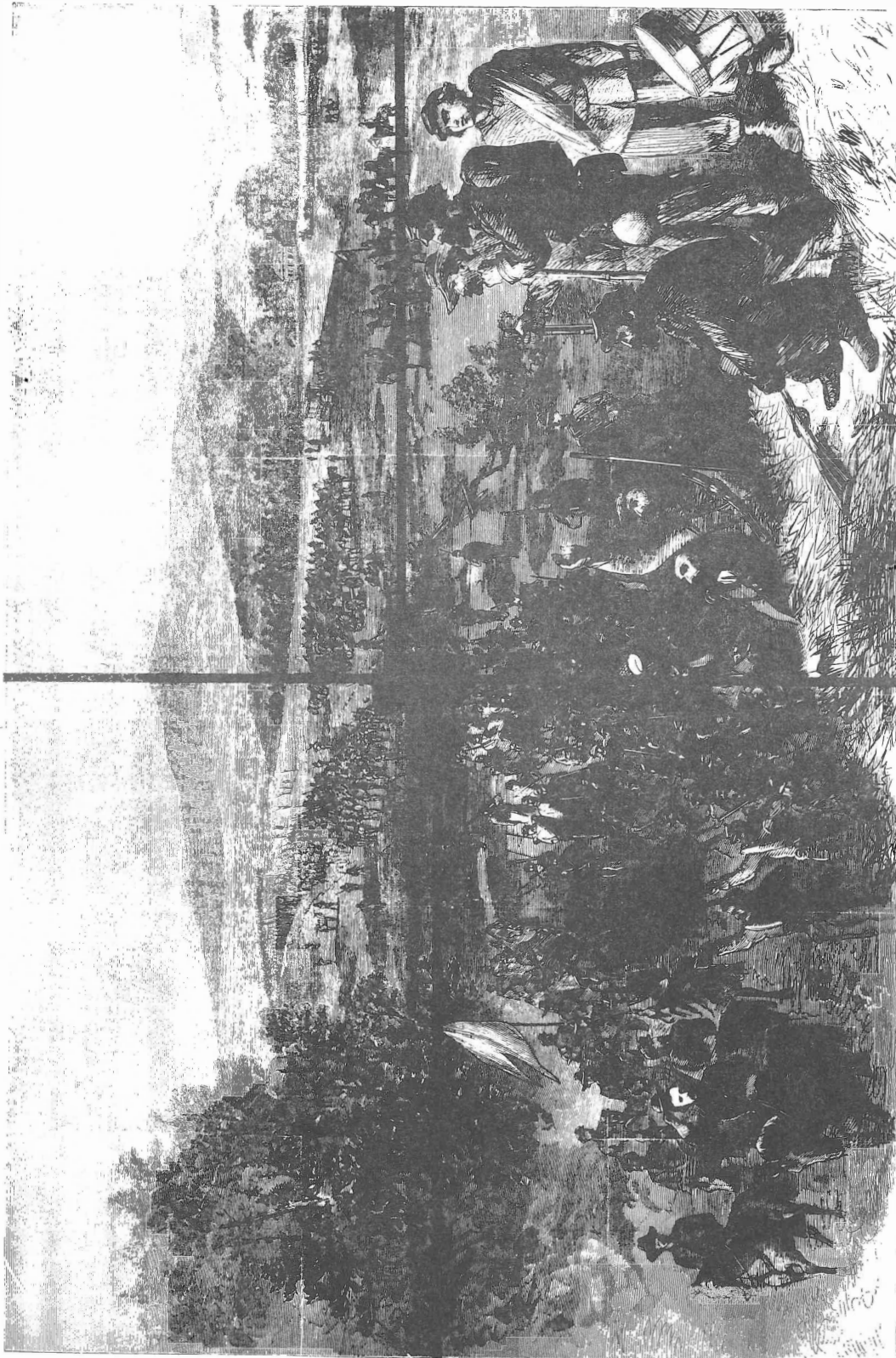
- b. *How was this task different from the first one?*
Answers will vary.
- c. *What did you learn from this assignment?*
Answers will vary.

Other Activities for This Lesson

This exercise will lend itself to other discussions about the writer's craft. For example, the difficulty of maintaining a consistent point of view will alert students to Crane's apparent ease in doing so. As time allows, you may want to explore other questions about writing fiction and drawing on experience for that writing. You should emphasize to the students that Crane was not an actual participant in the Civil War but constructed his novel using the same methods they have just employed. You may also want to discuss their attempts in light of Stallman's comments.

You might consider making a bulletin board display of each picture segment and each written account for reference when you begin reading the novel.

Point Of View: The Photographer Artist



SHERIDAN'S ARMY ON THE MARCH UP THE SHENANDOAH VALLEY.—SKETCHED BY A. R. WARD.—[SEE PAGE 686.]

Directions: You are to take the segment of a picture you have been given and write a descriptive account of it as if you were writing a story based on it. Before you write, determine where you are in relation to the scene before you. Write the account as if you were actually present instead of looking at a picture.

Questions

1. What choices did you make in describing your scene?

2. Why did you describe the scene the way you did?

3. What did you learn about describing a scene in writing?

Point Of View: The Reporter

The following is an article taken from *Harper's Weekly*, a newspaper that was written during the Civil War. The account you have was written by a reporter who was in the field. Read it carefully, trying to see if you can visualize the action that is being described.

Sheridan's Victory

General Grant's visit to Sheridan was of no small importance, being the prelude to one of the most important and decisive victories of the war. Sheridan, for the past few weeks, keeping hold of the railroad from Harper's Ferry to Winchester, has held a position the advantage of which would become immediately apparent the moment Early should make his expected movement toward Martinsburg. At the latter point on Sunday, the 18th, Averill's command was situated and was there attacked by Gordon's division of Early's army.

Gordon was driven back a short distance to Darkesville. Sheridan's opportunity had now offered: he immediately broke camp and determined the next morning to cross the Opequan, on the Winchester and Berryville pike, with his entire command, including the Army of Western Virginia under Crook, which was to march with the main columns before crossing.

At daylight, on the 19th, Wilson's cavalry crossed in advance and gained a position for the infantry on the Winchester side. The Sixth Corps was the first across and waited two hours for the Nineteenth, which was delayed. This delay gave Early time to get Gordon's command from Bunker Hill, a little south of Darkesville, and bring it up to support Breckinridge, Rhodes, and Ramseur. On the arrival of the Nineteenth the two corps advanced up to the enemy's lines, which had been formed in a position to resist Sheridan's advance.

At first the rebel army, already formed and with artillery in position, had a great advantage, and the advanced line of the federal army suffered considerable losses, and was driven back a short distance and in some confusion. Order was soon restored, however, the lines re-formed and the artillery got in position, and after an obstinate fight the lost position was regained.

Crook's army, which had been held in reserve, was now brought up on the right, and the two armies of the Shenandoah now confronted each other in full strength, as Averill's command, with Torbert's, having been engaged all day at a point some distance north of the main attack, now came up on the right. It was 3:00 P.M. General Crook had formed on Sheridan's right and rear. The Federal line, three miles long, then advanced under cover of a tremendous artillery fire, and shortly after this advance the cavalry on the right were led by their masterly leaders in an impetuous charge which broke the ranks of the rebel army. In this charge between seven and eight hundred prisoners were taken.

—*Harper's Weekly*

October 1, 1864 Vol. VIII, No. 405, p. 627

Directions: Now that you have read the newspaper account of the battle you were given, write a short scene describing the battle from the view point of one of the soldiers participating. Try to visualize the scene and add the necessary details that a reporter would have to leave out. As in **Handout No. 1**, you are to write a story using the information you were given only as background material. Place yourself in a role within the action described by your part of the article.

Questions

1. What difficulty did you have in doing this writing?

2. How was this task different from the first one?

3. What did you learn from this assignment?

Lesson 2

Exploring the War Experience: A Pre-Reading Activity

Objectives

- To explore attitudes toward war
- To formulate personal opinions about war and its effects
- To explore a philosophical theory of the causes and roots of war

Notes to the Teacher

The intent of this pre-reading activity is to find a common basis of understanding among students about their knowledge of and attitudes about war. Since war is a part of daily lives, students should be made more aware of its impact. Because there is so much hostility in the world today, students may be desensitized to it and its effects. Students are asked to save this handout in order to check their perceptions after they have finished reading the novel. Because the selection from Arthur Koestler on **Handout #4** is difficult reading for most students, you might want to alert them to this fact and go over any vocabulary difficulties.

Procedures

1. Photocopy **Handout #3** and distribute it to the students. Divide the class into small groups of three or four and have them discuss the questions. After allowing sufficient time for discussion, have the students write their response to Question #6 in their notebooks or journals. You might ask for volunteers to read aloud their responses to Question #6 and use this as a basis for class discussion.

Suggested responses:

1. *What is war?—sustained hostilities against another country, people etc.*

2. *What do you imagine war to be like as a personal experience?—answers will vary.*
3. *What is the view of war we learn from the entertainment media?—War is glorious for the winner. It is a patriotic duty. It is fun (M*A*S*H*).*
4. *What do we learn about war from the news media?—It is something that is all around us. It may appear as just another television show. It is something removed from us.*
5. *What perceptions do you have about the Civil War? World War I? World War II? The Korean War? The Vietnam War?—Answers will vary depending on the background of the students and their historical readings.*

2. Distribute **Handout #4** and have students read the Koestler extract. Since some of the ideas might be difficult for some students, you might want to discuss the selection before the students respond to the questions.

Suggested responses:

1. *What does Koestler maintain are the causes of war?—loyal devotion to king, country, or cause; devotion to symbols, divine commandments, political slogans.*
2. *What theories does he disagree with and why does he disagree with them?—(1) Freud's pent-up aggression theory: soldiers do not hate—they are bored, etc.; (2) instinctive urge to defend territory; soldiers go far away from their homes to fight.*
3. *How does your opinion of war that you described in Handout #3 compare or contrast with Koestler's?—Answers will vary.*

4. *What part of Koestler's theory do you agree with? Disagree with? Why?—Answers will vary.*

Other Activities for This Lesson

Since the reading from Koestler might present a biased opinion for some students, you might direct them in a search for other philosophical and/or political theories about war.

