

Mark Twain Boyhood Home & Museum

Unit Plan for *Adventures of Huckleberry Finn*

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July 16, 2021

Hannibal, Missouri

“Writing Process Analysis of Huck Finn”

UNIT PLAN for Huck Finn	
Concept or Topic: Understanding Writer’s Process and Revision	Suggested Grade Level(s)/Course: English 11 grade
Subject: American Literature/Composition	Suggested Time Frame: 1 day (90 mins) Manuscript Analysis Span of Assigned reading 3-5 weeks for Annotation 1 week for Literary Analysis
Objective(s): <ol style="list-style-type: none">1. English 11 student will compare and contrast first draft with final draft text (pgs. 474-479 of the Sunrise scene Ch 19 of Huck Finn differences between the two and the reason for the changes made, citing improvements in dialect, flow, word choice or structure with at least 8 examples.2. As English 11 student will close read <i>Adventures of Huckleberry Finn</i>, and will annotate the novel to improve comprehension, define vocabulary, identify figurative language, and track major themes of the novel.3. After finishing the reading of <i>Adventures of Huckleberry Finn</i>, the English 11 student will write a 5-paragraph literary analysis essay that has: an introduction with a clear thesis, at least 3 body paragraphs containing 6 total supporting quotations from the novel text properly formatted into the paragraph and a clear conclusion that brings the analysis together and makes well verbalized concluding analysis.	
Common Core State Standards: <ol style="list-style-type: none">1. ELA-Literacy RL 11-12.4 and 11-12.52. ELA-Literacy RL 11-12.2 and 11-12.43. ELA Literacy W 11-12.1A-D and 11-12.9A	
Assessments (at least two): Annotation Rubric Literary Analysis Essay Assessment graded with Rubric Worksheet Manuscript analysis will be scored 8 out of 8 is an A, 7 out of 8 is a B, 6 out of 8 is a C, 5 out of 8 is a D, 4 below F	
Vocabulary and Dialect (Tiers 2 & 3): Flow (L2), Structure(L2), Word Choice(L2) and Dialect (L2)	

<p>Novel Glossary on page 452-457 CH 19-20 Following words would be clarified for dialect (L3): gar, galoot, carpet-bag, tar and feather, mesmerism, bilgewater, tick, gingham, calico, camp-meeting</p>
<p>Subject Area Integration: Language Arts, Literature, Creative Writing, American History</p>
<p>Background Information Required for Lessons: Students will have been instructed on how to do novel annotations and given copies of grading rubric before this lesson</p>
<p>Materials: <i>Adventures of Huckleberry Finn</i> Manuscript Excerpts worksheets (below)</p>
<p>Technology: Projector whiteboard display Word Processors for Typing Essays</p>
<p>Related Twain Quotes/Passages: The Sunrise Scene Ch 19 pgs. 156-157 For Annotation and Literary Analysis: Students will pull their own annotations from the novel</p>
<p>Lesson Sequence: Lesson 1: Manuscript Analysis (90 minutes) Intro: Students will be divided into small groups with 2-4 students in each group. Handout the Manuscript Analysis Worksheet to every student and then handout a different set of manuscript excerpts to each group so each will be studying a different piece of text.</p> <p>Learning Activity: Students will work in their groups to read the passage. Students will complete the chart on the worksheet by choosing, identifying their edits, and justifying their answer.</p> <p>Groups will then share their findings with the class during a quick presentation of their text selection and findings. Teacher will display each text selection on the projector screen as the group speaks.</p> <p>Review/Closure: After all groups have presented, if time remains, have a whole class discussion on looking at Twain's writing process. How many times does it seem like he interacted with the text? How prolific were his edits? How could you apply this sort of writing process to your own writing? Reflect as Journal/Warm up for next day.</p> <p>Lesson 2: Annotation Assignment (Unit duration--3 - 5 weeks) Students will complete the assigned reading of <i>Adventures of Huckleberry Finn</i> and will use a technique of close reading of the text called Annotation.</p> <p>Intro: Students will review the concepts of Annotation and will be given a copy of the grading rubric for the annotation to paste into the front of their copy of the novel.</p> <p>Learning Activity: As the student is reading the novel, learning, researching and understanding the history surrounding the novel, they will interact with the text by writing notes on theme and dialect, marking interesting passages, defining vocabulary words, identifying figurative language, asking and answering questions (to themselves).</p>

Closure: This annotated text will itself become a tool that can be invaluable in helping with recall when rereading the text as they are crafting their essay and reviewing the novel before assessment. Once the essay is completed, students will turn in their novels and the teacher will grade the annotations based on the rubric and then the novels will be returned for the students to keep.