To help students see what Koestler is talking about when he says that soldiers fight for slogans, words, symbols, etc., you could collect the slogans and songs from World War I and World War II and have students respond to them.

The War Experience: What Is It?

War and terrorism are a part of our daily lives. We read about hostilities in the newspapers and magazines. We hear about them on television and the radio. The novel, *The Red Badge of Courage*, is about a war that was fought on American soil and divided a nation against itself. As you respond to the following questions, try to formulate your own opinion about the nature of war and its effects on people. You should save this worksheet in order to refer to it again after you finish reading the novel.

1. What is war?
2. What do you imagine war to be like as a personal experience? (NOTE: If you have read other novels about war such as *All Quiet on the Western Front*, recount what you learned about war.)
3. What view of war do you learn from the entertainment media? (You might consider movies like *Rambo* or a television show like *M*A*S*H*.)

4. What do you learn about war from the news media?

5. What perceptions do you have about the Civil War? World War I? World War II? The Korean War? The Vietnam War?

6. After discussing these questions, write a short piece (about 50 to 100 words) "My personal reaction to war is. . . ."

War: Another Perspective

The following reading is taken from a book written by Arthur Koestler entitled *Janus: A Summing Up*. Arthur Koestler, born in Budapest, was a scientist and writer in pre-Hitler Germany. He became a political novelist after experiencing what he considered to be the nightmares of Communism in Moscow.

Excepting a small minority of mercenary or sadistic disposition, wars are not fought for personal gain, but out of loyalty, devotion to a king, country or cause. Homicide committed for personal reasons is a statistical rarity in all cultures, including our own. Homicide for *unselfish* reasons, at the risk of one's own life, is the dominant phenomenon in history.

At this point I must insert two brief polemical¹ remarks:

Firstly, when Freud proclaimed *ex cathedra*² that wars were caused by pent-up aggressive instincts in search of an outlet, people tended to believe him because it made them feel guilty, although he did not produce a shred of historical or psychological evidence for his claim. Anybody who has served in the ranks of an army can testify that aggressive feelings towards the enemy hardly play a part in the dreary routines of waging war. Soldiers do not hate. They are frightened, bored, . . . homesick; they fight with resignation, because they have no other choice, or with enthusiasm for king or country, the true religion, the righteous cause—moved not by hatred but by *loyalty*. To say it once more, man's tragedy is not an excess of aggression, but an excess of devotion.

The second polemical remark concerns another theory which recently became fashionable among anthropologists, purporting that the origin of war is to be found in the instinctive urge of some animal species to defend at all costs their own stretch of land or water—the so-called “territorial imperative.” It seems to me no more convincing than Freud's hypothesis. The wars of man, with rare exceptions, were not fought for the individual ownership of bits of space. The man who goes to war actually *leaves* the home which he is supposed to defend, and does his shooting far away from it; and what makes him do it is not the biological urge to defend his personal acreage of farmland or meadows, but his devotion to symbols derived from tribal lore, divine commandments and political slogans. Wars are not fought for territory, but for words.

—Arthur Koestler
Janus (1979), pp. 14–15

1. polemic—an aggressive attack on or refutation of the opinions or principles of another. . . . polemical—of, relating to, or being a polemic. . . .
2. *ex cathedra*—by virtue of or in the exercise of one's office or position

—Webster's Ninth New Collegiate Dictionary

1. What does Koestler maintain are the causes of war?
2. What theories does he disagree with and why does he disagree with them?
3. How does your opinion of war that you described in **Handout #3** compare or contrast with Koestler's?
4. What part of Koestler's theory do you agree with? Disagree with? Why?

Lesson Three

Exploring the Intricacies of Crane's Writing Chapters One to Six

Objectives

- To introduce Crane's use of imagery, names, impressionism, and naturalism
- To develop a long term reading project
- To develop a basis for a class report and paper

Notes to the Teacher

This lesson may be a difficult one for average students, although it would work well with academic or accelerated students. With a little groundwork, however, you may be able to adapt it to different ability levels. For example, you may not want to assign impressionism and naturalism to some students. With selective grouping you may be able to cover all the material suggested in this lesson.

One purpose of this lesson is to have students read carefully, noting specific details. A rationale for dividing the class into small research groups is severalfold.

- A. All students would not have to be aware of all the material at once.
- B. You can establish "communities of scholars" who are investigating the novel from several perspectives.
- C. Each of investigating groups would have the responsibility of communicating its findings to the rest of the class at the end of the reading of the novel.

Procedures

You might want to lay some groundwork with some of the more difficult ideas presented in this lesson. For example, to give the students an idea of impressionism in art, you could display some prints of Monet or Renoir and discuss why they are impressionistic. Also, you could select exam-

ples of naturalistic prose to use as examples of naturalism. You might also define such terms as "imagery," "symbolism," "figurative language," "metaphor," and "simile" to refresh the students' understanding of these terms.

NOTE: Crane has been categorized, according to whatever source you are reading, as a naturalistic writer and a realistic writer. You may want to adjust this lesson according to your particular feeling about this. Since realism is not defined in this lesson, you may want to define it for your students and show them examples of it.

1. Distribute **Handout #5** and have the students divide into six exploration groups. Assign each group a different category. Go over each category with the students and explain what they should be looking for. You might want to go through Chapter One with them, showing them examples of each category. Distribute **Handout #6** and have students begin work on the first five chapters. You might want to give them extra copies of this handout to use with other chapters. HINT: You might allow a day of class time to begin this work. After that, have students jot down examples as they read on their own. You could then allow a few minutes of class time for each group to meet and compare notes among the members of the group.
2. Since this is a long-term project, the students are working toward a final goal—namely, sharing with their classmates their findings. There are several recommended ways of doing this. (1) Have each group write a group paper about their findings. (2) Have each group present a panel discussion of their findings. (3) A combination of both: write a paper to be distributed to each member of the class and present

an oral report to accompany the written report. The following questions should be given to each group as the time approaches for them to begin work on the final project:

- What did you discover about the novel by exploring your assigned category?
- How did this exploration help you in understanding the novel?
- What can you say about Stephen Crane as a writer based on your exploration?
- What impressed you most about your findings?
- What did you find difficult to understand about your category of exploration? Your findings?
- How can you best convey the information you gathered to others?
- What should you cover first in de-

veloping a paper and/or panel discussion? Second? Third?

- What did you learn about Henry Fleming from your investigation?

Other Activities for This Lesson

There are other ways to present final reports in addition to the ones suggested. Students could do a visual presentation such as a slide show or a panorama.

At the completion of reading the novel and the exploration of these categories you might have students re-read their attempts at writing in Lesson One and discuss their attempts in comparison to Crane's.

Stephen Crane: The Writer

Stephen Crane, the writer, is known for his style of writing and his ability to write with what has been described as a poet's intensity. As you read the first five chapters, you will be asked to concentrate on a certain aspect of the novel. Each of you will be assigned a category to look at during the first five chapters and this will be your focus area as you continue reading the novel. When you have finished reading, you will be asked to gather the information you have into a report for the class.

Categories of Exploration

1. Religious Imagery: Crane used religious imagery throughout the novel to convey certain feelings and emotions. This group of images might contain references to a war god, praying, church buildings, etc.
2. Color Imagery: Stephen Crane is noted for his use of color to portray emotions, delineate characters, etc. This use of color is one of the more notable features of his style of writing.
3. Use of Names/Descriptions of People: Charles Dickens used names to convey certain characteristics of the people in his books. The most famous example is, of course, Ebenezer Scrooge whose name has come to denote a mean, miserly person. Like Dickens, Crane uses names to convey certain attitudes. Likewise, he uses descriptions of people instead of names to convey other concerns and ideas.
4. Disconnected/Disordered Style: R. W. Stallman, in his foreword to *The Red Badge of Courage*, states that Crane's style, "calculated to create impressions of confused motion and change, is deliberately disconnected and disordered. Crane injects details, one *non sequitur* melting into another. Scenes and objects are felt as blurred; they appear under a haze or vapor or cloud. Yet everything has relationship and is manipulated into contrapuntal patterns of color and cross references of meaning." (p. viii)
5. Impressionism: Impressionism is "a highly personal manner of writing in which the author presents characters or scenes as they appear to his or her individual temperament at a precise moment and from a particular vantage point rather than as they are in actuality." This term was borrowed from French Impressionist painters such as Monet, Manet, and Renoir. "The literary impressionists hold that the expression of such elements [personal attitudes and moods of the writer] as these through the fleeting impression of the moment is more significant artistically than a photographic presentation of cold fact. The object of the impressionist, then, is to present the material not as it is to the objective observer but as it is *seen* or *felt* to be by the impressionist of a character in a single passing moment." This means that Crane might try to write about the effect of a bullet wound rather than of the bullet wound itself.

C. Hugh Holman
A Handbook to Literature (1980), p. 227.

6. Naturalism: Naturalism “is a term sometimes applied to writing that demonstrates a deep interest in nature . . . ; and sometimes used to describe any form of extreme REALISM. In its simplest sense *naturalism* is the application of the principles of scientific DETERMINISM to fiction and drama. It draws its name from the basic assumption that everything that is real exists in nature, nature being conceived as the world of objects, actions, and forces which yield the secrets of their causation and their being to objective scientific inquiry. The fundamental view of human beings which the naturalist takes is that of animals in the natural world, responding to environmental forces and internal stresses and drives, over none of which they have control and none of which they fully understand. Stephen Crane used the devices of IMPRESSIONISM in producing naturalistic novels.”

C. Hugh Holman
A Handbook to Literature (1980), p. 285–86.

NOTE: If you are assigned to research impressionism or naturalism, you might want to check *A Handbook to Literature* or a similar literary dictionary/handbook for a fuller definition of these terms along with REALISM.

You will be given a chart to use to record your findings. As you need more charts when reading through the novel, ask your teacher for extras.

Name _____

Date _____

Long Term Project

EXPLORATION CATEGORY _____

| CHAPTER | PAGE NUMBER | EXAMPLE OF EXPLORATION CATEGORY |
|---------|-------------|---------------------------------|
| | | |

Lesson Four

Understanding the Youth—A Close Reading Chapters One to Six

Objectives

- To read a text closely
- To make inferences from textual clues
- To form an initial opinion about Henry Fleming
- To continue work with point of view as started in Lesson One
- To arrive inductively at a definition of point of view

Notes to the Teacher

This lesson is designed to have students read a text closely in order to draw conclusions from the text. In doing so, they will have to extract the essential idea from each passage. The passages were chosen to give them a fluctuating picture of Henry Fleming. By trying to analyze his initial reactions to war and his role in it, students should begin to see what type of person he is. This will allow them to be prepared for some of the things he does later, especially his desertion and lying about his “red badge of courage.”

Procedures

1. Distribute **Handout #7** and have students read the passages aloud. After the reading of the passages, discuss questions #1 and #2 with the class, guiding them through the extraction of feelings in Question #2. When this is completed, have them divide into groups and discuss Questions #3 and #4.

Suggested responses:

1. *What is bothering the youth through these passages?—He is questioning war and his involvement in it, feeling that he is in something over which he has no control.*
2. *What feelings about war and/or himself does he express in:*

- A. *PASSAGE #1—the dreamer, romantic, sees war as a knightly deed.*
 - B. *PASSAGE #2—that he might be able to fight when he has to.*
 - C. *PASSAGE #3—unsure of himself, knowing that his past experiences might be useless now.*
 - D. *PASSAGE #4—that he will have to test himself in the reality of battle; judging himself against others.*
 - E. *PASSAGE #5—doubts about his being a soldier; sees difference between himself and others.*
 - F. *PASSAGE #6—war was a “magnet” and he had no free will: was just pulled into against his will; felt trapped.*
3. *What do these observations tell you about the youth?—Answers will vary, but should focus on his wavering and self-doubting.*
 4. *Based on your understanding of these passages, how would you expect the youth to act in the rest of the novel? What might he do? What might he not do?—Answers will vary.*

2. As a writing exercise, have students assume the role of a soldier in Henry’s outfit and write a letter home describing Henry based on the readings and the questions.
3. Have students review the work they did in Lesson One with **Handout #1** and **Handout #2**. They should develop a sense of point of view from these. Distribute **Handout #8** and have the students study the picture carefully. The answers to the questions will vary, but you should expect them to develop a sense of perspective, a looking over the shoulders of the soldiers in the picture. Their definition of point

of view should include some aspect of vantage point. NOTE: This work will be in Lesson Five when the students will concentrate on Crane's point of view in the novel.

Suggested responses:

Answers to Questions 1 through 5 will vary. However, the response to Question 6 should be close to a working definition of point of view.

Other Activities for This Lesson

Students might draw illustrations of any of the passages instead of writing a letter as suggested above.

You might also have them keep looking for other signals and indications of Henry's character so they will have a fuller understanding of him and his actions at the end of the novel.

The Youth: A Point of View

Directions: Read the following passages, trying to determine what the purpose of each passage is and what each passage tells you about the youth.

Passage #1: Chapter I

He had, of course, dreamed of battles all his life—of vague and bloody conflicts that had thrilled him with their sweep and fire. In visions he had seen himself in many struggles. He had imagined people secure in the shadow of his eagle-eyed prowess. But awake he had regarded battles as crimson blotches on the pages of the past. He had put them as things of the bygone with his thought images of heavy crowns and high castles. There was a portion of the world's history which he had regarded as the time of wars, but it, he thought had been long gone over the horizon and had disappeared forever.

Passage #2: Chapter I

Previously he had never felt obliged to wrestle too seriously with this question. In his life he had taken certain things for granted, never challenging his belief in ultimate success, and bothering little about means and roads. But here he was confronted with a thing of moment. It had suddenly appeared to him that perhaps in a battle he might run. He was forced to admit that as far as a war was concerned he knew nothing of himself.

Passage #3: Chapter I

He felt that in this crisis his laws of life were useless. Whatever he had learned of himself was here of no avail. He was an unknown quantity. He saw that he would again be obliged to experiment as he had in early youth. He must accumulate information of himself, and meanwhile he resolved to remain close upon his guard, lest those qualities of which he knew nothing should everlastingly disgrace him.

Passage #4: Chapter II

He finally concluded that the only way to prove himself was to go into the blaze, and then figuratively watch his legs to discover their merits and faults. He reluctantly admitted that he could not sit still and with a mental slate and pencil derive an answer. To gain it, he must have blaze, blood, and danger, even as a chemist requires this, that, and the other. So he fretted for an opportunity. Meanwhile he continually tried to measure himself by his comrades.

Passage #5: Chapter II

But, from his present point of view, there was a happiness about each of their heads, and he would have sacrificed all the brass buttons on the continent to have been enabled to return to them. He told himself that he was not formed for a soldier. And he mused seriously upon the radical differences between himself and those men who were dodging implike around the fires.

Passage #6: Chapter III

The sun spread disclosing rays, and one by one, regiments burst into view like armed men just born of the earth. The youth perceived that the time had come. He was about to be measured. For a moment he felt in the face of a great trial like a babe, and the flesh over his heart seemed very thin. He seized time to look about him calculatingly.

But he instantly saw that it would be impossible for him to escape from the regiment. It inclosed [sic] him. And there were iron laws of tradition and law on four sides. He was in a moving box.

As he perceived this it occurred to him that he had never wished to come to the war. He had not enlisted of his free will. He had been dragged by the merciless government. And now they were taking him out to be slaughtered.

1. What is bothering the youth through these various passages?

2. What feelings about war and/or himself does he express in:

A. PASSAGE #1 _____

B. PASSAGE #2 _____

C. PASSAGE #3 _____

D. PASSAGE #4 _____

E. PASSAGE #5 _____

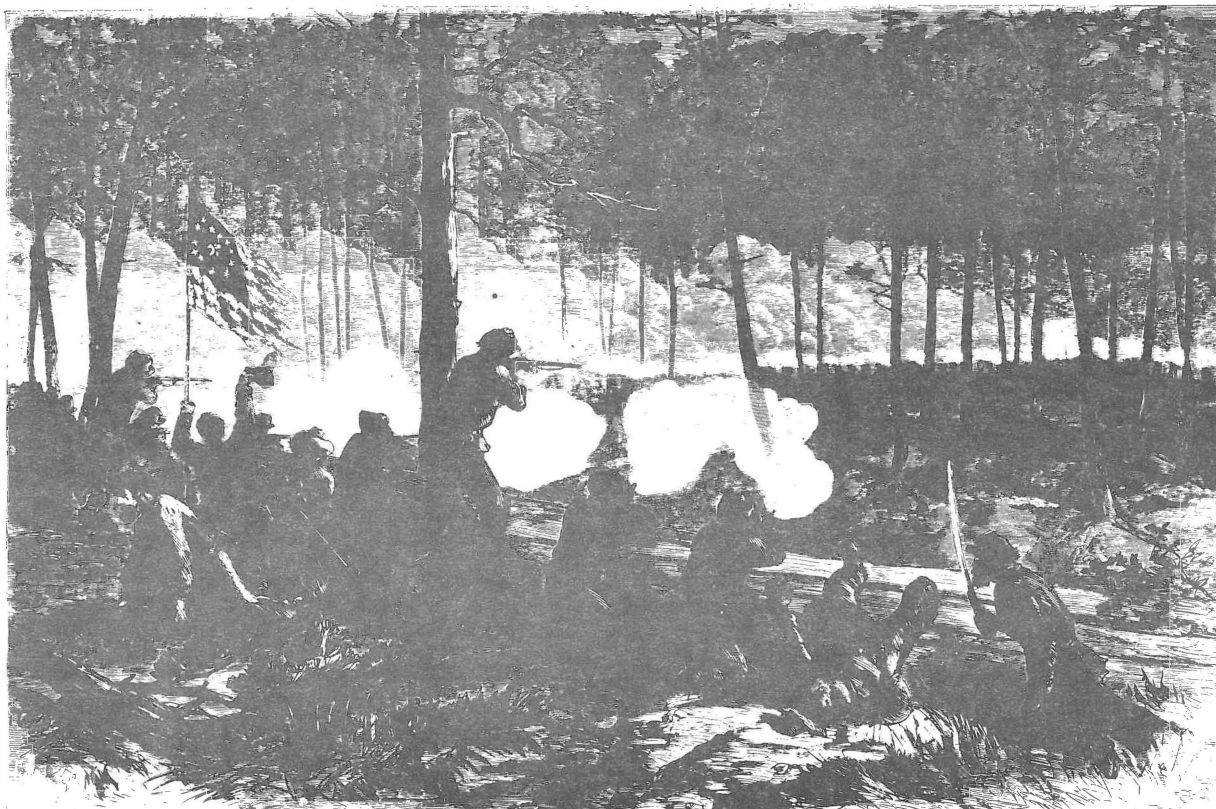
F. PASSAGE #6 _____

3. What do these observations tell you about the youth?

4. Based on your understanding of these passages, how would you expect the youth to act in the rest of the novel? What might he do? What might he not do?

The Author: Point of View

Directions: Look carefully at the following picture. Try to determine where the person who did the picture was standing in relation to the actual scene.



GENERAL SHERMAN'S CAMPAIGN—BATTLE OF PFEYER'S CHURCH (GENERAL WOODS' DIVISION), JULY 28, 1864.—SKETCHED BY THEODORE R. DAVIS.—[SEE PAGE 558.]