Lesson 3: Literary Analysis Essay (1 week) As an end of unit assessment to be completed after they have finished reading the novel, students will receive the literary analysis essay assignment sheet.

Day 1: Pre-Writing: Students will choose 1 essay topic to address from the assignment sheet and will have one week to craft the essay. Students will use their annotated copies of the novel to find textual evidence/quotations from the novel to use in their supporting body paragraphs.

Day 2: Rough Draft: Once the students have found the necessary information to formulate a thesis, and supporting facts, they will then work on crafting the essay to the best of their ability using formal language, proper grammar and formatting and will write a rough draft.

Day 3: Editing/Final Copy Students will use technology to type a copy of their essay making edits to their rough draft as needed and will apply skills of a writer's process to editing that typed draft. Students can peer-edit each other's writing if time allows before submitting a final copy for grading.

Homework (for the unit): Lesson 1: None, Lesson 2: The assigned reading passages and the annotation, Lesson 3: Some class time will be provided but students may need to complete the writing assignment at home to have it done by the due date.

Strategies for Exceptional Students (for the unit):

Lesson 1 could be modified by ability grouping the students during the class period and adjusting the number of edits to find or the complexity of the selected text
Lesson 2 could be modified by adjusting the grading rubric for each student. Gifted students could be asked to annotate more frequently and deeply with the text. The assignment could be modified for students with Special Needs to reduce the number of annotations or could be given reading support or extended time to complete reading.

Lesson 3 could be modified in reference to the number of required quotations of textual evidence and/or the number of supporting paragraphs included in the text. Also, the teacher could challenge gifted students to attempt a deeper, more intellectually rich analysis.

Suggested Follow-Up Activities: Additional *Adventures of Huckleberry Finn* teaching unit activities could be added to fill out a unit. Specifically, historical information on the time periods of the novel, information on Sam Clemens life, and information about literary realism and the novel's themes.

Analyzing Mark Twain's Manuscript

Each group has been given a different section from Mark Twain's Huck Finn manuscript—two copies. A first draft that would have been handwritten but is typed for your reading pleasure, and a second copy that would have been a typeset of the first draft and then he used it for final revisions before the novel was printed.

- Groups will read both drafts together making note of the most noticeable changes to their text.
- Groups will then identify the 8 most important edits of the author to the text from either/both copies.
- Discuss the chosen edits as a group and decide whether the change was made to improve: **dialect, flow, word choice, or text structure**
- Groups will then explain why they decided that type best describes the reason for the edit.
- Groups will then present their text and summarize their findings to the class in a 3-minute presentation

Quoted Text	Edit of Type	Why the Edit

MANUSCRIPT TEXT

Mark Twain's first draft with his revisions

CHAP.

Two or three days & nights went by; I reckon I might say they swum by, they slid along so quiet & smooth & lovely. [^]Here is the way we put in the time. [^]It was a monstrous big river down there—sometimes a mile & a half wide; we run, nights, & laid up & hid, daytimes; soon as ~~day~~ night was ~~most~~ ^{most} gone, we ~~would quit~~ ^{stopped}, navigating, & tied up—nearly always in the dead water under a tow-head; & then cut young cottonwoods & willows & hid^d the raft with them. ~~But I'll tell what we done & what we saw for one day, & night, & that will do for all—for all the days & nights was about alike.~~

Well, we hid in a towhead

Then we set out the lines. § Next we slid into the river & had a swim, so as to freshen up & cool off; then we set down on the sandy bottom where the water was about knee deep, & watched the daylight come. Not a sound anywheres—perfectly still—just as [^]if[^] the whole world was dead asleep. The first thing to see, looking away across the water, was a kind of a dim, dull line—that was the forest on ~~tother~~ ^{t'other} side—you couldn't make anything else out; then a pale place in the sky; then more paleness, spreading around; then the river softened up, away off, & wasn't black, any more, but gray; you could see little dark spots drifting along, ever so far away—trading scows, & such ~~things~~ ^{things}— [^]things[^], & long, black streaks—rafts; sometimes you could hear the scream of a sweep, or jumbled sounds of voices, it was so still, & sounds traveled so far; now you could begin to see the ruffled streak on the water that the current ~~from~~ breaking past a snag makes; next, you would see the lightest & whitest mist curling up from the water; pretty soon the east reddens up, then the river reddens, & maybe you make out a little log cabin in the edge of the forest, away yonder on the bank on ~~other~~ ^{t'other} side of the river; then the nice breeze would spring up, & come fanning you from over the water, so cool & fresh, & so sweet to smell, on account of the woods & the flowers; next you'd have the full day, & everything shining in the sun, & the song-birds just agoing it!

FINAL TEXT

Mark Twain's final revisions on typescript or proof

CHAP. Chapter XIX.

Two or three days and nights went by, I reckon I might say they ~~swum~~ ~~swum~~ by, they slid along so quiet and smooth and lovely. Here is the way we put in the time. It was a monstrous big river down there—sometimes a mile and a half wide; we run, nights, and laid up and hid, daytimes; soon as night was most gone, we stopped navigating, and tied up—nearly always in the dead water under a tow-head, and then cut young cottonwoods and willows and hid the raft with them. Then we set out the lines. Next we slid into the river and had a swim, so as to freshen up and cool off; then we set down on the sandy bottom where the water was about knee deep, and watched the daylight come. Not a sound, anywheres—perfectly still—just as if like the whole world was dead asleep. ~~asleep, only sometimes the bull-frogs a-cluttering, maybe.~~ The first thing to see, looking away across over the water, was a kind of a ~~dim~~, dull line—that was the forest woods on t'other side—you couldn't make ~~anything~~ ~~nothing~~ else out; then a pale place in the sky; then more paleness, spreading around; then the river softened up, away off, and ~~wasn't~~ ~~wasn't~~ black any more, but gray; you could see little dark spots drifting along, ever so far away—trading scows, and such things; and long, black streaks—rafts; sometimes you could hear ~~the~~ ~~scream~~ of a sweep, a sweep ~~screaking~~, or jumbled sounds of up voices, it was so still, and sounds ~~traveled~~ ~~come~~ so far; ~~now~~ ~~and by~~ ~~and by~~ you could begin to see ~~the~~ ~~ruffled~~ a streak on the water ~~that the current~~ ~~breaking~~ ~~past~~ ~~a~~ ~~snag~~ ~~makes~~, which you know by the look of the streak that there's a snag there in a swift current which breaks on it and makes that streak look that way; next, and you would see the lightest and whitest mist curling curl up from off of the water, water, and pretty soon the east reddens up, then ~~and~~ ~~the~~ ~~river~~ ~~reddens~~, river, and maybe you make out a little log cabin in the edge of the forest, woods, away yonder on the bank on t'other side of the river, river, being a wood-yard, likely, and piled by them cheats so you can throw a dog through it anywheres; then the nice breeze would ~~spring~~ ~~springs~~ up, and come comes fanning you from over ~~the~~ ~~water~~, ~~there~~, so cool and fresh, and so sweet to smell, on account of the woods and the flowers; but sometimes not that way, because they've left dead fish laying around, gars, and such, and they do get pretty rank; and next you'd have you've got the full day, and everything shining smiling in the sun, and the song-birds just agoing going it!