1. Where is the person who took this picture standing?

Name _____

Date _____

2. Where is the central focus of his sight?

3. What does his relative position tell you about what he considers important?

4. What is your reaction to the scene based on where the “photographer” is standing?

5. Choose another place in the picture where the “photographer” might stand. What would be the important focus then? What would your reaction to the scene be then? What would you lose if the “photographer” took this from another angle?

6. Based on this work, define point of view.

Lesson Five

The Reality of the Novel—The Senses and Point of View Chapters Seven to Twelve

Objectives

- To recognize sense imagery
- To look for details that make the novel realistic
- To continue work with the authorial point of view

Notes to the Teacher

This lesson is designed for increasing skill in close reading a text, this time, noticing sense details. Once students have accumulated a set of these sense images and details, they will be able to notice the way Crane is “showing” a story rather than merely “telling” a story. They are then to use what they learn to re-do a writing that they did in Lesson One. You may use this, then, to re-emphasize the need to use details and examples in all of their own writing in order to make any piece of writing more vivid for the reader. You might inform them that whenever they write an expository composition, you will expect them to use appropriate details. **Handout #10** is an extension of the work they have been doing with point of view in Lesson One and Lesson Four.

Procedures

1. As a preliminary activity to **Handout #9**, spend a day or two focusing on the students’ uses of the five senses. In their journals ask them to describe particular examples of when they were aware of the sense of smell, taste, touch, sight, and sound. They should try to describe these sense impressions as accurately as possible. After they have done this, spend some time in class having students read aloud some of their journal entries. You can then discuss the ease or difficulty they had in doing this assignment. What

sense was the easiest to record? Which was the most difficult? Why might this be so?

2. After you have completed the preliminary assignment, distribute **Handout #9** and have the students work in their groups, finding the examples of sense imagery in Chapter XI. They are then to re-write the description they did with **Handout #1** and try to use sense imagery to enliven their writing.

Suggested responses:

The answers to the questions on Handout #9 will vary. However, check the responses to references of sense images. Some groups may have more in one area than in others. You can then have a class presentation to make sure all students are getting the essential images.

3. Distribute the first two pages of **Handout #10** to the class for a homework assignment. Allow them to try to come to an understanding of point of view and narrator on their own. On the following day, spend some class time discussing the finer points of these two concepts. Have them draw on their previous work with these concepts. You might draw on work that is done in physics about moving objects and sight and sound. In his book, *The Ascent of Man*, Jacob Bronowski presents a discussion of light and movement in the section entitled “The Majestic Clockwork.” You might want to include this as a preparatory lesson. After you feel that they have an essential grasp of point of view and narrator, distribute the next two pages of **Handout #10** and have the students work in their groups to complete them.

Suggested responses:

1. *Look at your definition of point of view. How does it compare to the ex-*

tended definition given by Holman?—Answers will vary, but the students' definition should contain the essence of the extended definition.

2. What is the relationship between a narrator and point of view?—Students should see that they are inseparable.
3. How do they combine to present this story to you?—Using *The Red Badge of Courage*, students should begin to see that the combination is guiding their responses to both the story and the youth.
4. What observations can you make about point of view and narrator?—Answers will vary.
5. Based on your reading of *The Red Badge of Courage* so far and the work you have been doing with point of view, what do you think the point of view of the novel might be?—Students should get a sense of Crane's closeness to Henry. This will be further developed in Lesson 9. How would you describe the narrator of the story?—Answers will vary, but students should have a sense of Crane's empathy with Henry. Better students might begin to get a feeling of Crane's gentle irony.
6. This question should be used to further delineate what the students wrote in Question 5 since they are to review the first twelve chapters.
7. This is the same as Question 6.
8. What does the combination of narrator and point of view do to guide your reactions to the following: (a) The youth: ambivalent feelings ranging from like to dislike because of his wavering; (b) War: something to be

avoided or absurd or an event over which the youth has no control: (c) The soldiers: respect, pity; (d) The generals: a sense of dislike; (e) Death: confusion, absurdity, ugly; (f) Nature: something beautiful in contrast to war scenes.

9. How does the narrator feel about the youth and his "red badge of courage"? What clues can you find to substantiate this?—Students should see that the narrator is laughing at the youth while at the same time feeling sorry for him. Some clues might be in the juxtaposition of soldiers with real wounds and dead soldiers with Henry's musings about his "wound."
10. Is the narrator being ironic about anything he says concerning the youth and his experiences thus far? What clues do you have? Since this is a leading question, the important aspect is the finding of clues to support answers.

Other Activities for This Lesson

Select a scene from the novel and re-write it from another point of view/narrator combination. Discuss the changes in the scene that would be necessitated by changing the point of view. What details would be eliminated? What details would have to be added? How does this re-write change the reader's response to the scene? This could be either a journal entry or a graded composition.

Try to link the two Handouts in this Lesson in class discussion in order for students to develop an understanding of Crane as a writer.

1. Rank the senses in order of dominance in this chapter.

1. _____

2. _____

3. _____

4. _____

5. _____

2. What conclusions can you draw from this observation?

3. Look back to what you wrote in **Handout #1**. What senses did you use to write your description?

4. Try re-writing your account from **Handout #1** using sense descriptions to make your writing more vivid.

The Author: Point Of View (cont.)

Directions: In Lesson Four you did some work on point of view by studying a picture and determining where the “photographer” was standing. You were also asked to review the work you did in Lesson One. This should begin to give you some understanding of what is meant by point of view. With this Handout, you will work with Crane’s point of view as a writer.

1. Copy the definition of point of view that you developed in **Handout #8**.
2. It is necessary to understand the following definitions in order to determine the point of view in *The Red Badge of Courage* or in any piece of writing. It is sometimes more difficult to determine the point of view in a piece of writing than it is in a photograph or painting.

Point of View: A term used in the analysis and criticism of FICTION to describe the way in which a reader is presented with the materials of the STORY, or, viewed from another angle, the vantage point from which the author presents the ACTIONS of the STORY. If the author serves as an all-knowing maker, not restricted to time, place, or character, and free to move and to comment at will, the *point of view* is usually called OMNISICIENT. At the other extreme, a CHARACTER within the STORY—major, minor, or merely a witness—may tell the story as he or she experienced it, saw it, heard it, and understood it. Such a character is usually called a first-person NARRATOR. If the character does not comprehend the implications of what he or she may be telling, the character is called a NAIVE NARRATOR. The author may tell the story in the third person and yet present it as it is seen and understood by a single character—major, minor, or merely witness—restricting the information to what the character sees, hears, feels, thinks; such a *point of view* is said to be limited to one character. The author may employ such a limited *point of view* and restrict the material presented to the interior responses of the *point of view* character, resulting in the INTERIOR MONOLOGUE. The author may present material by a process of narrative EXPOSITION, in which actions and conversations are presented in summary rather than in detail; such a method is called PANORAMIC. On the other hand, the author may present actions and conversations in detail, as they occur, and objectively—without authorial comment; such a method is called SCENIC. If the SCENIC METHOD is carried to the point where the author never speaks in his or her own person and does not ostensibly intrude into the scenes presented, the author is said to a SELF-EFFACING AUTHOR. In extended works of FICTION authors frequently employ several of these methods.

—C. Hugh Holman
A Handbook to Literature pp. 343–344

NARRATOR: In the broadest sense, anyone who recounts a **NARRATIVE**, either in writing or orally. In **FICTION** the term is used in a more technical sense, as the ostensible author or teller of a **STORY**. In **FICTION** presented in the first person, the "I" who tells the story is the *narrator*; the *narrator* may be in any of various relations to the events described, ranging from being in their center (the **PROTAGONIST**) through various degrees of minor importance (**MINOR CHARACTERS**) to being merely a witness. In **FICTION** told from an **OMNISCIENT-AUTHOR POINT OF VIEW**, the author acts self-consciously as *narrator*, recounting the **STORY** and freely commenting on it. A *narrator* is always present, at least by implication, in any work of **FICTION**, except a **STORY** in which a **SELF-EFFACING AUTHOR** relates events with apparent **OBJECTIVITY**; yet even there the *narrator* exists in fact, although we and the author act as though the *narrator* did not. A *narrator* may be reliable or unreliable. If the *narrator* is reliable, the reader should accept without serious question the statements of fact and judgment which are made. If the *narrator* is unreliable, the reader should question or seek to qualify the statements of fact and judgments made.

—C. Hugh Holman
A Handbook to Literature
P. 284

1. Look at your definition of point of view. How does it compare to the extended definition given by Holman?
2. What is the relationship between a narrator and point of view?
3. How do they combine in order to present this story to you?
4. What other observations can you make about point of view and narrator?

5. Based on your reading of *The Red Badge of Courage* so far and the work you have been doing with point of view, what do you think the point of view of the novel might be? How would you describe the narrator of the story?

Directions: Reread **Handout #7** carefully, keeping in mind the work you have been doing with point of view in this handout. Review the first twelve chapters of the novel and answer the following questions. You might also review a definition of ironic.

6. Based on your reading so far, what might be the point of view of *The Red Badge of Courage*?

7. What can you say about the narrator of this novel?

8. What does the combination of narrator and point of view do to guide your reactions to the following:
 - a. The youth:

- b. War:

c. The soldiers:

d. The generals:

e. Death:

f. Nature:

9. How does the narrator feel about the youth and his “red badge of courage”? What clues can you find to substantiate this?
10. Is the narrator being ironic about anything he says concerning the youth and his experiences thus far? What clues do you have?
11. As you continue reading the rest of the novel, keep looking carefully at the way the story is told, keeping your work with point of view and narrator in mind.