MANUSCRIPT TEXT

Mark Twain's first draft with his revisions

A little smoke couldn't be noticed, now, so we would take some fish off the lines, & cook up a hot breakfast. After we had ~~had~~ had a smoke, we would watch the awful lonesomeness of the river, & kind of dream along, & be happy, not talking much, & by & by nod off to sleep. Wake up, by & by, & look to see what done it, & maybe see a steamboat, coughing along up stream, so far off towards the other side that she didn't seem to belong to this world at ~~I~~ all, hardly; then ~~for~~, about an hour there wouldn't be a sound on the water, nor a solitary moving thing, as far as you could see—just solid Sunday & lonesomeness. Next you'd see a raft sliding by, away off yonder, & maybe a man on it, chopping; you'd see the axe flash, & come down—nary a sound, any more than if it had sunk into butter; you'd see that axe go up again, & by the time it was above the man's head, *then* you'd hear the sound, sharp & clean—it had took all that time to travel over the water. So we would put in the day; dozing, dreaming, & listening to the stillness. Once there was a thick fog, & the rafts & things that went by ~~were~~ ~~was~~, beating tin pans to warn steamboats to keep off & not run over them. ~~Once~~ A scow or a raft went by so close to us that we heard them talking & laughing—heard them just as plain as if they had been ~~right at our noses~~, only five steps off, but we couldn't see the faintest sign of them; it made me feel crawly, it was so like ~~go ghots or spirits~~ ghosts or spirits ~~flut-tering~~ talking & laughing in the air, & the voices drifted off & faded out, just the same as if they had been on the wing. Jim said he believed it was spirits; but I says, ¶ “No, spirits wouldn't say, 'Dern the derned fog.'”

Soon as it was night, out we shoved; when we got her out to about the middle, we let her alone, & let her float wherever ~~the~~ the current wanted her to; then we lit the pipes & dangled our legs in the water ~~(we was al~~ & talked about ~~religion~~ all kinds of things—we was always naked, day & night, whenever the mosquitoes would let us—the new clothes Buck's folks made for me was too good to be comfortable, & besides I didn't go much on clothes anyway.

FINAL TEXT

Mark Twain's final revisions on typescript or proof

A little smoke couldn't be noticed, now, so we would take some fish off of the lines, and cook up a hot breakfast. ~~After we had had a smoke,~~ ~~And afterwards~~ we would watch the awful lonesomeness of the river, and kind of ~~dream~~ lazy along, ~~and be happy, not talking much,~~ and by ~~and~~ ~~nod~~ lazy off to sleep. Wake up, by and by, and look to see what done it, and maybe see a steamboat, coughing along up stream, so far off towards the other side ~~that she didn't seem to belong to this world at all, hardly,~~ you couldn't tell ~~nothing~~ about her ~~only whether she was stern-wheel or side-wheel;~~ then for about an hour there wouldn't be a sound on the water, nor a solitary moving thing, as far as you could nothing to hear nor nothing to see—just solid Sunday and lonesomeness. Next you'd see a raft sliding by, away off yonder, and maybe a man galoot on it, ~~chopping, it chopping,~~ because they're most always doing it on a raft; you'd see the axe flash, and come down—~~nary a sound, any more than if it had sunk into butter,~~ you don't hear nothing; you'd you see that axe go up again, and by the time it ~~was~~ it's above the man's head, ~~then you'd then you~~ hear the sound, sharp and clean k'chunk!—it had took all that time to ~~travel~~ come over the water. So we would put in the ~~day, dozing, dreaming, and day,~~ lazying around, listening to the stillness. Once there was a thick fog, and the rafts and things that went by was beating tin pans to ~~warn so the~~ steamboats to ~~keep off and not~~ wouldn't run over them. A scow or a raft went by so close to us that we ~~heard could hear~~ them talking and ~~cussing and~~ laughing—heard them just as plain as if they had been only five steps off, plain; but we couldn't see ~~the faintest no~~ sign of them; it made me you feel crawly, it was so like ghosts or spirits talking and laughing carrying on that way in the air, and the voices ~~drifted off and faded out, just the same as if they had been on the wing.~~ air. Jim said he believed it ~~was was~~ spirits; but I says, says:

"No, spirits wouldn't say, 'Dern the derved dern fog.'"