Lesson Six

The Character's Mind Through Setting Chapters Thirteen To Eighteen

Objectives

- To have students determine the uses Crane makes of setting
- To review previously read chapters

Notes To The Teacher

This lesson is twofold in purpose: (1) to develop in the students an awareness of Crane's use of setting to reflect the mind of the youth and to some extent shape the mind of the youth; (2) to have students review aspects of setting from earlier chapters. NOTE: Student responses to the questions on **Handout #11** and **Handout #12** will vary according to what they see as important. You should set guidelines for selecting and summarizing the best aspect of each use of setting and its ensuing emotional/mental state. These differences would help students recognize the way different people look at the same thing. This would make the basis for a good class discussion on the relationship between the writer and the reader and between various readers. This exercise is based on the reader response critical analysis theory that has been expounded by Wolfgang Iser and others.

Procedures

1. Distribute **Handout #11** before students begin reading Chapter XIII and go over the definition of setting with them. As they read Chapters XIII to XVIII, students can work on summarizing the aspects of the setting that is proper for each chapter. When they have finished the readings, students can then work on questions 1 through 6 of **Handout #11**. After work is completed on the questions, conduct a class discussion about Crane's use of setting, trying to lead the discussion to focus on setting as a reflection of Henry's mind.

Suggested Responses:

Answers will vary.

2. Distribute **Handout #12** and have students skim Chapters I through XII to determine salient aspects of setting used in each. After they have finished **Handout #12**, you might ask them to do a character sketch of Henry as he is reflected through the setting. A class discussion on the following topic is appropriate at this time: "Setting: A Reflection of Henry's Struggles and Growth." This may be best handled as a student-led discussion, with you providing the necessary guidelines. NOTE: One of the purposes of this handout is to have students read selectively and try to pick the best summarizing point of each chapter. They will also have to be selective in choosing the description of the youth that best marks his emotional outlook in each chapter. This might also be a good time to reinforce Crane's use of irony in describing the youth. You could do this before they begin the review so they may be looking for it as they work through the handout.

Suggested Responses:

Answers will vary.

Other Activities For This Lesson

1. Instead of a class discussion, you might have the students write a paper on the use of setting.
2. If you have students who are artistically talented, they could sketch a picture of each chapter that would reflect the emotional and mental state of the youth in each, which would represent visually his turmoil and change.

Setting: Mirror To The Mind

Directions: Setting is important to any piece of fiction. By understanding the setting of a short story or novel, the reader is drawn into the world of the characters and thus is better able to understand the actions and reactions of the characters. Read the following definition of setting and do the work that follows.

SETTING: The physical, and sometimes spiritual background against which the action of a NARRATIVE (NOVEL, DRAMA, SHORT STORY, POEM) takes place. The elements which go to make up a *setting* are: (1) the actual geographic location, its topography, scenery, and such physical arrangements as the location of the windows and doors in a room; (2) the occupations and daily manner of living of the CHARACTERS; (3) the time or period in which the ACTION takes place, e.g., epoch in history or season of the year; (4) the general environment of the CHARACTERS, e.g., religious, mental, moral, social, and emotional conditions through which the people in a NARRATIVE move. From one point of view most fiction can be broken up into four elements: *setting*, INCIDENT (or PLOT), CHARACTERIZATION, and EFFECT. When setting dominates, or when a piece of FICTION is written largely to present the manners and customs of a locality, the writing is often called LOCAL COLOR WRITING or REGIONALISM.

—C. Hugh Holman
A Handbook to Literature, p. 413

1. As you read the following chapters, indicate what aspects of setting are important in each. Use Holman's definition of setting as a guide.

CHAPTER XIII ASPECTS OF SETTING:

CHAPTER XIV ASPECTS OF SETTING:

CHAPTER XV ASPECTS OF SETTING:

CHAPTER XVI ASPECTS OF SETTING:

CHAPTER XVII ASPECTS OF SETTING:

CHAPTER XVIII ASPECTS OF SETTING:

Setting: Mirror To The Mind (II)

Directions: With this handout you are to skim the previous chapters you have read, to look at selected setting descriptions, and see how they reflect the youth's mind and emotions.

1. What aspects of setting are important in each of the chapters from Chapter I to Chapter XII? You do not have to detail all of the setting used, but select what you feel is the most important aspect of setting that best reflects the youth's state of mind in that chapter. In the column marked CHAPTER, mark the number of the chapter. In the column marked SETTING, describe briefly the aspect of setting you feel is the most predominant aspect of setting for that chapter. In the column marked WHAT IT REFLECTS, summarize what emotional outlook of the youth is best reflected in that chapter through the setting.

| CHAPTER | SETTING | WHAT IT REFLECTS |
|---------|---------|------------------|
| | | |

| CHAPTER | SETTING | WHAT IT REFLECTS |
|---------|---------|------------------|
| | | |

2. Look at the setting descriptions and the reflections of the first three chapters. Compare them with your discoveries on **Handout #11**. How has the youth changed since then? How is this reflected by Crane's description of the settings?

Lesson Seven:

The Writer's Craft

Chapters Thirteen to Eighteen

Objectives

- To explore further the way Stephen Crane writes
- To participate in that writing as writers
- To re-work their own writing

Notes to the Teacher

This lesson encourages students to continue trying to understand and appreciate the way an author, especially Crane, approaches the task of writing. With your guidance, hopefully they will begin to see that writing is something that is not accomplished overnight. Stress the importance of thinking about their own writing and working with it to improve that writing, whether it be a piece of fiction or a composition for class.

Procedures

1. Distribute **Handout #13** and have students re-read Chapter XIV, adding the deleted part printed on this handout. Class discussion could focus on the why's and wherefore's of the deletion,

trying to get to an understanding that a writer's relationship with a reader and a reader's relationship with a writer is one of a contract. The writer "guarantees" the reader that he or she will not insult the reader's intelligence. The reader "negotiates" with the text in order to understand the writer's "meanings".

2. Distribute **Handout #14** and have students review **Handout #1**, **Handout #2**, **Handout #8**, **Handout #9** and **Handout #10**. They are then to take the piece of fiction they have been working on and re-write it using what they have gained from the handouts and discussions of the writer's craft. This work will lead to a good class discussion on the "work" of writing. They will have one opportunity to re-work this piece of writing in a later lesson. You will then be able to use this as an evaluative tool to determine how they have understood the various aspects of this study including point of view, setting, etc.

Suggested Responses:
Answers will vary.

Understanding the Writer's Craft

Directions: Like any good writer, Stephen Crane would write and revise his work. Many times he would delete a passage from the novel, perhaps because he felt it did not fit what he wanted to say. At other times it might be that the text simply did not work. The following passage was deleted from Chapter XIV. It followed the last line of this chapter. The text appearing in [] was part of the original text which Crane crossed out and substituted what follows the brackets.

He went into a brown mood. He thought with deep contempt of all his grapplings and tuggings with fate and the universe. It now was evident that a large proportion of the men of the regiment had been, if they choose, [open to *cancelled*] capable of the same quantity of condemnation of the world and could as righteously have taken arms against everything. He laughed.

He now rejoiced in a view of what he took to be the universal resemblance. He decided that he was not as he had supposed, a unique man. There were many in his type. And he believed that he was suffering new agonies and feeling new wrongs. On the contrary, they were old, all of them, they were born perhaps with the first life.

These thoughts took the element of grandeur from his experiences. Since many had had them there could be nothing fine about them. They were now ridiculous.

However, he [considered *cancelled*] yet considered himself to be below the standard of traditional man-hood. He felt abashed [in the *cancelled*] when confronting [the *cancelled*] memories of some men he had seen. [There *cancelled*]

These thoughts did not appear in his attitude. He now considered the fact of his having fled, as being buried. He was returned to his comrades and unimpeached. So despite the little shadow of his sin upon his mind, he felt his self-respect growing strong within him. His pride had almost recovered it's [sic] balance and was about—*unfinished*.

—*The Red Badge of Courage*
Signet edition, p. 218-219

1. Reread Chapter XIV, adding this deleted text.
2. What does this text add to this chapter?
3. What does this text add to your understanding of Henry Fleming?
4. What insight does it provide for Henry's actions? His reactions to war?
5. Why do you think Crane left this text out of the published work?
6. Would you have left the text in? Why? Why not?

Lesson Eight:

Crane The Poet

Chapters Nineteen to Twenty-Four

Objectives

- To re-evaluate previously stated attitudes
- To predict outcomes
- To see Stephen Crane as a poet
- To develop a sense of Crane's themes and image clusters

Notes to the Teacher

This lesson is asking students to do two things. First, **Handout #15** asks them to review their ideas about war in **Handout #4**. It also serves as a pre-reading worksheet since it asks students to predict the outcome of the novel and their reactions to the youth at the end of the novel. This is a method of "stretching" them to think beyond the immediate reaction to the novel. Secondly, **Handout #16** gives them a chance to read several poems that Crane wrote about war. You can use this Handout for students to work on theme and image clusters in *The Red Badge of Courage*.

Procedures

1. Distribute **Handout #15** before you assign Chapters XIX to XXIV for reading. Ask students to respond to the questions, and to prepare for a panel discussion if they are still working in

their small groups. Ask them to justify their responses to Questions 4, 5, and 6 with supports from the text.

Suggested Responses:

Answers will vary.

2. Distribute **Handout #16** after they have read the assigned chapters. This will then prepare the way for a class discussion about the novel as a whole. You will be able to focus on the "poetic" quality of the novel by selecting excerpts at random and comparing the prose text to the poetic text. You might also take the time to discuss the constraints and liberties of each genre. You could also discuss how Crane handled both, leading the students to an evaluation of both his poetry and his prose. Ask them to make a choice about which seemed better, his prose or his poetry, and to defend the choice.

Other Activities For This Lesson

1. Have students try their hand at writing a poem using the same type of concreteness they find in Crane's poetry. They can then compare their attempts at poetry writing with their attempts at the prose writing they have been doing in earlier lessons. What are the differences? Which is easier for you to do?

The Final Battle

Directions: Before you begin to read the final chapters of the novel, take stock of what you have discovered so far. With **Handout #3** and **Handout #4**, you explored reactions and thoughts about war. By answering the following questions, you can re-evaluate your original ideas about war.

1. Complete the following statement: "After reading the novel thus far, my personal reaction to war is. . . ." (50 to 100 words.)
2. Re-read Arthur Koestler's statement about war on **Handout #4**. How is his philosophy supported by *The Red Badge of Courage* so far?
3. Based on the reading of the novel so far, what do you feel that Stephen Crane feels about war?
4. Predict the outcome of the novel and the battle that the youth finds himself facing.
5. How do you find yourself reacting to the youth so far?
6. What do you think you will feel about him when you finish the novel?

Stephen Crane: The Poet

Directions: Stephen Crane was a poet as well as a novelist. In fact, critics say that he wrote his novels and short stories with the intensity of a poet. Below are several examples of his poetry. Read them carefully in order to get a sense of his rhythms and images. You will be asked to compare them with certain aspects of the novel.

POEM #1: from *The Black Riders*

[XIV]

There was crimson clash of war.
Lands turned black and bare;
Women wept;
Babes ran, wondering.
There came one who understood not these things.
He said, "Why is this?"
Whereupon a million strove to answer him.
There was such an intricate clamour of tongues,
That still the reason was not.

POEM #2: from *War is Kind*

[I]

Do not weep maiden, for war is kind.
Because your lover threw wild hands toward the sky
And the affrighted steed ran on alone,
Do not weep.
War is kind.
 Hoarse, booming drums of the regiment,
 Little souls who thirst for fight,
 These men were born to drill and die.
 The unexplained glory flies above them.
 Great is the battle-god, great, and his kingdom—
 A field where a thousand corpses lie.
Do not weep, babe, for war is kind.
Because your father tumbled in the yellow trenches,
Raged at his breast, gulped and died,
Do not weep.
War is kind.

POEM #3: from *The Black Riders*

THE BLUE BATTALION

When a people reach the top of a hill,
Then does God lean toward them,
Shortens tongues and lengthens arms.
A vision of their dead comes to the weak.
The moon shall not be too old
Before the new battalions rise,
Blue battalions.

The moon shall not be too old
When the children of change shall fall
Before the new battalions,
The blue battalions.

Mistakes and virtues will be trampled deep.
A church and a thief shall fall together.
A sword will come at the bidding of the eyeless,
The God-led, turning only to beckon,
Swinging a creed like a censer
At the head of the new battalions,
Blue battalions.

March the tools of nature's impulse,
Men born of wrong, men born of right,
Men of the new battalions,
The blue battalions.

The clang of swords is Thy wisdom,
The wounded make gestures like They Son's;
The feet of mad horses is one part—
Ay, another is the hand of a mother on the brow of a youth.
Then, swift as they charge through a shadow,
The men of the blue battalions,
Blue battalions—

God lead them high, God lead them far,
God led them far, God lead them high,
These new battalions.
The blue battalions.

—Gay Wilson Allen, et.al.

American Poetry (Harper & Row, Publishers, 1965)

Poem #1--p. 642.

Poem #2--p. 652-53.

Poem #3--p. 651-52.

1. In each of these poems, the speaker expresses certain attitudes or feelings toward war. What is the attitude in each poem?

POEM #1 _____

POEM #2 _____

POEM #3 _____

2. How do these feelings or attitudes compare with those expressed in *The Red Badge of Courage*?

3. What techniques of writing (imagery, figurative language, etc.) does Crane use in these poems that are similar to those he uses in the novel?

| IMAGERY | FIGURATIVE LANGUAGE | OTHER |
|---------|---------------------|-------|
| | | |

4. What themes or image clusters do you find echoed in these poems that you noticed in the novel?

5. What conclusion can you draw about Stephen Crane the writer from reading the novel and these poems?

Lesson Nine:

The Making Of The Self-Crane and Fleming Chapters Nineteen Through Twenty-Four

Objectives

- To understand persona as an authorial self
- To explore the making of the youth's "self"

Notes to the Teacher

This lesson may be a difficult one for students, but with some preliminary work they should be able to do well with it. **Handout #12** deals with the author's *persona*. The definition from *A Handbook of Literature* is adequate as far as it goes. You could read a selection from *Huckleberry Finn* or from any other work that the class might be familiar with in order to illustrate the concept of *persona* for the class. Another preliminary activity might center on a discussion about the way we all present a mask or *persona* in the various situations in which we all find ourselves. We act differently among friends than we do among strangers. We behave differently in a school cafeteria than we do in a posh restaurant. We talk differently to those who are older than we do to those who are younger. Allowing the students to recognize that we are not lying in these situations is helpful in understanding the authorial self. A corollary discussion could focus on the times when we need consciously to assume a mask or do so to avoid revealing ourselves.

Procedures

1. Distribute **Handout #17** and ask students to review the recommended

Handouts previously assigned. Part of the theory behind this Handout is drawn from reader response to literary criticism, especially Questions 5 and 6. Allow the students to struggle with these questions. If they review the other Handouts, they should be able to complete this part of the lesson without too much difficulty.

2. Distribute **Handout #18** and have the students review the recommended Handouts. It might help to have a class discussion on Question 4 before the students begin to work on the sheet.

Suggested Responses:

Answers will vary.

Other Activities For This Lesson

1. Have students assume the *persona* of Henry Fleming and write a letter home to his mother explaining the changes he underwent in battle.
2. Have students discuss how acting in movies, on television, and on stage approximates the assuming of a *persona* and then relate this to Henry when he lies to his comrades about his "red badge of courage."
3. A follow-up discussion could concentrate on this lie of Henry's. Since we know that he lied in one situation, how can we trust his estimation of himself at the end of the novel? Refer to the definition of narrator on **Handout #10**. This would also make a good composition topic.

The Self: Stephen Crane

Directions: Review the work you did on Handout #10. Also, re-read the definitions of point of view and narrator. You also did some work with photographs, trying to determine the relationship of the painter or photographer to the scene being presented. (See Handout #1 and Handout #8.) After you have done this, read the following commentary and answer the questions.

1. *Persona*: Literally a mask. The term is widely used in the criticism of FICTION to refer to a “second self” created by the author and through whom the NARRATIVE is told. The *persona* may be a NARRATOR; such a *persona* exists in Huck Finn, and the debate about the freedom which the use of Huck Finn gave Mark Twain as a mask through whom he could speak things he dared not utter in his own person is instructive about the function of the *persona* as teller and as mask. The *persona* can be not a CHARACTER in the story but “an implied author” that is, a voice not directly the author’s but created by the author and through which the author speaks. All FICTION is in some sense a STORY told by someone; all self-consciously artistic FICTION is told by someone created by the author and who serves, therefore, as a mask, a *persona*.

—C. Hugh Holman

A Handbook to Literature (Bobbs-Merrill, 1980) pp. 327-28

2. Stephen Crane is the author of *The Red Badge of Courage* who is telling us the story of a youth named Henry Fleming. How close is Crane to Henry Fleming and to the story? If you were to draw Crane and Fleming together, where would he be standing in relation to Henry?
3. What does this physical relationship tell you about what Crane felt about this story?
4. What does this physical relationship with Henry tell you about what Crane felt about him?

The Self: Henry Fleming

Directions: Review the work you did on **Handout #7**. This Handout asks you to read several passages and to determine what the youth was like in these passages. Read the following passages and compare your findings with those you determined on **Handout #7**.

PASSAGE #1: CHAPTER XIX

He fixed his eye upon a distant and prominent clump of trees where he had concluded the enemy were to be met, and he ran toward it as toward a goal. He had believed throughout that it was a mere question of getting over an unpleasant matter as quickly as possible, and he ran desperately, as if pursued for a murder. His face was drawn hard and tight with the stress of his endeavor. His eyes were fixed in a lurid glare. And with his soiled and disordered dress, his red and inflamed features surmounted by a dingy rag with its spot of blood, his wildly swinging rifle and banging accouterments, he looked to be an insane soldier. (p. 106)

PASSAGE #2: CHAPTER XIX

Within him, as he hurled himself forward, was born a love, a despairing fondness for this flag which was near him. It was a creation of beauty and invulnerability. It was a goddess, radiant, that bended its form with an imperious gesture to him. It was a woman, red and white, hating and loving, that called him with the voice of his hopes. Because no harm could come to it he endowed it with power. He kept near, as if it could be a saver of lives, and an imploring cry went from his mind. (p. 110)

PASSAGE #3: CHAPTER XX

The youth walked stolidly into the midst of the mob, and with his flag in his hands took a stand as if he expected an attempt to push him to the ground. He unconsciously assumed the attitude of the color bearer in the fight of the preceding day. He passed over his brow a hand that trembled. His breath did not come freely. He was choking during this small wait for the crisis. (p. 113)

PASSAGE #4: CHAPTER XXI

The youth in this contemplation was smitten with a large astonishment. He discovered that the distances, as compared with the brilliant measurings of his mind, were trivial and ridiculous. The stolid trees, where much had taken place, seemed incredibly near. The time too, now that he reflected, he saw to have been short. He wondered at the number of emotions and events that had been crowded into such little spaces. (p. 117)

PASSAGE #5: CHAPTER XXIV

Nevertheless, the ghost of his flight from the first engagement appeared to him and danced. [Echoes of his terrible combat with the arrayed forces of the universe came to his ears.] There were small shoutings in his brain about these matters. For a moment he blushed, and the light of his soul flickered with shame.

[However, he presently procured an explanation and an apology. He said that those tempestuous moments were of the wild mistakes and ravings of a novice who did not comprehend. He had been a mere man railing at a condition, but now he was out of it and could see that it had been proper and just. It had been necessary for him to swallow swords that he might have a better throat for grapes. (p. 132)

PASSAGE #6: CHAPTER XXIV

. . . And at last his eyes seemed to open to some new ways. He found that he could look back upon the brass and bombast of his earlier gospels and see them truly. He was gleeful when he discovered that he now despised them . . . With this conviction came a store of assurance. He felt a quiet manhood, nonassertive but of sturdy and strong blood. He knew that he would no more quail before his guides wherever they should point. He had been to touch the great death, and found that, after all, it was but the great death [and was for others]. He was a man. (p. 134)

—*The Red Badge of Courage* The New American Library, 1960

1. What is the general overall impression of the youth that you receive from reading these passages?

2. What is the image of the youth that is presented in each of the passages above?

A. PASSAGE #1 _____

B. PASSAGE #2 _____

C. PASSAGE #3 _____

D. PASSAGE #4 _____

E. PASSAGE #5 _____

F. PASSAGE #6 _____

3. Look at **Question 4 on Handout #7** and **Question 4 on Handout #15**. How accurately did you predict the youth's behavior?

Lesson Ten: A Summation

The Novel As A Whole

Notes to the Teacher

This lesson is divided into several sections. It completes the work that the students began with **Handout #5**. There are also several composition topics. With the composition topics, there is a worksheet for composition planning, as well as a sheet with the definitions of the various modes of development. There are also quizzes for the various chapters to use either as reading checks or as a final exam for the entire novel.

Procedures

1. Distribute **Handout #19** and have students gather the work they have been doing throughout the novel with Handout #5. Now is the time when they have to gather together all the material and develop both a paper and a panel discussion based on their "research." Emphasize that they are to maintain the mentality of a "community of scholars" who are going to share their findings with other "communities of scholars." Encourage them to be as creative as possible when developing their panel presentation. You might even arrange for them to present it to other classes who have not studied the novel or who have studied it previously. Through this approach you can teach students to think more carefully about their work and presentation. You will also provide an audience for them to consider in developing their presentations.

Suggested Responses:

Answers will vary.

2. **Handout #20** and **Handout #21** may be used if you wish to have the students write any additional papers. This might be worth doing since the paper they write in **Handout #19** is a group paper. This would allow them to write an individual paper.

3. **Handouts #22, #23, #24, and #25** are designed to be used as reading checks based on the division of reading suggested by this workbook. You may use them as such or as a final exam after the students have completed the novel.

Suggested responses:

HANDOUT #22

1. *After Henry leaves home, what does he remember?*
—He recalls his romantic views of war. He contrasts the glorious send off with the grubbiness of camp.
2. *What is Henry's reaction to his comrades and their attitudes toward battle?*
—He alternates between thinking that they are either all heroes or all liars.
3. *In Chapter II, why does Henry visualize fear as a thousand-tongued monster?*
—He is insecure and thinks this monster chases him away.
4. *What is the "moving box"?*
—It is an image Crane uses to describe the regiment and the war, showing how the youth feels trapped.
5. *In Chapter III, what do the men do to deflect the enemy?*
—They build barricades of rocks and stones to deflect the enemy.
6. *When Henry runs from the battle, how does he feel?*
—He is afraid of death and the noise of the battle following him.

HANDOUT #23

1. *In Chapter VII, the youth comes across a corpse in a bower of trees. Explain the effectiveness of the contrast of the corpse in the woods.*
—The rotteness of death against the beauty of nature.
2. *Explain the use of the metaphor "a grim machine" in Chapter VIII.*

—It is used to signify the impersonal force of war.

3. In Chapter IX, the youth wishes for “a red badge of courage.” What is it and why does he wish for it?

—It is simply a wound and would be a badge of honor indicating his fighting in a battle.

4. In Chapter XI, why does Crane describe the youth as “slang phrase”?

—The youth is thinking about his running away from battle and imagines that everyone knows about it. Once they do, they would use his name to signify cowardice. (Benedict Arnold, Mata Hari, etc.)

5. What is ironic about the wound the youth receives in Chapter XII?

—It was not received in battle but from a retreating soldier who panics and hits him.

HANDOUT #24

1. In Chapter XIII, what lies does Henry tell his comrades when he returns?

—He tells them he got separated from the regiment and then was shot in the head.

2. The youth has a new concept of himself in Chapter XV. What is it and why is it ironic?

—He is confident of himself and thinks himself brave. The irony is that he still knows he acted cowardly.

3. In Chapter XVI, Crane writes: “Well, don’t we fight like the devil? Don’t we do all that men can?, demanded the youth loudly.” Explain its significance.

—The youth is trying to convince others and himself of his bravery by shouting with bravado.

4. How does the end of Chapter XVI contrast with the action that had taken place?

—The forest was quiet and the sky was blue with a bright sun. This contrasts with the fury of the battle, gunsmoke.

5. What do the officers say about the men and explain why it upsets Henry and Wilson?

—The officers call the men “mule drivers” and do not think that they will return as they are talking about an upcoming charge. They did not like idea of being called “mule drivers” rather than “soldiers.”

HANDOUT #25

1. In Chapter XIX, what does Henry do that helps make up for his “red badge of courage”?

—He rescues the flag when the flagbearer is killed. With this act he triumphs over his cowardice.

2. In Chapter XX, why was the “retreat of the mule drivers a march of shame” to the youth?

—The men did not prove that they were not “mule drivers” by their fighting, but they did not do anything to prove that they were soldiers either.

3. What is different about the way the regiment fights in Chapter XXII?

—They fight very fiercely in contrast to the previous fight.

4. Explain the use that Crane makes of rain at the end of Chapter XXIV.

—It is used as a cleansing agent to wash away the blood and death of battle.

The Red Badge of Courage: A Summation

Directions: Now that you have finished reading the novel, you should try to pull together the information you have been gathering and thinking about. This activity will help to focus on several aspects of the novel that need to be talked about. Your teacher assigned you to a discussion group and gave you a topic for discussion when you were given Handout #5. These topics were religious imagery, color imagery, use of names/descriptions of people, disconnected and/or disordered style, impressionism, and naturalism. You have been working on these topics as you have been reading through the novel. Now you are to present your findings to the class.

There are two ways you are to present this information. First, you are to prepare a group paper to present to the other groups. Second, you are to prepare a panel discussion based on your assigned topic. In preparing your presentation, you should think about using any visual aids you can in order to enhance your discussion. The following questions will help in focusing on your assignment.

Group Paper

1. What did we learn about the novel through our particular study?
2. What should we present in the paper that will help others understand the novel?
3. What impressed us most about our findings?
4. What did we find difficult about our areas of study? How can we best smooth over that difficulty for the readers of our paper?
5. What can we say about Stephen Crane as a writer based on our exploration?

6. What did we learn about Henry Fleming based on our findings?

Panel Discussion

The panel discussion you are to prepare is different from your paper because you do not have the time to cover everything as you can in writing. You should try to present the most important aspects of your findings.

1. What are the most interesting aspects of our discovery?
2. How can we best present them in a panel discussion?
3. What information would be best handled in a panel discussion? In a paper?
4. What visual aids can we develop to help present our findings?

Composition Topics

Directions: You are to choose one of the following topics and develop a paper. You may use **Handout #21** to help you in planning this paper.

Topic #1:

You are writing an article for a magazine that deals with teenagers who are trying to deal with the problem of becoming an adult. You have just finished reading *The Red Badge of Courage* and understand how Henry Fleming passes from youth into adulthood. For your article, analyze how Henry accomplishes this passage.

Topic #2:

You are asked to prepare a lecture for a class who has not yet read *The Red Badge of Courage*. In this lecture, you want to prepare them to look for certain aspects of the novel. One of the most important aspects, you feel, is the way the narrator pokes fun at the youth using gentle irony. In a paper, which you will leave with the students after your lecture, explain how Crane uses irony to guide reader's reactions to Henry.

Topic #3:

Your teacher has asked you to write a paper for a group of new writers who are trying to understand point of view. In your paper you are to analyze how Stephen Crane uses a limited point of view, allowing the reader to see a close analysis of the mind of one man.

Topic #4:

Time magazine has contacted you to write an essay for its editorial section. You are one of several guest editors who are writing on the general topic of war. Based on your reading of *The Red Badge of Courage*, develop your argument about war for your editorial.

Topic #5:

Your school newspaper is running a series of articles on the concept of "hero" and the qualities that make someone a hero. You have just finished Chapter XVII of *The Red Badge of Courage* and notice that Crane develops some qualities of a hero. Write an article evaluating these qualities and Henry Fleming as a hero.

Topic #6:

Theme emerges from works of literature in a number of ways. The reader learns about characters because of what happens or because of what goes on in their minds. The reader also gets another perspective from the narrator, who sometimes passes judgments in subtle ways. Explain the narrator's attitude toward Henry Fleming and demonstrate how it evolves a theme for the novel. This paper will be read by your classmates who have just finished reading *The Red Badge of Courage* but do not understand how to find a theme in a novel.

Evaluation: To evaluate is to assess something according to fixed standards. What characteristics enable you to make judgments about the subject (s)? Given these characteristics, what claims can be made about the subject (s)?

Problem/Solution: To pose a problem and present a solution entails defining the problem, presenting a solution, and defending that solution. What goal (s) might be achieved? Is the problem clearly defined? Is/are workable solution (s) presented? Is/are the consequence (s) of each solution addressed? Is/are the best solution (s) selected?

Test: Chapters One Through Six

Answer the following questions as completely as possible.

1. After Henry leaves home, what does he remember? (Chapter I)
2. What are Henry's reactions to his comrades and their attitude toward battle? (Chapter II)
3. In Chapter II, why does Henry visualize fear as "a thousand tongued monster"?
4. What is the "moving box"? (Chapter III)
5. In Chapter III, what do the men do to deflect the enemy?
6. When Henry runs from the battle, how does he feel? (Chapter VI)

Test: Chapters Seven Through Twelve

Answer the following questions as completely as possible.

1. In Chapter VII, the youth comes across a corpse in a bower of trees. Explain the effectiveness of the contrast of the corpse in the woods.
2. Explain the use of the metaphor of “a grim machine” in Chapter VIII.
3. In Chapter IX, the youth wishes for a “red badge of courage.” What is it and why does he wish for it?
4. In Chapter XI, why does Crane describe the youth as a “slang phrase”?
5. What is ironic about the wound the youth receives in Chapter XII?

Test: Chapters Thirteen Through Eighteen

Answer the following questions as completely as possible

1. In Chapter XIII, what lie does Henry tell his comrades when he returns?
2. The youth has a new concept of himself in Chapter XV. What is it and why is it ironic?
3. In Chapter XVI, Crane writes: "Well, don't we fight like the devil? Don't we do all that men can? demanded the youth loudly." Explain its significance.
4. How does the end of Chapter XVII contrast with the action that had taken place?
5. What do the officers say about the men and explain why it upsets Henry and Wilson? (Chapter XVIII)

Test: Chapters Nineteen Through Twenty-Four

Answer the following questions as completely as possible.

1. In Chapter XIX, what does Henry do that helps to make up for his “red badge of courage”?
2. In Chapter XX, why was the “retreat of the mule drivers a march of shame” to the youth?
3. What is different about the way the regiment fights in Chapter XXII?
4. Explain the use that Crane makes of rain at the end of Chapter XXIV.

Acknowledgments

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Lesson 1

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Lessons 3 and 4, Handouts 5, 7, 13, and 18
Excerpts from *The Red Badge of Courage* by Stephen Crane, 1960. Published by NAL Penguin, Inc., New York, New York.

Lesson 2, Handout 4

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Lesson 2, Handout 4

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Lessons 3, 5, 6, and 9; Handouts 5, 10, 11, and 17

Excerpts from *A Handbook To Literature* by C. Hugh Holman, 1980. Published by Bobbs-Merrill Co., Inc., Indianapolis, Indiana.

Lesson 8, Handout 16

Excerpts from *American Poetry* by Gay Wilson Allen, et. al, 1965. Published by Harper & Row Publishers, New York, New York.



Novel/Drama Series

Novel

- Across Five Aprils*, Hunt
The Adventures of Huckleberry Finn, Twain
The Adventures of Tom Sawyer, Twain
Alice's Adventures in Wonderland/Through the Looking-Glass, Carroll
All Creatures Great and Small, Herriot
All Quiet on the Western Front, Remarque
All the King's Men, Warren
Animal Farm, Orwell/
The Book of the Dun Cow, Wangerin, Jr.
Anna Karenina, Tolstoy
Anne Frank: The Diary of a Young Girl, Frank
Anne of Green Gables, Montgomery
April Morning, Fast
The Assistant/The Fixer, Malamud
The Autobiography of Miss Jane Pittman, Gaines
The Awakening, Chopin/
Madame Bovary, Flaubert
Babbitt, Lewis
The Bean Trees/Pigs in Heaven, Kingsolver
Beowulf/Grendel, Gardner
Billy Budd/Moby Dick, Melville
Bless Me, Ultima, Anaya
Brave New World, Huxley
The Bridge of San Luis Rey, Wilder
The Brothers Karamazov, Dostoevsky
The Call of the Wild/White Fang, London
The Canterbury Tales, Chaucer
The Catcher in the Rye, Salinger
The Cay/Timothy of the Cay, Taylor
Charlotte's Web, White/
The Secret Garden, Burnett
The Chosen, Potok
The Christmas Box, Evans/
A Christmas Carol, Dickens
Chronicles of Narnia, Lewis
Cold Sassy Tree, Burns
The Count of Monte Cristo, Dumas
Crime and Punishment, Dostoevsky
Cry, the Beloved Country, Paton
Dandelion Wine, Bradbury
Darkness at Noon, Koestler
David Copperfield, Dickens
A Day No Pigs Would Die, Peck
Death Comes for the Archbishop, Cather
December Stillness, Hahn/
Izzy, Willy-Nilly, Voigt
The Divine Comedy, Dante
The Dollmaker, Arnow
Don Quixote, Cervantes
Dr. Zhivago, Pasternak
Dubliners, Joyce
East of Eden, Steinbeck
Fahrenheit 451, Bradbury
A Farewell to Arms, Hemingway
Farewell to Manzanar, Houston & Houston/
Black Like Me, Griffin
Frankenstein, Shelley
A Gathering of Flowers, Thomas, ed.
The Giver, Lowry
The Good Earth, Buck
The Grapes of Wrath, Steinbeck
Great Expectations, Dickens
The Great Gatsby, Fitzgerald
Gulliver's Travels, Swift
Hard Times, Dickens
Hatchet, Paulsen/
Robinson Crusoe, Defoe
The Heart Is a Lonely Hunter, McCullers
Heart of Darkness, Conrad
Hiroshima, Hersey/
On the Beach, Shute
The Hobbit, Tolkien
Homecoming/Dicey's Song, Voigt
The Hound of the Baskervilles, Doyle
The Human Comedy/My Name Is Aram, Saroyan
Incident at Hawk's Hill, Eckert/
Where the Red Fern Grows, Rawls
Jane Eyre, Brontë
Johnny Tremain, Forbes
Journey of the Sparrows, Buss/
Cubias/The Honorable Prison, de Jenkins
The Joy Luck Club, Tan
Jubal Sackett/The Walking Drum, L'Amour
Julie of the Wolves, George/
Island of the Blue Dolphins, O'Dell
The Jungle, Sinclair
The Killer Angels, Shaara
Le Morte D'Arthur, Malory
The Learning Tree, Parks
Les Miserables, Hugo
The Light in the Forest/A Country of Strangers, Richter
Little House in the Big Woods/Little House on the Prairie, Wilder
Lord of the Flies, Golding
The Lord of the Rings, Tolkien
The Martian Chronicles, Bradbury
Missing May, Rylant/
The Summer of the Swans, Byars
Mrs. Mike, Freedman/
I Heard the Owl Call My Name, Craven
Murder on the Orient Express/And Then There Were None, Christie
My Antonia, Cather
The Natural, Malamud/
Shoeless Joe, Kinsella
Nectar in a Sieve, Markandaya/
The Woman Warrior, Kingston
Night, Wiesel
A Night to Remember, Lord/
Streams to the River, River to the Sea, O'Dell
 1984, Orwell
Number the Stars, Lowry/
Friedrich, Richter
Obasan, Kogawa
The Odyssey, Homer
The Old Man and the Sea, Hemingway/
Ethan Frome, Wharton
The Once and Future King, White
Ordinary People, Guest/
The Tin Can Tree, Tyler
The Outsiders, Hinton/
Durango Street, Bonham
The Pearl/Of Mice and Men, Steinbeck
The Picture of Dorian Gray, Wilde/
Dr. Jekyll and Mr. Hyde, Stevenson
The Pigman/The Pigman's Legacy, Zindel
A Portrait of the Artist as a Young Man, Joyce
The Power and the Glory, Greene
A Prayer for Owen Meany, Irving
Pride and Prejudice, Austen
The Prince, Machiavelli/
Utopia, More
The Prince and the Pauper, Twain
Profiles in Courage, Kennedy

Rebecca, du Maurier
The Red Badge of Courage, Crane
The Return of the Native, Hardy
Roll of Thunder, Hear My Cry/
Let the Circle Be Unbroken, Taylor
 Sarun, Rutherford
The Scarlet Letter, Hawthorne
A Separate Peace, Knowles
Shane, Schaefer/*The Ox-Bow*
Incident, Van Tilburg Clark
 Siddhartha, Hesse
The Sign of the Chrysanthemum/
The Master Puppeteer, Paterson
The Signet Classic Book of Southern
Short Stories, Abbott and
 Koppelman, eds.
The Slave Dancer, Fox/
I, Juan de Pareja, De Treviño
Song of Solomon, Morrison
The Sound and the Fury, Faulkner
Spoon River Anthology, Masters
A Stranger is Watching/I'll be Seeing
You, Higgins Clark
The Stranger/The Plague, Camus
Summer of My German Soldier, Greene/
Waiting for the Rain, Gordon
A Tale of Two Cities, Dickens
Talking God/A Thief of Time, Hillerman
Tess of the D'Urbervilles, Hardy
Their Eyes Were Watching God,
 Hurston
Things Fall Apart/No Longer at Ease,
 Achebe
To Kill a Mockingbird, Lee
To the Lighthouse, Woolf
Travels with Charley, Steinbeck
Treasure Island, Stevenson
A Tree Grows in Brooklyn, Smith
Tuck Everlasting, Babbitt/
Bridge to Terabithia, Paterson
The Turn of the Screw/Daisy Miller,
 James
Uncle Tom's Cabin, Stowe
Walden, Thoreau/*A Different Drum-*
mer, Kelley
Walk Two Moons, Creech
Walkabout, Marshall
Watership Down, Adams
When the Legends Die, Borland
Where the Lilies Bloom, Cleaver/
No Promises in the Wind, Hunt
Winesburg, Ohio, Anderson

The Witch of Blackbird Pond, Speare/
My Brother Sam Is Dead, Collier
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A Wrinkle in Time, L'Engle/*The Lion,*
the Witch and the Wardrobe, Lewis
Wuthering Heights, Brontë
The Yearling, Rawlings/
The Red Pony, Steinbeck
Zlata's Diary, Filipović/
The Lottery Rose, Hunt

Drama

Antigone, Sophocles
Arms and the Man/Saint Joan, Shaw
The Crucible, Miller
Cyrano de Bergerac, Rostand
Death of a Salesman, Miller
A Doll's House/Hedda Gabler, Ibsen
The Glass Menagerie, Williams
The Importance of Being Earnest,
 Wilde
Inherit the Wind, Lawrence and Lee
Long Day's Journey into Night, O'Neill
A Man for All Seasons, Bolt
Medea, Euripides/*The Lion in Winter*,
 Goldman
The Miracle Worker, Gibson
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 Brecht
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 Lawrence and Lee
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 Druten/*Life with Father*, Lindsay
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Rosencrantz & Guildenstern Are
Dead, Stoppard

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