Soon as it was night, out we shoved; when we got her out to about the middle, we let her alone, and let her float wherever the current wanted her to; then we lit the pipes and dangled our legs in the water and talked about all kinds of things—we was always naked, day and night, whenever the mosquitoes would let us—the new clothes Buck's folks made for me was too good to be comfortable, and besides I didn't go much on clothes anyway. ~~clothes, nohow.~~

MANUSCRIPT TEXT

Mark Twain's first draft with his revisions

Well, sometimes we'd have that whole monstrous river all to ourselves, for hours. Yonder was the dim banks & the islands away off ~~across~~, ^{acrost}, the water; & now & then a spark—which was a candle in some cabin window—some family was at home, there, and they could see our lantern, of course, & so it was kind of sociable-like, & friendly; & ~~ψ~~ sometimes, away down the river, or away up it, we could see a spark or two—on a raft or a scow, you know; & maybe we would just hear the faintest scraping of a fiddle or sound of a song coming over the water from one of those crafts. ~~Lordly, Lordy, its~~ ^{it is} lovely to live on a raft. We had the sky, up there, all sprinkled thick with stars, & we used to lay on our backs & look up at them, & discuss about whether they was made, or only just happened—Jim he allowed they was made, ~~a purpose~~ but I allowed they happened; I judged it would have took too long to *make* so many. Jim said the moon could have *laid* them; well, that looked kind of reasonable & natural, so I didn't say nothing against it, because I've seen a frog lay most as many, so of course it was plain enough it could be done. We used to watch the falling stars, too, & see them streak down the sky & trail their sparky tails behind them. Jim reckoned they had got spoiled & was flung out of the nest.

About once or twice a night we would see a steamboat slipping along, in the dark, away over on t'other side, like a long string of glow-worms, & now & then she would belch a whole world of sparks up out of her chimneys, & they would trail off & rain down in the river & look awful pretty; then the boat would turn a corner & her light would wink out & her pow-wow die down & leave the big river all to us again; & by & by the wash of her waves would travel to us, long after she was gone, & joggle our raft a bit, & after that we would have the dead quiet ~~again~~, once more.

FINAL TEXT

Mark Twain's final revisions on typescript or proof

Well, sometimes ~~Sometimes~~ we'd have that whole monstrous river all to ourselves, for hours, ~~the longest time~~. Yonder was the ~~dim~~ banks and the islands, ~~away off across~~ across the water; and ~~now and then~~ maybe a spark—which was a candle in ~~some~~ a cabin window—~~some~~ family was at home, there, and they could see our lantern, of course, and so it was kind of sociable-like, and friendly, and sometimes, away down the river, or away up it, we ~~on the water you~~ could see a spark or two—on a raft or a scow, you know; and maybe we would just ~~you could~~ hear the faintest scraping of a fiddle or ~~sound of a song coming over the water~~ from one of those ~~them~~ crafts. ~~Lordy, it is~~ It's lovely to live on a raft. We had the sky, up there, all ~~sprinkled thick speckled~~ with stars, and we used to lay on our backs and look up at them, and discuss about whether they was made, or only just happened—Jim he allowed they was made, but I allowed they happened; I judged it would have took too long to ~~make~~ so many. Jim said the moon could ~~have a laid~~ them; well, that looked kind of ~~reasonable and natural, reasonable~~, so I didn't say nothing against it, because I've seen a frog lay most as many, so of course it was plain enough it could be done. We used to watch the ~~falling stars, stars that fell, too, and see them streak down the sky and trail their sparky tails behind them. down.~~ Jim reckoned they had ~~allowed they'd~~ got spoiled and was ~~flung hove~~ out of the nest.

About ~~once~~ ~~Once~~ or twice of a night we would see a steamboat slipping along in the dark, ~~away over on t'other side, like a long string of glow worms,~~ and now and then she would belch a whole world of sparks up out of her ~~chimneys, chimbleys,~~ and they would ~~trail off and~~ rain down in the river and look awful pretty; then ~~the boat she~~ would turn a corner and her lights would wink out and her pow-wow ~~die down shut off~~ and leave the big river all to us still again; and by and by ~~the wash of~~ her waves would ~~travel~~ get to us, a long time after she was gone, and ~~oggle our~~ the raft a bit, and after that ~~we would have the dead quiet~~ ~~ence more.~~ you wouldn't hear nothing for you couldn't tell how long, except maybe frogs or something.

Reference Resource:

Twain, Mark. *Adventures of Huckleberry Finn*. 125th Anniversary Edition, Mark Twain Project of The Bancroft Library, 2001, pp. 474-479

Literary Analysis Essay Choices For *Adventures of Huckleberry Finn*

Directions: Select ONE of the following topics to write a well-organized essay of at least five paragraphs. (Each paragraph should be a minimum of four to five well-developed sentences.) Incorporate at least 2 quotations or pertinent examples from the novel per each body paragraph to enrich your answer. Type the essay using correct MLA format. Maintain formal tone, and style.

Be sure to mention Mark Twain and the novel's title, *Adventures of Huckleberry Finn*, in the introductory paragraph.

Remember: Use this essay to reveal what you know about the novel. Write an essay that reflects your comprehension of the material.

1. Compare and contrast the character of Huckleberry Finn with Tom Sawyer. In what ways are the boys similar and how do they differ? Think about situation in life, behaviors, attitudes, and the role they play in the novel. Ultimately, how does Huck come to be the more moral and noble of the two, (even though he thinks "he's going to hell") how does this relate to his growth during the novel and his rejection of returning civilized society at the end of the novel.
2. Compare and contrast the role that Jim played as a father figure for Huck against Huck's biological father, Pap. How does Jim more successfully fill the role than Huck's actual father? Why does Twain choose to do this? What is the larger impact on the novel as a whole?
3. Compare and contrast the time that Huck and Jim spend on the river against what happens to them each time they come ashore. What are the river and the shore symbolic of? Why is the path they take on the river important? What do the lessons from the trip ultimately teach Huck about society? Himself? and what does he decide to do?
4. The novel contains racist characters, clearly racist dialect and language and took place in the slave-owning South. Examine how Twain uses this novel with its realistic characters, dialects and settings to satirize and sharply criticize the logic of those who condoned slavery and racism. Compare and contrast the reprehensible behavior of racist characters such as Pap, Huck or any of the many slave owners with the noble and selfless behavior and characteristics of Jim.
5. Mark Twain uses elements of satire to ridicule aspects of society throughout the novel. Identify and describe at least two elements of society that Twain satirizes in the novel. Explain his position on the topics, how his uses of satire differ based on the topic and how he may be suggesting solutions for these problems. Examples of these satirical characters/scenes include: kind Christian characters that condone slavery (Miss Watson and Widow Douglas, Aunt and Uncle Phelps and others), the Shepherdson and Grangerford southern gentry feud, the swindlers known as the Duke and the King, Gothic Artists/Writers (based on the section about Emmaline Grangerford), or the Boggs lynch mob scene
6. Compare and contrast the novel with the other information about Twain that you read or saw. You may choose to compare and contrast an aspect of the novel with another Twain novel or short story, or with Twain's biography (research may be required). This should be a deep comparison of themes and literary devices, not just a comparison and summary of two plots. Example topics: A comparison of the dialects used in Twain's works and how they helped in the development of realistic characters. A comparison of known historical information about Twain's childhood and the time period and content of the novel or a comparison of the themes of race and slavery in this novel with their treatment in other Twain works.

Name: _____

The Adventure of Huckleberry Finn Literary Analysis**Part One: Writing**

Opening paragraph _____/15

- *attention getter
- *thesis
- *title, author, summary

Body paragraphs _____/35

- *topic sentence
- *sufficient text support
- *lead-in/follow up
- *concluding sentence
- *logical organization

Closing paragraph _____/10

- *summarizes main points
- *restates thesis

Quotations _____/15

- *six quotes in the essay
- *quotes are embedded
- *citations included
- *citations correctly formatted

Conventions _____/25

- * spelling, punctuation and grammar errors
- *sentence fragments and run-ons
- *kept in third person
- *use of literary present
- *free of unnecessary phrases (ex: The quote shows)

Part Two: Process

MLA format _____/10

- *double spaced
- *heading
- *last name and page number
- *margins and font

Rough draft _____/20

Turnitin.com _____/20

Part One Total _____/100

Part Two Total _____/50

Annotation Rubric

Marked relationship of novel themes _____/30

Note interesting examples of dialect _____/15

Note examples of satire _____/15

Vocabulary words defined _____/10

Figurative Language _____/10
(Maxims, Hyperbole, Simile)

History questions and/or comments _____/20

Total Points _____/100

TeacherNotes: