Truth in Fiction: Tom Sawyer

English Language Arts, Grade 7

This month long unit explores *The Adventures of Tom Sawyer* by Mark Twain. Students will employ close reading and annotation strategies to analyze different kinds of truth revealed in this work of fiction, including truth or fact in fiction, such as comparisons between Twain's life and the characters, settings and events in his fiction. Other kinds of truth to be explored include: the truths and lies that characters convey and their consequences; the truth found in ordinary life; truths of human nature; and cultural truths, such as the prejudices of the mid-nineteenth century. In the final curriculum embedded performance assessment (CEPA), students will write and present a paper on one kind of truth portrayed in *The Adventures of Tom Sawyer*, using evidence to support their argument(s) and conclusion(s) at a student conference on the writing of Mark Twain.

*These Model Curriculum Units are designed to exemplify the expectations outlined in the MA Curriculum Frameworks for English Language Arts/Literacy and Mathematics incorporating the Common Core State Standards, as well as all other Curriculum Frameworks. These units include lesson plans, Curriculum Embedded Performance Assessments, and resources. In using these units, it is important to consider the variability of learners in your class and make adaptations as necessary.*
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### ESTABLISHED GOALS

<table>
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<tr>
<td><strong>Students will be able to independently use their learning to...</strong></td>
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<td>- Read and comprehend a range of increasingly complex texts and media written for various audiences and purposes.</td>
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<td>- Understand and appreciate the power of words and images to transform lives, provide insight into the experiences of others, and increase their comprehension of cultures and historical periods.</td>
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### UNDERSTANDINGS

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<th>Meaning</th>
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<tr>
<td><strong>Students will understand that...</strong></td>
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<tr>
<td>U1: An author’s personal experiences shape the development of setting, character, and events in fictional works.</td>
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<tr>
<td>U2: Different kinds of truth can be found in fiction, from facts drawn from the author’s life and times to truths about human nature.</td>
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<td>U3: What is true at one time does not always mean it is true at another, e.g., what was taken as true in the 19th century may be considered false today (e.g., prejudices).</td>
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<td>U4: Reflections or written analysis need to be supported by evidence from texts.</td>
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### ESSENTIAL QUESTIONS

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<td><strong>Students will know...</strong></td>
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<td>K1: Narrative story elements are influenced by the author’s own experiences.</td>
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<td>K2: Close reading requires careful examination of words, phrases, and sentences to elicit meaning.</td>
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<th>ESSENTIAL QUESTIONS</th>
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<td>Q1. What are the truths in fiction?</td>
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| Evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CCSS.ELA-Literacy.RH.6-8.6 Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts). | Stage 2 – Evidence
K3: Accurate, well-chosen textual evidence is drawn from close reading. |

**Evaluative Criteria** | **Assessment Evidence** |
--- | --- |
See the CEPA Rubric | CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (PERFORMANCE TASKS) PT |
You are going to attend a student literary conference on “Truth in the Fiction of Mark Twain.” You will present a paper for your colleagues in this area of study. To prepare for your presentation, research and write about one aspect of truth as portrayed in *The Adventures of Tom Sawyer*, using evidence to support your argument and conclusion. You may do an oral presentation or prepare a digital presentation using power point, Prezi or another familiar tool. Choose one of these categories to focus your paper:

- truth or fact in fiction (people, places, etc., from author’s life)
- truth and consequences (honesty, lies, promises)
- cultural truth (including prejudice, beliefs)
- human nature (human behavior, community, fear, superstition)
- truth in the ordinary (everyday behavior and occurrences)

At the conference (the class alone, with other classes using the unit or that have read Tom Sawyer or other story by Mark Twain, or with classes from another school) you will present and discuss your paper (or a summary of the paper, depending on length) to your colleagues.

**OTHER EVIDENCE:**
- Annotations

**OE**
### Stage 3 – Learning Plan

**Lessons 1 and 2: Introduction to Mark Twain and *The Adventures of Tom Sawyer* and introducing fact in fiction:** The focus of the first chapters of the book, in addition to introductions of the author and book, is on finding truth in fiction (from Mark Twain/Samuel Clemens life, the era he lived in and the broader culture of the nineteenth century. Preparation for reading the book includes reading, listening to, and interpreting the dialects used in the book.

**Lesson 3, 4 and 5: Truth in the ordinary:** These lessons and the chapters in the book that are read continue the discussion of kinds of truth, and explore and compare one of Mark Twain’s real acquaintances with a fictional character. The reading and writing focus is on annotating the text.

**Lesson 6, 7, 8, 9 and 10: Truth and consequences, cultural truth and truth in human nature:** Truth, lies and their consequences is the primary thread in these lessons as well as looking at cultural truths and finding truth in human nature, including superstition. Students will analyze ideas and vocabulary, participate in various kinds of discussions and write in their journals.

**Lessons 11, 12, 13, 14 and 15: More about truth and fiction:** In these lessons, students will continue to explore the kinds of truth and fiction embedded in *The Adventures of Tom Sawyer*. They will continue with annotation and explore some aspects of mid-nineteenth century Missouri, including the education of children and prejudice. Several events will provide the opportunity to discuss truths in human nature and truth and its consequences.

**Lessons 16, 17, 18, 19, 20 and 21: Completing the book and the CEPA:** The book will be completed. Students will write and present the CEPA task. Students will choose a type of truth in *The Adventures of Tom Sawyer* to write and present as a paper to their colleagues at a student literary conference on “Truth in the Fiction of Mark Twain,” providing evidence and conclusions.

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General Notes and Resources

This unit focuses on several kinds of truth to be found in *The Adventures of Tom Sawyer* by Mark Twain (1876). The book was written for young people in the mid-nineteenth century (although Twain also stated later that it was for adults) and is an early example of literature for young people that did not focus on conveying a heavy-handed message about improving morals and behavior. Samuel Clemens, under the pen name of Mark Twain, created a believable character in Tom Sawyer – a mischievous and not-always-good boy -- as revealed through his adventures. For simplicity's sake, the pseudonym Mark Twain is used throughout the unit.

The assumptions in this unit include that students have had experience reading novels and/or other extended texts. Support is provided, for instance, for teaching understanding of the dialect in the book. Options for differentiating reading are provided below, but each teacher should use classroom data and knowledge of his/her students to plan specific differentiated support.

This unit is not a study of truth in a broad sense with all of the philosophical or religious underpinnings the word might imply. The kinds of truths listed below are some different ways that students could look at truth as it relates to the language and events in the book. Despite the shortcomings of these definitions, the study may help students recognize some different ways of looking at truth. The kinds of truth explored in this unit include:

- **truth in fiction/fact in fiction**: Mark Twain said in 1895 that, “We mortals can’t create, we can only copy.” This illustrates his own approach to using his own life and times to create real events, characters, settings, and dialect.
- **truth in the ordinary**: These are instances in which the lives and relationships of ordinary people and communities are used to reveal people's characters, move the story forward in an interesting way or reveal a different kind of truth (e.g., in-depth observations of people and places revealing the context of the action; Tom’s intense observation of nature revealing both his own curiosity and details about the physical context he lives in – observations of nature could also be discussed as fact in fiction.)
- **truths about human nature**: These truths emerge from human impulses, emotions and behaviors that generally transcend particular times, places and societies (e.g., pretend play, love and romance, humor, secretiveness, friendship, curiosity, homesickness). In this text, the attraction of Tom and others to danger, fear (imaginary and realistic), and superstitions (talismans and incantations) are notable.
- **truth and consequences**: This category includes the consequences of truths and lies (e.g., faking sickness, witnessing a crime); and the moral aspect of promises (e.g., making and breaking promises; oaths of secrecy).
- **cultural truths and beliefs**: These are truths engrained by the culture or society of a particular time and place. Although such truths or beliefs can be based on misinformation, an individual of a certain time and place honestly accept them as true. In the book, the beliefs and attitudes of white
characters toward blacks, American Indians, and immigrants are now considered racist and led to great injustice, but at the time these beliefs were considered “reality.” Mark Twain often uses humor to critique social belief systems, such as prejudice, education, and politics.

Texts
• The Adventures of Tom Sawyer, by Mark Twain is the primary text. Some selections are read aloud. The remainder of the book is planned to be read during class time. The number of pages quoted in the lessons is based on the Penguin Classics paperback (1982) version of the book. The number of pages assigned per lesson varies from five to fourteen so the unit can be completed in twenty-one days. This assumes that little or no homework is assigned. Teachers may vary this schedule of reading based on their own students, time constraints, and practices in assigning homework.
• Excerpts from Mark Twain, A Biography: The Personal and Literary Life of Samuel Langhorne Clemens and My Autobiography by Mark Twain, are drawn from the online versions of the books (links cited in Resource sections) can be found in Appendix A. An audio documentary called “Mark Twain: A Biography of Mark Twain” can be found on YouTube (43 minutes).

Dialect, Terminology and Vocabulary
• The period language and dialects in the book will be challenging as will be some of the behavior of children and adults in the Missouri of the nineteenth century. Students will need some background on the time period, including differences class and race, which influenced the language used in the narrative and dialogue. Listening to the audio version of at least the first chapter would be helpful for most students.
• Students will need to be warned and coached in advance on terms used for black Americans and American Indians. Consider agreeing on some class norms about language. For example, it is okay to read the words that we wouldn’t use today, but we’re not going to use them in discussions, etc., or there could be a pre-reading discussion about "best practices" when you read about prejudice from a different time period.
• In addition to the dialect, there is a lot of vocabulary that will likely be new to many students. To see a list for an eighth grade class (from Chesterfield, SC), go to: http://www.chesterfield.k12.sc.us/New%20Heights%20Middle/LESmith/Vocabulary%20Lists.html. The list may be helpful to some students. Although some specific vocabulary is mentioned in some lessons, teachers may review the chapters before the reading for each lesson and choose some of the vocabulary to highlight, asking students for their knowledge or opinions about the meaning. Focus on the most important vocabulary (and in some cases, spellings) for understanding the text.
• Close reading: The following excerpt is about close reading (from PARCC, 2011, page 7). Reword this for an explanation to students.
  “Close, analytic reading stresses engaging with a text of sufficient complexity directly and examining meaning thoroughly and methodically, encouraging students to read and reread deliberately. Directing student attention on the text itself empowers students to understand the central ideas and key supporting details. It also enables students to reflect on the meanings of individual words and sentences; the order in which sentences unfold; and the development of ideas over the course of the text, which ultimately leads students to arrive at an understanding of the text as a whole.”
Reading Journals and Templates

- Students should be familiar with keeping a reading journal. This can be a folder or 3-ring binder section, which should be provided for this purpose. The reading journal templates, blank pages and other forms and charts will need to be kept together and easily accessible. Students will need a number of copies of the template found in Appendix C.

Differentiation Options to Support Reading

Teachers need to support a wide variation in reading comprehension of complex text and teach comprehension strategies. To address the variability of learners in the classroom while meeting the MA 2011 English Language Arts and Literacy expectation of all students reading complex and challenging text, some supports need to be provided to students for whom the text is significantly beyond their independent reading level. All students need to learn how to take reading notes, react to the text as they read it, and base discussions upon evidence from the text. Each student needs to spend part of every lesson reading and decoding independently. However there will need to be differentiation in the amount of text students need to read. After processing an appropriate amount of the text independently, students needing support can continue to read through one of several scaffolding options for reading. The goal is that the reading options enable the students to make progress through the text so they can be held accountable for comprehension of the material. Teachers will have to use their expertise to select the right level of support as well as the amount of text that the student can read without assistance. Some suggested differentiation options:

- Reading independently: students who can read the text at an independent reading level.
- Reading in pairs: “Buddy reading” is best done in heterogeneous pairs. Studies have shown that heterogeneous pairing is beneficial for both the struggling reader and the “at level” reader. In this pairing the struggling reader has a fluency model in the at-level reader, and the at-level reader can help the struggling reader with word identification and decoding. The at-level reader in turn practices their own fluency. Carefully match the pair with the text level. Do not pair two struggling readers with a book that neither can decode nor read with accuracy. Inform students of the behavior expected of a reading partner, such as reading a page and asking each other questions, taking turns reading aloud a segment of text, or reading independently and asking each other questions as needed.
- Small groups for differentiated instruction: Compose these groups carefully and change them frequently. In at least some instances, students should choose their own groups. Some groups can read independently. For students who are reading at a level below the text: In additional to small group work, add a teacher read aloud or an audio version of the text. Decide whether students will be able to follow along with the text and see fluent reading modeled. If the text is considerably above their current reading level, it could be better for them to just listen and focus on the sequence of events and comprehension.
- Listening to the audio version of the text (Libri Vox: [https://librivox.org/tom-sawyer-by-mark-twain/](https://librivox.org/tom-sawyer-by-mark-twain/)): Decide whether students will be able to follow along with the text and see fluent reading modeled. If the text is far enough above their current reading level, they could just listen and focus on the sequence of events and comprehension. Some students could be introduced to the sound of the southern accent and seeing the dialect in
writing by starting with an easier story by Mark Twain, “The Celebrated Jumping Frog of Calavares County,” which is read on YouTube (13 minutes) with the words highlighted.

• Readers’ theater of a scene: Students read aloud a scene, taking turns to giving voice to the different characters.

Reading Comprehension Strategies
The reading strategies explicitly instructed in this text:

• **Annotating or marking up text:** As students read, they annotate the text with their reactions and insights using sticky notes. The teacher may post a chart of some symbols that can be used to mark up text. The class, or individual students, can also add or develop additional or alternative symbols. On copies of Appendix C (reading journal template), students can mark up text. A model for the teacher to introduce this method is in Appendix B.

• **Reading journal entries** (Appendix B): A simplified version of the dialectical journal is used here. Students refer to parts of the text and their reactions. Students can transfer sticky notes if those are used when reading the text. They write their thoughts and ideas about the text in the right hand column, including questions and ideas to think about. The middle column on the student template is provided for students to compare information from a different source (introduced in the lessons and listed in the Unit Resources. Students could discuss the text with a reading partner before writing the third column.

• **Discussions:** Students engage in discussions after their reading is complete; then ask each other questions to clarify each other’s ideas and find the evidence in the text to support their ideas. A resource on accountable-talk stems is provided.

Structures for Discussions and Writing

• **Carousel Brainstorm Protocol** (Expeditionary Learning, see [http://nassauboces.org/Page/1985](http://nassauboces.org/Page/1985)): After reminding students of the basic process/requirements of brainstorming, divide the class into manageable groups, or as many groups as there are questions. Give each group a question or give each its own question on chart paper and a different colored marker. Students then brainstorm their responses (and questions or other points). After a couple of minutes or when all or most of the groups seem to have completed their brainstorming, students should move on to deciding which of the responses they think are the most important or compelling (marked with stars or highlighted). (If there are several questions, each group moves on to the next question in a clockwise direction and repeat the process with the new question, adding ideas, highlighting or starring their ideas of the most important ideas. During this time, they should also decide who will report for the group. If there is one question, each team reports on the points they highlighted.

• The **Socratic Seminar Protocol** is used in some instances in these lessons and could be used more throughout the unit at the teacher’s discretion. This is a technique for productive discussions, observations and feedback on peers’ discussions. A description and ideas about using this technique are outlined by Expeditionary Learning ([http://www.engageny.org/sites/default/files/resource/attachments/socratic_seminar_protocol_el_012612.pdf](http://www.engageny.org/sites/default/files/resource/attachments/socratic_seminar_protocol_el_012612.pdf)) This method also lends itself to modification for ELLs and students with disabilities.
Accountability talk: Sentence and question stems can help students have productive discussions with peers. Stems for asking open-ended questions and making respectful comments and clarifications can be found at: http://curriculum.dpsk12.org/lang_literacy_cultural/literacy/elem_lit/curric_instruc_assess/interdisc_units/AccountableTalkFeaturesandLanguageSystems.pdf or http://www.theteachertoolkit.com/index.php/tool/accountable-discussions.

Quick Write: This two-to-ten minute exercise in writing focuses students’ attention and reflections on a topic to be discussed during the lesson and provides practice in fluency of writing. It usually starts with a prompt or a question. The thoughts should be shared in some way afterwards.

GIST Strategy (Generating Interactions between Schemata and Texts): This is a way of summarizing and interacting with text. For a description, see http://www.interlakes.org/ilhs/AVID/GIST%20Reading%20Strategies.pdf. Since the reading in this unit is full of unfamiliar words and sentence construction, it may be useful to use GIST throughout the unit. If this format for summarizing has not been used in the class previously, students will need to be introduced to it before it is used.

Resources

- A class set of *The Adventures of Tom Sawyer* is available online at: http://www.gutenberg.org/files/74/74-h/74-h.htm#c1 (1876 edition, American Publishing Company). An audio version can be found at Libri Vox: https://librivox.org/tom-sawyer-by-mark-twain/. The Lexile level for *The Adventures of Tom Sawyer* is about 950L.
- For websites for photographs, online versions of the other books/texts used in the unit, and other sources of information on Mark Twain and *The Adventures of Tom Sawyer*, please see the "All Lessons" section of the Unit Resources as well as individual lessons.
Truth in Fiction: Tom Sawyer
English Language Arts, Grade 7
Lessons 1 and 2

Brief Overview: Introduction to Mark Twain and The Adventures of Tom Sawyer: In addition to the introductions of the author and the book, Lessons 1 and 2 focus on finding the facts from Mark Twain's/Samuel Clemens's life, the era he lived in and the broader culture of America in the nineteenth century, in his fiction. The reading and interpreting of dialect are also a focus. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required: Previous practice with comprehension strategies (e.g. monitoring understanding, rereading, and chunking complex sentences into component parts).

Estimated Time: 50 minutes for each lesson

Instructional Model: Guided reading with release of responsibility to students who are able to work in pairs or independently, as well as support for students who need it.

Resources for Lessons
- A class set of: The Adventures of Tom Sawyer by Mark Twain; online version: http://www.gutenberg.org/files/74/74-h/74-h.htm#c1 (1876 edition) (Lexile: about 950L).
• Optional: One copy of *Mark Twain, a Biography: The Personal and Literary Life of Samuel Langhorne Clemens*, Volume1, by Albert Bigelow Paine; available online at: [http://www.gutenberg.org/files/2988/2988-h/2988-h.htm](http://www.gutenberg.org/files/2988/2988-h/2988-h.htm)


• Optional: *Mark Twain: Words and Music* is a CD (2011) created to honor Mark Twain and raise money for the Mark Twain Boyhood Home and Museum. It includes narration about Mark Twain, excerpts of his writing, and associated music, all performed by a cast of notables. Included with the CD is a 40-page booklet with photos of Twain, Hannibal, etc.: [http://www.marktwainmuseum.org/index.php/community-projects/mark-twain-cd](http://www.marktwainmuseum.org/index.php/community-projects/mark-twain-cd).

**Websites**

• *Mark Twain Companion: An Autobiographical Guided Tour with Mark Twain* by John D. Evans (1993) for selected excerpts from Tom Sawyer compared with Twain’s autobiography, also photos, and context: [http://books.google.com/books?id=r4I13_huYkC&pg=PR2&lpg=PR2&dq=Library+of+Congress+Tom+Sawyer&source=bl&ots=6vBPyB8cSD&sig=F8CUEXgUBDTFumM1ZngEZlT8hM0&hl=en&sa=X&ei=tFyTUpvQIurgsATipYKABw&ved=0CCsQ6AEwATgK#v=onepage&q=Library%20of%20Congress%20Tom%20Sawyer&f=false](http://books.google.com/books?id=r4I13_huYkC&pg=PR2&lpg=PR2&dq=Library+of+Congress+Tom+Sawyer&source=bl&ots=6vBPyB8cSD&sig=F8CUEXgUBDTFumM1ZngEZlT8hM0&hl=en&sa=X&ei=tFyTUpvQIurgsATipYKABw&ved=0CCsQ6AEwATgK#v=onepage&q=Library%20of%20Congress%20Tom%20Sawyer&f=false).

• On Mark Twain’s attitudes toward race (African Americans, American Indians, immigrants): Mark Twain’s Mississippi, Northern Illinois University: [http://dig.lib.niu.edu/twain/race.html](http://dig.lib.niu.edu/twain/race.html), which includes a discussion of the political situation of the upper Midwest in the first half of the 1800’s and the role of the Mississippi River. Also see a summary and quotes from Twain about African Americans: [http://www.marktwainmuseum.org/index.php/community-projects/black-history](http://www.marktwainmuseum.org/index.php/community-projects/black-history).

• Information, artifacts and photos/illustrations of pre-Civil War Missouri and life in a small town on the Mississippi (Hannibal) can be found at the Mark Twain House and Museum (Hartford, CT) website: [http://www.marktwainhouse.org/students/homework_help.php](http://www.marktwainhouse.org/students/homework_help.php), and at the Mark Twain Boyhood Home and Museum in Hannibal, MO website: [http://www.marktwainmuseum.org/media/Virtual%20Tour.pdf](http://www.marktwainmuseum.org/media/Virtual%20Tour.pdf).
• Attachment A: Excerpts from *Roughing It* by Mark Twain was published in 1872 but documents events earlier in his life prior to writing *Tom Sawyer* and is available at [http://www.gutenberg.org/files/3177/3177-h/3177-h.htm#linkch39](http://www.gutenberg.org/files/3177/3177-h/3177-h.htm#linkch39). It includes illustrations of his adventures in Nevada Territory during the silver and gold mining craze.
Content Area/Course: English Language Arts, Grade 7
Unit: Truth in Fiction
Lesson 1 and 2: Introduction to Mark Twain and The Adventures of Tom Sawyer, and Fact in Fiction
Time: 50 minutes per lesson

By the end of this lesson students will know and be able to:

• Recognize that Mark Twain based some events, people, and places in the novel on his own boyhood experiences.
• Know some strategies for reading complex text containing difficult words and dialect.
• Have a sense of the language and dialect of Tom Sawyer as preparation for reading the rest of the novel.

Essential Questions addressed in this lesson

EQ1. What are the truths to be found in fiction?

Standard(s)/Unit Goal(s) to be addressed in this lesson

CCSS.ELA-Literacy.RL.7.1 and CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.RL.7.9 Compare and contrast a fictional portrayal of a time and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
CCSS.ELA-Literacy.W.7.9 Draw evidence from literary or informational text to support analysis, reflection, and research.

Instructional Tips/Strategies/Suggestions

Note: Many of the information below is relevant to some or all of subsequent lessons and therefore are usually not listed specifically in those lessons.

• Post the Essential Question on chart paper throughout this unit. Ideas will be added in Lesson 1 during a Carousel Brainstorming session (see General Notes and Resources).
• An informational website for student research on Twain’s life and work can be found at the Mark Twain House and Museum website and the Mark Twain Boyhood Home Museum (see Resources for Lessons above).
• These lessons and the unit require close reading and annotation. Students may need an explanation or reminder about what close reading is and why close reading and annotation are important. (See General Notes and Resources for more explanation of these).
• Lesson 2: after completing chapter II of The Adventures of Tom Sawyer, discuss some historical background of people and events relevant to the story, particularly slavery and African Americans, and the role and attitudes toward American Indians (some information is available at the websites in the Resources for Lessons).
• ELLs and students with certain disabilities may benefit from listening to at least part of the book on audio (see Resources for Lessons).
• All students would benefit from listening to excerpts from the audio version while following along in the text. This process may help them understand what they read better and/or become more engaged in the story by listening to the story read fluently.

• View virtual tours created by young authors between 11 and 14: http://www.marktwainmuseum.org/index.php/community-projects/young-authors.

• For concrete examples of comparisons between real events, settings or people with descriptions in Mark Twain’s literature, see A Mark Twain Companion: An Autobiographical Guided Tour with Mark Twain by John D. Evans (1993). The website (see Resources for Lessons) contains excerpts from the first two chapters of Tom Sawyer compared with Twain’s autobiography, photos of relevant people, and short descriptions of context.

• Another way to set the stage for the book, provide information about Mark Twain in an engaging way, and engage students through relevant music throughout the unit is to play Mark Twain: Words and Music (CD, 2011; see Resources for Lessons above).

• The third excerpt in Appendix A is drawn from Roughing It by Mark Twain. Roughing It was published in 1872 but documents events earlier in his life prior to writing Tom Sawyer: http://www.gutenberg.org/files/3177/3177-h/3177-h.htm#linkch39. It includes illustrations of his adventures in Nevada Territory during the silver and gold mining craze.

• If needed, or for students who want to know more about the demographic and/or political standings in Missouri of the era of the book, particularly in regard to slavery, see http://dig.lib.niu.edu/twain/kastor-culture.html and/or http://dig.lib.niu.edu/twain/kastor-political.html.

Anticipated Student Preconceptions/Misconceptions:

• Students may not know that Mark Twain is the same person as Samuel Clemens or why an author might use a pen name.

• Students may have misconceptions about differences in the roles of slaves during the pre-Civil War era and/or in different regions of the country.

• They may believe that there has been no change in how Americans speak (dialect) since the nineteenth century; or that Americans all speak in the same dialect.

What students should know and be able to do before starting this lesson:
• Use comprehension strategies: monitoring understanding, rereading.

Lesson 1

Lesson Opening
• Mark Twain said, “We mortals can’t create, we can only copy” (1895). Ask students: What do you think this means? Do you agree? If not, why not? (Be sure they know the meaning of the word “mortals.”)

• Tell students: During this unit, we are going to study The Adventures of Tom Sawyer by Mark Twain. It was published in 1872 and is a book many of your parents and grandparents or other family members may have read.

During the Lesson
• Introduce the Essential Question for the unit: What are the truths to be found in fiction? Conduct a Carousel Brainstorming session, first reminding students of the basic process/requirements of brainstorming.
Divide the class into manageable groups. Give each group the question on chart paper and a different colored marker.

Students then brainstorm their responses (and questions or other points).

After a couple of minutes or when all or most of the groups seem to have completed their brainstorming, students should move on to deciding which of the responses they think are the most important or compelling (marked with stars or highlighted). During this time, they should also decide who will report for the group.

Have each team report on their thoughts.

Tell students that they will be reading *The Adventures of Tom Sawyer*, by Mark Twain. They will be paying particular attention to some different facets of truth. This will not be a study of “ultimate” truth or religious truth, but at different aspects and ways of looking at truth -- honesty as well as lies and deceptions and the consequences of both.

Mark Twain has been described as “an enormous noticer.” Much of what he noticed growing up in his Missouri hometown found its way into his writing, e.g., how people dressed, walked, spoke, and presented themselves to others.

So, the first focus will be on truth or fact in fiction. We will explore is how writers use their own experience and knowledge as well as facts about their own times as the basis for characters, settings and events in their fiction.

Read aloud (or have students read) Mark Twain’s reflection on his own writing from the preface of *Roughing It*, one of his early books (Excerpt 1 in Appendix A).

Have students turn and talk about the question: What does this statement say about Twain’s attitude toward writing about his own experiences?

Introduce Mark Twain as one of the pen names or pseudonyms of Samuel Clemens (1835-1910). (Clemens had been a steamboat pilot on the Mississippi River. "Mark twain" was a cry used when the depth of the river was measured to be two fathoms -- about twelve feet – deep enough for a steamboat. Clemens first published writing was about his life on the river, so “Mark Twain” was a kind of pun.)

Show students the location of Hannibal and St. Louis, Missouri on a map, explaining the importance of the Mississippi River in the mid-nineteenth century.

Present a few photos and illustrations of pre-Civil War Missouri and life in Hannibal on the Mississippi River (see the websites of the Mark Twain House and Museum and the Mark Twain Boyhood Home and Museum in the Resources for Lessons above).

Another way that Twain used fact in fiction was that he wrote down the local dialects as they sounded. Not only is the dialogue in dialect, but the narration is also. The words, idioms, and accents that he recorded were typical of mid-nineteenth century Missouri.

Discuss that the various dialects used in the book signified region, class, ethnicity and/or education (as they still do to some extent today). Most likely, readers in Twain’s time would have immediately understood that information from reading the dialect.

When people today read the book, some of the dialect, words and phrases need to be “translated” into current language and spelling to understand what is happening.

Talk to (or warn) students about the terminology used for African Americans (polite and impolite) at the time the book was written. Agree upon what language to use in the classroom to discuss the book (e.g., black or African American; American Indian/Native American. See the General Notes and Resources.
“Dialect, Terminology and Vocabulary”). Clarify other terms students will encounter: *injun, fagged out, mulatto* and *gay*.

- Chapter I: To help students comprehend the dialect and get started on the book, have them listen to all or part of chapter I on audio (https://librivox.org/tom-sawyer-by-mark-twain/). They should jot down questions and note difficult words, phrases, or idioms they hear. They could read aloud to each other in pairs, sounding out the words as they are written.

- Briefly discuss questions and word meanings as a class. Check that questions about the meanings of words or idioms are answered.
Lesson Closing

• If all of Chapter I was not played on the audio (or read aloud), have students read the rest of Chapter I and/or assign the remainder for homework.

Lesson 2

Lesson Opening

• Start the lesson with the following quote by Mark Twain, in My Autobiography, Chapter 16:

  When I was younger I could remember anything, whether it had happened or not; but my faculties are decaying, now, and soon I shall be so I cannot remember any but the things that happened. It is sad to go to pieces like this, but we all have to do it.

• Ask students to turn and talk about how this quote relates or adds to the quote, “We mortals can’t create, we can only copy.” Does this change what they thought at first? What is “creating” and what is “copying” (e.g., Is remembering copying or creating? Is remembering something imagined copying or creating?)? Briefly discuss ideas as a class.

During the Lesson

• Start chapter II (about 5 pages) as a read-aloud.
• For reading the remainder of the chapter, explain which students will be reading independently, in pairs (see “buddy reading” in the General Notes and Resources) or in groups (reading options could also be self-selected). They should then finish reading the chapter.
• Ask students to turn and talk about their interpretation of Tom’s observation of other children (“...white, mulatto, and negro boys and girls”) around the town pump, and then his interaction with Jim. What do they know about Jim and how do they know it (citing evidence from the text)?
• Explain that, although slavery is in the background in this book, attitudes and prejudices associated with slavery are expressed or implied in the dialogue and narration.
  o Briefly review the practice of slavery in a border state before the Civil War (see http://dig.lib.niu.edu/twain/race.html). (Missouri was not a plantation-based economy with many slaves working in the fields under one owner. Instead most slaveholders would have had one or a few slaves doing various kinds of work. Slaves were forbidden from learning to read and write.)
• Students read chapter III (6 pages) independently, in pairs or in groups.

Lesson Closing

• Review the episode about whitewashing the fence. Then discuss:
  o How did Tom talk other kids into painting the fence for him?
  o Was this a form of lying? Why or why not?
  o Were there consequences of Tom’s approach to fence painting?
  o Was there anything wrong with the way he accomplished the task?
  o What do you think of Tom’s distinction between work and play?
Truth in Fiction: Tom Sawyer
English Language Arts, Grade 7
Lessons 3, 4 and 5

Brief Overview: These lessons continue the discussion of kinds of truth, and explore and compare one of Mark Twain’s real acquaintances with a fictional character. The reading and writing focus is on annotating the text. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required: Previous practice in reading and comprehending the dialect used in The Adventures of Tom Sawyer.

Estimated Time: 50 minutes per lesson

Resources for Lessons
Websites
• Mark Twain Companion: An Autobiographical Guided Tour with Mark Twain by John D. Evans (1993). The website contains selected excerpts from the book compared with Twain’s autobiography, photos, and context: http://books.google.com/books?id=r4lI3_htuYkC&pg=PR2&lpg=PR2&dq=Library+of+Congress+Tom+Sawyer&source=bl&ots=6vBPyB8cSD&sig=F8CUEXgUBDTFumMIZngEZIT8hM0&hl=en&sa=X&ei=tFyTUpvQIurgsATipYKABw&ved=0CCsQ6AEwATgK#v=onepage&q=Library%20of%20Congress%20Tom%20Sawyer&f=false.
• Mark Twain, the Scrapbook: [http://www.pbs.org/marktwain/scrapbook/01_tom_sawyer/index.html](http://www.pbs.org/marktwain/scrapbook/01_tom_sawyer/index.html). The first page has an interesting statement from Mark Twain/Samuel Clemens about his relationship with blacks.

• Twain Library: [http://twain.lib.virginia.edu/onstage/mttalks.html](http://twain.lib.virginia.edu/onstage/mttalks.html). The last several paragraphs of this article from *The Sunday (Portland) Oregonian*, 9 August 1895, focuses on character and may offer some students more insight in Twain's use of truth in fiction.

• Lesson 4: For students unfamiliar with Bible stories, or want to know about the Dore Bible, an illustration of David and Goliath by Gustave Dore from the Dore Bible can be found at: The Dore Bible Gallery: [http://sayforward.com/tags/illustrations?page=8](http://sayforward.com/tags/illustrations?page=8). All illustrations can be seen at the same website: [http://catholic-resources.org/Art/Dore.htm](http://catholic-resources.org/Art/Dore.htm), including illustrations)

Materials
• Appendix B: Model of Annotation (for teachers)
• Appendix C: Reading Journal Template
• Appendix D: Comparing Characters
• Appendix E: Reading Journal: Comparing Characters
Content Area/Course: English Language Arts, Grade 7
Unit: Truth in Fiction
Lessons 3, 4 and 5: Truth in Ordinary Life
Time: 50 minutes for each lesson

By the end of these lessons students will know and be able to:

- Recognize that Mark Twain based some events, people, and places in the novel on his own boyhood experiences.
- Read more complex text containing difficult words and dialect.

Essential Questions addressed in this lesson

Q1. What truths can be found in fiction?

Standard(s)/Unit Goal(s) to be addressed in this lesson

CCSS.ELA-Literacy.RL.7.1 and CCSS.ELA-Literacy.RI.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot)
CCSS.ELA-Literacy.RL.7.9 Compare and contrast a fictional portrayal of a time and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
CCSS.ELA-Literacy.W.7.9 Draw evidence from literary or informational text to support analysis, reflection, and research.
CCSS.ELA-Literacy.L.7.5.a Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
CCSS.ELA-Literacy.RH.6-8.6 Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

Instructional Tips/Strategies/Suggestions

- Reiterate that some language used in these chapters (after the description of Huckleberry Finn) may be offensive and upsetting, but were commonly used in the era in which the book is set.
- Decide which students will read independently, in pairs and in groups. These might be varied depending on the lesson.
- Lesson 3: Create a slide show of the first two to four pages of Tom Sawyer (use the Mark Twain Companion: An Autobiographical Guided Tour with Mark Twain, see Resources for Lessons above for website), which includes passages from Tom Sawyer, a photo of Twain’s mother -- the model for Aunt Polly -- and an excerpt from My Autobiography.
- Lesson 3: Appendix B: This is a model for teaching annotation or responding to reading. To make a student copy for this particular activity, modify by taking out the commentary in the second column (Response/Observation), and make copies for students to fill in after you talk through the form.
- For Lesson 3 and 4, copy enough Appendix C: Reading Journal pages so that all students have several pages to annotate.
- Lesson 4: For students unfamiliar with Bible stories, an illustration of David and Goliath by Gustave Dore can be shown. The Dore Bible would have been a real prize, even at the time it was published (see Resources for Lessons above for links).
- Lesson 5: The last several paragraphs of this article from The Sunday (Portland) Oregonian, 9 August 1895 (see Resources for Lessons) focuses on character and may offer some students more insight in Twain’s use of truth in fiction.

What students should know and be able to do before starting this lesson

- Comprehension strategies: monitoring understanding, rereading, chunking complex sentences into component parts
Lesson 3

Lesson Opening
- Review the use of truth in fiction using *A Mark Twain Companion: An Autobiographical Guided Tour with Mark Twain*, by John D. Evans (see link in Resources for Lessons). Project the slides of Twain’s mother, the model for Aunt Polly, and an excerpt about her from *My Autobiography*.
  - Have students turn and talk about how the description of Twain’s mother compares with what they know about the character of Aunt Polly so far.
  - Share out conclusions or thoughts.

During the Lesson
- Introduce the process of annotating the text that students will use for the remainder of the unit. Talk through the examples of annotated text (words, a paragraph) from chapter III (Appendix B: Model of Annotation). Point out how short descriptions and quotes are used as evidence in the commentary column.
- Remember that Mark Twain focused intently on the everyday people, places and actions in his fiction in a way that is interesting and revealing (he was a “noticer.” These kinds of observations will be called the *truth in the ordinary*.
- Ask students to turn to a new partner and discuss what an author accomplishes using events and behaviors of everyday lives of ordinary people, e.g., reveal people’s characters, move the story forward, or reveal the context of events or activities.
  - Ask for the kinds of truth that students found in these discussions.
- Relate that Tom Sawyer was written about ordinary kids who did ordinary things (for the most part). One reason the book was extraordinary was that few books in until this one had been written for young people that portrayed ordinary life and was not written specifically to “improve” their morals or behavior.
- Students read chapter IV (9 pages) individually, in pairs, or in small groups. They complete their Reading Journal entries (using Appendix C: Reading Journal Template), annotating instances and evidence of the kinds of truth revealed in the chapter. If they have looking into Mark Twain’s background in one or more of the websites, they can use the second column to make notes from these other sources.
- Circulate to help students with vocabulary, dialect and annotation.

Lesson Closing
- Have students exchange their reading journals with a partner, or review their journal entries together to refine, edit and/or combine their notes, including eliminating extraneous material.

Lesson 4

Lesson Opening
- Tell students: In the last class, we read about Tom’s adventures getting to and attending Sabbath School.
- Discuss as a class or in small groups the episode of Tom acquiring a yellow ticket, entitling him to a Bible. Compare Tom’s everyday behavior with the how he goes about learning Bible verses to win colored tickets issued by the Superintendent (i.e., trading with friends; working or not working for a reward).
  - What was *supposed* to be accomplished by giving out tickets?
  - What was *actually* accomplished?
  - Was any spiritual improvement achieved? Why or why not?
During the Lesson

- Start by reading the first two paragraphs of chapter V introducing the church service.
- Ask students to read the remainder of the chapter (5 pages) in pairs, independently, or in small groups (their choice or by your plan). They should annotate while reading using the Reading Journal template (Appendix C).
- After reading, clarify and discuss any questions about words or phrases, or practices (such as church service ritual) in the chapter.
- Facilitate understanding of one of more difficult passages in this chapter (below, from the middle of the chapter). Point out that Twain uses a verse in the Bible filtered through the minister's sermon, then into Tom's thoughts and images about the sermon.

  The minister made a grand and moving picture of the assembling together of the world's hosts at the millennium when the lion and the lamb should lie down together and a little child should lead them. But the pathos, the lesson, the moral of the great spectacle were lost upon the boy; he only thought of the conspicuousness of the principal character before the on-looking nations; his face lit with the thought, and he said to himself that he wished he could be that child, if it was a tame lion.

- Tell students that the Bible verse alluded to is: “The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them.” (Isaiah 11:6).
- Ask and discuss:
  - What is Twain trying to say about Tom's understanding of the world by alluding to the Bible verse?
  - Is this passage just meant to be humorous, or is it saying something critical about some reality in that society (through satire)? Explain what is humorous or what is being satirized.
  - How does Twain use ordinary life experiences, such as attending church, to convey information about Tom and the times he lives in?

Lesson Closing

- Have students respond to the Essential Question -- What are the truths to be found in fiction? List comments and answers on the class chart.

Lesson 5

Lesson Opening

- Ask students: How old do you think Tom Sawyer is? What makes you think that? Cite a piece of evidence (what Tom says or does) that supports your claim, either from the book or by comparing your own experience with the book. Is Tom's behavior consistent with his age group? Why would this be interesting age for Twain to write about?
- Discuss briefly. Is there any consensus in the class? Does anyone change his or her opinion as the result of the discussion? (Mark Twain does not give Tom's age, but it generally thought to be about 11 or 12, although as young as eight has been suggested.)

During the Lesson

- Tell students that today they will again be examining truth or fact in fiction.
- Students read chapter VI (10 pages) independently, in pairs or in a small group.
• Have students pair up and briefly share their impressions of Huckleberry Finn.

• Remind students of the quote by Mark Twain about using facts from his own experiences, and general reality in fiction: “We mortals can’t create, we can only copy” (http://twain.lib.virginia.edu/onstage/mttalks.html. The quote appears at the end of the article, but the last several paragraphs expand on Twain's use of fact in fiction.)

• Hand out and read aloud the excerpts about Huckleberry Finn (Chapter VI, page 50) and the description of Tom Blankenship in *Mark Twain, A Biography...,* Chapter XI (both excerpts in Appendix D: Comparing Characters).

• As an example of comparison between people Mark Twain knew versus how they appeared in his fiction, think aloud a comparison between the Tom Blankenship and Huck Finn, modeling annotation. Use this example of collecting evidence:

<table>
<thead>
<tr>
<th>Character</th>
<th>Thinks/feels</th>
<th>Says</th>
<th>Does</th>
<th>Response/observation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tom Sawyer</td>
<td>miserable, excited</td>
<td>“Oh don’t Sid. Don’t joggle me.”</td>
<td>thinks, groans pretends, acts sick</td>
<td>Tom does not want to go back to school on Monday so he is scheming</td>
</tr>
</tbody>
</table>

• To go more deeply into annotating people/characters, students could use the following format to annotate evidence about a character. For example:

<table>
<thead>
<tr>
<th>Tom Blankenship</th>
<th>Huckleberry Finn</th>
</tr>
</thead>
<tbody>
<tr>
<td>...always dressed in the cast-off clothes of full-grown men, and they were in perennial bloom and fluttering with rags...</td>
<td>... and Tom — (...) a ruin of rags...</td>
</tr>
</tbody>
</table>

• Using Appendix E: Reading Journal: Comparing Characters, students practice annotating a comparison of the characters of Tom Sawyer and Huck Finn on their own, selecting and using evidence from the text.

**Lesson Closing**

• Say: Recall the beginning of the class when you decided Tom Sawyer’s age. Do you still think that? Why or why not? How is age of a character an instance of truth in fiction? (For example, the character acts in a way that is consistent with his age – developmentally, behaviorally or psychologically -- even though he’s a work of fiction.)

**Formative Assessment**

• Review Reading Journals.

• Notes about class discussions and observations.
Truth in Fiction: Tom Sawyer
English Language Arts, Grade 7
Lessons 6, 7, 8, 9 and 10

**Brief Overview:** In these lessons, students will consider truth, lies and their consequences, find truth in human nature, and find evidence of cultural truths. Students will analyze ideas and vocabulary, and participate in various kinds of discussions and write in their journals. As you plan, consider the variability of learners in your class and make adaptations as necessary.

**Estimated Time:** 50 minutes per lesson

**Instructional Model:** Guided reading with release of responsibility to students who are able to work in pairs or independently as well as support for students who need it.

**Resources for Lessons**
- For information about Mark Twain’s beliefs and attitudes toward American Indians, see [http://dig.lib.niu.edu/twain/race.html](http://dig.lib.niu.edu/twain/race.html).
- Socratic Seminar Protocol: See General Notes and Resources
- An artist’s illustration of Jackson Island ([http://www.redbubble.com/people/c3dots/works/9453094-jacksons-island-from-huckleberry-finn](http://www.redbubble.com/people/c3dots/works/9453094-jacksons-island-from-huckleberry-finn)).
Content Area/Course: English Language Arts, Grade 7
Unit: Truth in Fiction
Lesson 6, 7, 8, 9 and 10: More Truths
Time: 50 minutes per lesson

By the end of this lesson students will know and be able to:

• Read closely and annotate text
• Identify the kinds of truths introduced in the unit so far

Essential Question addressed in this lesson
Q1: What is the truth that can be found in fiction?

Standard(s)/Unit Goal(s) to be addressed in this lesson
CCSS.ELA-Literacy.RL.7.1 and CCSS.ELA-Literacy.RI.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.RL.7.9 Compare and contrast a fictional portrayal of a time and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
CCSS.ELA-Literacy.W.7.9 Draw evidence from literary or informational text to support analysis, reflection, and research.
CCSS.ELA-Literacy.L.7.5.a Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
CCSS.ELA-Literacy.RH.6-8.6 Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

Instructional Tips/Strategies/Teacher Tips
• Students need to bring their Reading Journal annotations to class.
• Some students may need more explanation about Twain’s attitudes toward race than is provided in Lesson 6’s Lesson Opening. For more information about Mark Twain’s beliefs and attitudes toward American Indians, see http://dig.lib.niu.edu/twain/race.html.
• Lesson 7: If possible, find time for students to watch the 11-minute clip of Hal Holbrook playing Mark Twain in 1967 -- http://www.youtube.com/watch?v=fnF-7bqyKuo -- about the nature and consequences of silent lies, racism and hypocrisy (particularly religious). Screen the clip before showing it for appropriateness due to language and content. (The performance is done before a live audience, so people laughing can clue kids in on irony and satire).
• Lesson 9: Showing an artist’s illustration of Jackson Island (http://www.redbubble.com/people/c3dots/works/9453094-jacksons-island-from-huckleberry-finn) may be helpful.
• Lesson 10: The chapters read during this lesson may be too long for some students to complete. Some sections of the chapters might be selected that are the most relevant to class discussion. Students could then either read the remainder of the chapters at another time in school or as homework.
• In these lessons, the GIST strategy (see General Notes and Resources) may be helpful for some or all students to help them comprehend the text.
• These units use Accountability Talk and the Socratic Seminar Protocol. Information on these is in the General Notes and Resources.
What students need to know and be able to do before starting this lesson

- Students need to know which types (or categories) of truth that have been studied so far.
- How to annotate and find evidence in the text.

Lesson 6

Lesson Opening

- Reflecting on the last chapter, say: Another kind of truth that appears throughout the book we will call cultural truth. These are beliefs that may be true for a group or a majority of people at a particular time, but are not considered true by everyone at that time or by us today. One example of this kind of truth is prejudice as found in chapter VI.
  - Have a (male) student point to another (male) student and quote the schoolmaster, “Now sir, go and sit with the girls! And let this be a warning to you.”
  - Would a teacher say that today? What does this incident indicate about what the attitudes of the mid-nineteenth century?
  - Do you think any of the students in Tom’s class would have questioned (even in their own thoughts) the prejudice implied by this quote?

During the Lesson

- Introduce students to the idea of truth in human nature: Unlike cultural truths, this kind of truth emerges from impulses, emotions and behaviors that transcend particular times, places and societies (e.g., pretend play, love and infatuation, humor, secretiveness, friendship, curiosity, homesickness). In this book, the attraction of Tom and others to danger, fear (imaginary and realistic) and superstitions (talismans, incantations) are also examples of human nature.
- Students read closely and annotate chapters VII and VIII (11 pages), in their Reading Journals, jotting down words, phrases, or idea they have difficulty understanding. Reading can be independently, in pairs, or small groups – see the General Notes and Resources for more information.
- After reading, discuss the meaning of some of the words and phrases offered by students. Ask a few students to identify a difficult or complex phrase or sentence that they were able to make sense of and explain how they did it.
- Accountability talk: Remind students of the guidelines for discussions and provide some sentence stems to help them succeed (see General Notes and Resources for link with examples). Divide students into two groups according to their preferences for discussing either chapter VII or chapter VIII (even out the numbers, if possible).
  - **Group 1**: Focus on Chapter VII and the first paragraph of chapter VIII about Tom’s romance with Becky Thatcher.
    - To start the conversation, one or more students briefly summarize the events in the relationship so far (including Tom meeting Becky in chapter VI).
    - Then students discuss the evidence from the text that reveals acts and reactions that seem to be human nature.
    - Then ask: Do the elements in Tom and Becky’s romance seem true to life? Where do these appear in the text? (These could include: single-minded attraction; touching each other; talking about favorite things; talking about kissing and love; anger at betrayal; sobbing and remorse; breaking up and wanting to die; symbolic gifts.)
    - How did Mark Twain know what behaviors to write about this relationship?
  - **Group 2**: Focus on Chapter VIII, starting with the third paragraph about Tom’s marble:
To start, one of more students briefly lists or summarizes superstitious thoughts, acts and incantations that occur in the chapter. Then students present and discuss evidence indicating superstitious behavior. (Evidence could include Tom’s incantation; his belief that all his lost marbles would be in the box and his disappointment in being wrong; deciding that witchcraft was involved, etc.) Then ask: What human wants, needs, or instincts are behind this superstitious behavior? What superstitions have you encountered in yourself or others? Where did these come from and what purpose do they serve?

• Ask each group to share some of the group’s thoughts about their discussions. The listeners can ask the presenting group questions.

Lesson Closing
• Ask for students to respond to the questions aloud or in their Reading Journals:
  o Would you rather be an outlaw (Robin Hood or one of his men in Sherwood Forest) than President of the United States? If not, what person (e.g., Batman, Superman, celebrity, scientist) would you rather be than President?
  o Does your answer, or preference, reflect a cultural truth of America today or a truth about human nature? Why?

Lesson 7

Lesson Opening
• Say: In this lesson, we will read the next two chapters then discuss the dramatic events with a focus on truth and consequences as well as the cultural truths to be found in the attitudes of real people and the characters in the book toward American Indians in the mid-nineteenth century.
  o Cultural truths are ideas or beliefs engrained by the culture or society of a particular time and place. Although these may be based on misinformation, an individual of a certain time and place may honestly accept them as true. Mark Twain often uses humor to critique such social belief systems, such as prejudice, education, and politics.

During the Lesson
• Students read and annotate chapters IX and X (13 pages, which will take most of the class time).
• In pairs, students summarize what they read, citing evidence to support their interpretations of the chain of events. Together, they should straighten out the sequence of events (i.e., who did what to whom, when, and why). Using the GIST strategy may be helpful in this task, at least for some students (see General Notes and Resources).
• Students then correct or add to information in their journals.
• Check in with the pairs or debrief as a class.

Lesson Closing
• Ask for incidents and quotations that illustrate the beliefs and attitudes of people in the story toward American Indians. (Mark Twain, in general, shared these beliefs and attitudes -- see
http://dig.lib.niu.edu/twain/race.html. These beliefs would be an example of cultural truth.

- If there is time, close this group of lessons by asking whether anyone has more ideas or has changed ideas about the Essential Question: What is the truth to be found in fiction?

Lesson 9

Lesson Opening

- Review: In the last chapters we read, Tom Sawyer and Huck Finn took an oath to never tell anyone about the murder they witnessed.
  - What did this oath include, or what did each promise the other.
  - What do you predict the consequences of this oath might be later in the story?
  - Have you ever made an oath or promise of secrecy? Did you ever tell afterwards? Were there any consequences?

During the Lesson

- Students read and annotate chapters XI and XII (9 pages), individually, in pairs, or in a small group with support.
- Note that in chapter XI, Tom and Huck are deep into the reality of truth-telling, telling lies, and the consequences of both.
- Use the Socratic Seminar Protocol (see General Notes and Resources for directions and student feedback form) to discuss the questions listed below.
  - Divide students into two or more groups, depending on the number in the class, with equal numbers in an inner circle and outer circle. The role of students in the inner circle is to discuss a question, while each in the outer circle observes an assigned peer in the inner circle, using a feedback form (available on the website). The participants then switch roles. Each group can be given the same questions.
    - Questions:
      - What characters in these chapters is telling lies? Who is telling the truth? What is the evidence?
      - What are the consequences of the lies and truths that are told (e.g., Muff Potter's statement of truth is not believed, but Injun Joe's lie is believed)?
      - (Alternative) Consider Sid's observations and the evidence he silently cites about the "inquests on dead cats" and Tom's behavior in that play (pp. 86-87). Is Sid accurate? What conclusion do you think he draws?
    - After both rounds, participant observers deliver their feedback sheets to their assigned discussants.

Lesson Closing

- Is, or when is, staying silent a kind of lie? (Tom and Huck's silence is a "lie of omission" -- neglecting to speak up, their silence leading to people's misperception of the murder.)
- What might be the consequences of silence due to fear or to honor an oath of secrecy versus speaking out?
- If possible, find time for students to watch an 11-minute clip of Hal Holbrook playing Mark Twain in 1967: http://www.youtube.com/watch?v=fnF-7bqyKuo, primarily about the nature and consequences of silent lies, racism and hypocrisy (particularly religious).
Lesson 9

Lesson Opening

• Briefly summarize, or have one or more students summarize, Becky's and Aunt Polly's approach to health and about Pain-killer (chapter XII).

• Explain that some of the remedies used by Becky and Aunt Polly are called *patent medicine* or *quack medicine*. Pain-killer is an example. Patent or quack medicines are a mixture of ingredients that are advertised as enhancing health that don't work as advertised or are based on questionable or fraudulent evidence. (Note: "quack" is derived from a Dutch word, not from an association with ducks.)

• Project and read aloud the passage below (the last part of the first paragraph of chapter XII, pp. 88-89), then ask the questions listed below (or have students write about them):

  ... [Aunt Polly] was as simple-hearted and honest as the day was long, and so she was an easy victim. She gathered together her quack periodicals and quack medicines, and thus armed with death, went about on her pale horse, metaphorically speaking, with "hell following after." But she never suspected she wasn't an angel of healing...

  o How did Aunt Polly's honesty lead to her being an “easy victim”?
  o What do you think the second sentence (of this quote) means?
  o Expand on suggestions about the meaning by quoting Revelations 6:8 from the New Testament: “And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him.” (The pale horse whose rider was Death was one of the Four Horsemen of the Apocalypse.)

  o What can you infer about Aunt Polly from the narrator calling her honest, then a victim, then Death, then saying she thought of herself as an angel of healing?
  o What do you think Mark Twain thinks about Aunt Polly’s approach to health and illness?
  o What message is he sending about the culture or society of his own times?

During the Lesson

• Students read and annotate chapters XIII and XIV (12 pages).

• After reading, students write in their Reading Journals, reflecting on how the emotions and actions taken by the characters in running away to Jackson Island reflect truths in human nature or some other kind of truth of their choice.

Lesson Closing

• Showing an artist’s illustration of Jackson Island may be helpful (http://www.redbubble.com/people/c3dots/works/9453094-jacksons-island-from-huckleberry-finn).

• Read aloud the second paragraph of chapter XIV about Tom’s close examination of creatures on Jackson Island. This is another example of Mark Twain being a great “noticer” -- of nature this time. Ask:

  o When did you last spend time noticing a creature or place in nature. Did you ever notice your own noticing?
  o How is this passage an example of using fact in fiction?
  o How is an example of using the truth in the ordinary in writing fiction?

Optional Extension or Homework

• Read aloud or assign the reading of the excerpt from *Roughing It*, by Mark Twain in Appendix A (Excerpt 4). This is an example of taking “noticing” into the realm of imagination, so in a book of non-fiction, there is a piece of “fiction” in the form of imagination.
• Students write in their journals how this autobiographical passage resembles Twain’s writing in The Adventures of Tom Sawyer.

Lesson 10

Lesson Opening
• Chapter XIV ends with Tom starting to sneak back to his home. Ask students to do a Quick Write for five minutes (see General Notes and Resources) on the following questions:
  o Why did Tom not tell Joe and Huck that he wanted to go home or let them know that he was going?
  o What kind of consequences might this excursion have?

During the Lesson
• Students read chapters XV and XVI (14 pages). Some students may not be able to complete this reading in class time. (See Instructional Tips in the introduction to this set of lessons for ideas for students who may not be able to complete this reading in class time.)
• Discuss what the emotions and beliefs motivated Tom not to reveal his presence to his grieving family on his visit home.
  o Why do you think Tom didn’t reveal himself?
  o What did he feel when he returned to Jackson Island? Why?

• Consider Tom’s, Huck’s and Joe’s alternation between authentic emotions, insights and reflections about reality with pretending and imagination. Students can do a Quick Write on this question:
  o What do the events on Jackson Island say about Tom, Huck and Joe individually (as characters) versus what their collective behavior says about the characteristics of childhood or adolescence (human nature)?

Lesson Closing
• In the last few paragraphs of chapter XVI, the boys start playing “Indian.” What does the language used and actions taken say about the attitudes about American Indians in the nineteenth century?
• Ask students to think about how American Indians are portrayed in television, books and images today.
  o Do you think this information and images might be racist or prejudiced? (If a more specific prompt is needed, ask students if they to consider whether the Washington Redskins or the Atlanta Braves are racist as team names. Why or why not?)

Formative Assessment
• Reading Journal writing
• Observation of students
• Responses to questions in large and small group discussions.
Truth in Fiction: Tom Sawyer
English Language Arts, Grade 7
Lesson 11, 12, 13, 14 and 15

Brief Overview: In these lessons, students will continue to explore the kinds of truth and fiction embedded in *The Adventures of Tom Sawyer*. They will continue with annotation and explore some aspects of mid-nineteenth century Missouri. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required: Students need to use the annotations and journal entries learned in the previous lessons.

Estimated Time: 50 minutes per lesson

Resource for Lessons
- Images of the Tom Sawyer as illustrated by Norman Rockwell; photo of Tom Sawyer at the beginning of the original book: [http://www.gutenberg.org/files/74/74-h/74-h.htm#c1](http://www.gutenberg.org/files/74/74-h/74-h.htm#c1).
- Projection or image of Cardiff Hill in Hannibal, MO: The descriptive marker is referred to it as a hangout of Tom and Huck and their friends (project the image from: [http://www.hmdb.org/marker.asp?marker=4727](http://www.hmdb.org/marker.asp?marker=4727)).
Content Area/Course: English Language Arts, Grade 7
Unit: Truth in Fiction
Lessons: 11, 12, 13, 14 and 15
Time: 50 minutes per lesson

By the end of this lesson students will know and be able to:
• Compare texts and draw conclusions about the relationship between
  and Mark Twain's life and his fictional work.
• More about the various truths found in Twain's fiction.

Essential Question addressed in this lesson
Q1: What are the truths that can be found in fiction?

Standard(s)/Unit Goal(s) to be addressed in this lesson
CCSS.ELA-Literacy.RL.7.1 and CCSS.ELA-Literacy.RI.7.1 Cite several
pieces of textual evidence to support analysis of what the text says
explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.RL.7.9 Compare and contrast a fictional portrayal of a
time and a historical account of the same period as a means of
understanding how authors of fiction use or alter history.
CCSS.ELA-Literacy.W.7.9 Draw evidence from literary or informational
text to support analysis, reflection, and research.
CCSS.ELA-Literacy.SL.7.1a Come to discussions prepared having read or
researched material under study; explicitly draw on that preparation by
referring to evidence on the topic, text, or issue to probe and reflect on
ideas under discussion.
CCSS.ELA-Literacy.RH.6-8.6 Identify aspects of a text that reveal an
author's point of view or purpose (e.g., loaded language, inclusion or
avoidance of particular facts).

Anticipated Student Preconceptions/Misconceptions
• There is just one kind of lie.
• You can only find facts in fiction, not the other way around.

Instructional Tips/Strategies/Suggestions
• Search for and select several illustrations from The Adventures of
Tom Sawyer with Norman Rockwell's illustrations (1936). Project
these or copy them in color for students to see. Compare them with
the illustration of Tom Sawyer at the beginning of the original book
(see Resources for Lessons above for link to the online version).
• Mark Twain Boyhood Home and Museum: Virtual Museum Tour
features short essays by young writers about items in the Museum
http://www.marktwainmuseum.org/media/Virtual%20Tour.pdf.
Although not used specifically in these lessons, these provide some
additional information about Mark Twain, his family and his work
and give students models for writing their papers.
• Lessons 11 and 15 have particularly long reading assignments for
some students during one class period. Some of the reading could be
assigned for homework, if it is assigned in the class or school.
• Lesson 12: Create a handout of the quotes from Mark Twain listed in
this lesson for each student. Space them out so there is space to
write underneath each quote.
• Lesson 13: If the extension activity is used, prepare to project an
image of a minstrel show: http://black-face.com/minstrel-
shows.htm. This site summarizes the history, origins and practices of
minstrel shows. If there is interest in this topic, a documentary
Minstrelry” can be found on YouTube, with examples of minstrel
shows, commentary, and reactions of diverse people.
• Lesson 14: Featured in chapter XXV, Cardiff Hill is an example of
Mark Twain using a feature of Hannibal as a setting for his fiction.
Photos of Cardiff Hill and the descriptive marker refer to it as a
What students need to know and are able to do before starting this lesson

- Write and annotate in their Reading Journals.
- Identify a few of the types of truth that have been covered in previous lessons.

Lesson 11

Lesson Opening

- Considering that this lesson is in about the middle of the unit, start by taking stock of students’ conceptions and images of the characters and episodes in the book.
- Compare photos or slides of Norman Rockwell’s illustrations of Tom for *The Adventures of Tom Sawyer* and the illustration of Tom from the original book (see Resources for Lessons above).
- Ask students to do a Quick Write comparing their own conceptions or mental image of Tom Sawyer with the illustrations they just viewed. Did either or both of the illustrations “fit” with the image in their heads? What was different?
  - Students needing more structure or a more narrow focus for this task could write about the questions: What age does Norman Rockwell think Tom is? Do these images fit with Tom’s age and appearance that you imagine? Do you think Rockwell’s artwork conveys the spirit of the story? Why or why not?
- Students then share their thoughts in small groups or with the whole class.

During the Lesson

- Students read chapters XVII, XVIII, and XIX (14 pages) independently, in pairs or in small groups with assistance.
- Ask students to suggest which episodes stood out for them and what kind of truth was represented – truth and consequences (e.g., Tom and Huck returning home during their own funeral, or the incident of the spilt ink on the book and the consequences); human nature (Tom’s interactions with Becky versus Amy); or some other kind of truth.

Lesson Closing

- With any remaining time, students write in their Reading Journals. They should select a particular episode and compare the incident with their own experiences and emotions, or they could write about what they would expect to see if they witnessed their own funerals.

Lesson 12

Lesson Opening

- Students turn and talk to one or more partners about education and schooling as it is conveyed in the book so far (e.g., rote learning, interactions between teachers and students), and compare these approaches and attitudes with the education in their own school or classroom.

During the Lesson

- Read chapters XX-XXI (11 pages).
- Ask students to read carefully the following quotes from Mark Twain (or choose one) about education, and write their interpretations of at least one of them in their journals.
“The man who does not read books has no advantage over the man that can not read them.”

“Every time you stop a school, you will have to build a jail. What you gain at one end you lose at the other. It’s like feeding a dog on his own tail. It won’t fatten the dog.”

“Just the omission of Jane Austen’s books alone would make a fairly good library out of a library that hadn’t a book in it.”

“I never let my schooling interfere with my education.”

• Students share out and ask questions. Answer questions and clarify the meaning of these somewhat convoluted quotes.

Lesson Closing

• Read or have students read the Introduction to The Adventures of Tom Sawyer on the website, School Tales of 19th Century Literature (http://www.schooltales.net/tomsawyer/) to provide a better sense of education of that time and how it is portrayed in the book. Ask:
  o To what extent does education as portrayed in the book exemplify fact in fiction?

Lesson 13

Lesson Opening

• Ask the following questions about taking oaths:
  o Would you take an oath to hide the truth? Can you think of a reason or situation in which you might do so?
  o Does taking an oath in court (“Do you swear to tell the truth, the whole truth, and nothing but the truth?”) carry greater weight than an oath you and a friend take? Why or why not?

During the Lesson

• Students read chapters XXII, XXIII and XXIV (10 pages), annotating the text in their Reading Journals. Ask them to remember to make notes as they read about the kinds of truth they find and the evidence that supports their findings.

• These chapters include Huck and Tom renewing their oath of secrecy to hide the murder. Then the trial of Muff Potter is held. Several citizens take oaths to tell the truth before the court and then testify that Muff Potter committed murder. Tom then takes the oath and publicly tells the truth about the murder.
  o Ask students to turn and talk about the motivations of people who testified that Muff Potter was the murderer (including Injun Joe). Questions might include:
    ▪ Which people were lying after their oath to tell the truth?
    ▪ What explains the testimonies of people who actually believed that Muff Potter committed the crime (i.e., they believed they were telling the truth), but who were wrong? What kind of truth or lie is this situation?
  o Have students share ideas as a class.

Lesson Closing

• Ask students to look back at the annotations of the chapters they read. Did they identify and find evidence for truth or fact in fiction? Truth of human nature? Truth and consequences? Cultural truth? Truth in the ordinary?

Extension to Lesson 13

• In chapter XXII, school vacation starts and Tom finds time heavy on his hands. The only thing that seems to engage him is a minstrel show that came to town. Ask students what they know about minstrel shows. To explain, tell students that (mostly) white people made up in “blackface” performed music and dancing (sometimes authentic) as well as comic skits. They often portraying enslaved
black people as dimwitted or clownish. This was a very popular form of entertainment in the mid-nineteenth century.

- To give students a sense of a minstrel show, show an illustration, or play a few clips from the documentary about minstrel shows (links in the Resources for Lessons at the beginning of this set of lessons).
  - In what ways was the minstrel show a form of cultural truth?
  - How or why was the minstrel show a kind of lie?
  - Could there have been any aspect of the performances that might have been positive in some way? (For instance, there was some exposure to black culture through song and dance, in cases where it was fairly authentic, to audiences that may otherwise have had no idea about it).

Lesson 14

Lesson Opening
- Ask for and discuss words or idioms from students’ annotations that need definition or clarification. Let students who feel they can answer a peer’s questions do so, providing their reasoning.

During the Lesson
- Read and annotate chapter XXV (7 pages) independently, in pairs or in small groups.
- In this chapter, Tom and Huck search and dig for treasure on Cardiff Hill. This is an example of Mark Twain incorporating a feature of Hannibal as a setting for his fiction. Photos of Cardiff Hill and the descriptive marker refer to it as a hangout of Tom and Huck and their friends (http://www.hmdb.org(marker.asp?marker=4727).
  - What reasons could there be for injecting fiction into reality (i.e., the marker’s reference to fictional characters for real people to tour)?
- Have everyone look at the part of the chapter in which Tom and Huck speculate about what they will do with the treasure (starting with, "Say, Huck, if we find a treasure here, what you going to do with your share?" and ending before, "They worked and sweated for half an hour...").
- Ask the following questions using the Socratic Seminar Protocol. Divide the class into two or four groups. Each group will discuss the one or both questions below, finding/citing evidence in the text to support their views. Half of the group conducts the discussion while the other half of the group provides feedback on the discussion. Then they switch places and repeat the process. The questions are:
  - What do Tom and Huck’s different imaginings of a future with money say about them individually and their lives?
  - Based on quotes from the text, does their conversation represent the kinds of truth that we’ve talked about – truth in human nature, truth in ordinary life? Other? Why?
- When the class gets back together, have representatives from the groups share the kinds of truths and their arguments and evidence (of kinds of truth) that their group discussed.

Lesson Closing
- Tell students that the previous activity resembles what they will be doing for the curriculum-embedded performance assessment (CEPA) over the next five to six class periods.
  - Summarize the CEPA: You are going to attend a student conference called “Truth in the Fiction of Mark Twain.” You will present a paper to your colleagues in this area of study. To prepare for your presentation, you will research and write about one aspect of truth as portrayed in The Adventures of Tom Sawyer, using evidence to support your argument and conclusion(s).
  - As you read the remainder of the book, you will also be preparing for your conference(s).
Lesson 15

Lesson Opening
- Have students turn and talk about dreams and daydreams. Questions to consider or choose from:
  - Is there truth in dreams or daydreams? If so, what kind of truth?
  - Do dreams represent fiction in our own lives (a reversal of fact in fiction)?
  - Have you learned anything from your own dreams or daydreams? If so, what?
- Have students share a few of their ideas from their conversations.

During the Lesson
- Students read and annotate chapters XXVI and XXVII (11 pages) independently, in pairs or in small groups.
- Chapter XXVI: Ask “trivia” questions. Some suggestions:
  - Who was “the old deaf and dumb Spaniard”? Why did the boys call him that? What evidence was there that the Spaniard was not deaf and dumb (or that he was a Spaniard)? (You may need to explain the term “deaf and dumb.”)
  - Tom sees the men find about $600 in coins. How much money do you think that would be equivalent to today? (In the 1840s, $600 would be worth about $16,000 today.) Would that be enough to make “half a dozen boys rich”?
  - On page 168, Injun Joe says, “…We’ll do that ‘dangerous job’ after I’ve spied around a little and think things look well for it. Then for Texas! We’ll leg it together!”
    - What does “Then for Texas!” mean? What does “leg it” mean?
    - Why might Injun Joe want to go to Texas? (e.g., in the early 1840s, the state was the Republic of Texas. It included all of the present state plus parts of what is now Oklahoma, Kansas, Colorado, Wyoming, and New Mexico. It was therefore a “foreign” country, and the Oklahoma and Kansas parts were not too far away from Missouri.)
- Chapter XXVII questions:
  - Why did Tom want his experience to be a dream (fiction rather than fact)? What evidence does he present to convince himself that the adventure was a dream?
  - Tom and Huck watch Injun Joe and “t’other” find the treasure in the haunted house. They plan to take it away to “Number 2 – under the cross.” Can you make a prediction about where that might be or what that means?

Lesson Closing
- One page 174 of Chapter XXVII, in the last paragraph, it says “Tom did not care to have Huck’s company in public places.” Why did he feel that way?
- If there is time, ask for more thoughts about the Essential Question, What are the truths to be found in fiction?
Truth in Fiction: Tom Sawyer
English Language Arts, Grade 7
Lessons 16, 17, 18, 19 and 20

Brief Overview: In these lessons, students finish reading the remaining chapters in the book. They will also prepare and complete the Curriculum Embedded Performance Assessment (CEPA). They will prepare a paper on the one of the truths in fiction that they have studied and present it to their colleagues (peers) at a student conference on “The Truth in the Fiction of Mark Twain.” Students will be assessed on their writing and their understanding of the truths discussed in the unit. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required: Close reading and annotation, and events in the book up to this point.

Time: 50 minutes per lesson

Resources for Lessons
- Resources used in previous lessons
- GIST strategy (Generating Interactions between Schemata and Texts): a way of summarizing and interacting with text. For a description see http://www.interlakes.org/ilhs/AVID/GIST%20Reading%20Strategies.pdf. If this format for summarizing has not been used in the class previously, students will need to be introduced to it before it is used.
- Appendix F: Comparing Settings
Content Area/Course: English Language Arts, Grade 7
Unit: Truth in Fiction
Lesson 16, 17, 18, 19 and 20
Time: 50 minutes per lesson

By the end of this lesson students will know and be able to:

• Discern the kinds of truths that have been studied in this unit in a
work of fiction.
• Compare texts and draw conclusions about the relationship
between the Mark Twain’s fictional work and his life and thoughts
about life.
• Support claims with well chosen evidence.

Essential Question addressed in this lesson
Q1: What are the truths that can be found in fiction?

Standard(s)/Unit Goal(s) to be addressed in this lesson

CCSS.ELA-Literacy.RL.7.1 and CCSS.ELA-Literacy.RI.7.1 Cite several
pieces of textual evidence to support analysis of what the text says
explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story
or drama interact (e.g., how setting shapes the characters or plot)
CCSS.ELA-Literacy.RL.7.9 Compare and contrast a fictional portrayal of
a time and a historical account of the same period as a means of
understanding how authors of fiction use or alter history.
CCSS.ELA-Literacy.W.7.9 Draw evidence from literary or informational
text to support analysis, reflection, and research.
CCSS.ELA-Literacy.SL.7.1.a Come to discussions prepared having read
or researched material under study; explicitly draw on that preparation
by referring to evidence on the topic, text, or issue to probe and reflect
on ideas under discussion.
CCSS.ELA-Literacy.RH.6-8.6 Identify aspects of a text that reveal an
author’s point of view or purpose (e.g., loaded language, inclusion or
avoidance of particular facts).

Anticipated Student Preconceptions/Misconceptions
• Honesty and truth are the same thing.

Instructional Tips/Strategies/Suggestions
• GIST (Generating Interactions between Schemata and Texts) is a
way of summarizing and interacting with text. For a description, see
General Notes and Resources.
• Review the Teacher Instructions for the CEPA. Create and distribute
a brochure for the conference, “Truth in the Fiction of Mark Twain”
and plan for other details to make the conference seem real.
• Make copies of the CEPA Student Instructions for students.
• Before Lesson 20, gather information about the kind of truth each
student is writing about. Decide how to divide the students into
groups for the presentations (e.g., groups that wrote about the same
kind of truth, or groups composed of students speaking on different
kinds of truth).
• Lesson 21: If the conference is done in conjunction with another
class, or if another class will be an audience at the presentations,
determine how to divide the students in the visiting class either to
join the smaller groups or to act as audience members for the
presentations.
• Remind students of any group rules they should follow in their
presentations and discussions, including an approximate amount of
time for discussing each paper (and have a timekeeper).
What students need to know and are able to do before starting this lesson

- Understand the skills and concepts presented in previous lessons.
- Identify the types of truth that have been covered in previous lessons.
- Extract and employ evidence from text.

Lesson 16

Lesson Opening

- Review some of the vocabulary students will encounter in today’s reading:
  - Hogshhead; auspicious; sentry
  - Temperance Tavern (promotes temperance by not serving alcohol, but secretly it does, acting as a tavern); Great Caesar’s Ghost! (an exclamation used instead of swearing).

During the Lesson

- Ask students to read chapters XXVIII and XXIX (13 pages), making annotations as they read. In their annotations, they should pay particular attention to the twists of the plot and characters’ intentions and perceptions of others’ intentions. (The reading and annotating will take most of this class period.)
- Ask students for words, phrases or idioms that they had difficulty with. If possible, have other students answer the questions or explain definitions before you help.
- Chapter XXIX: Form groups of two to four. The groups should come to an agreement about, and list in their journals, the sequence of events that occur (e.g., the picnic in the cave; Huck’s following Injun Joe and the stranger to Widow Douglas’ house, overhearing their conversation, then going to the Welshman’s house; and the Welshman and his sons’ taking off with their guns).

Lesson Closing

- Draw students’ attention to the last few paragraphs of chapter XXVIII – Huck’s description of his relationship with Uncle Jake.
  - Why does Huck – a poor, nearly-outcast child – feel he has to make excuses for eating with Uncle Jake?
  - What does this passage say about the cultural truth of the times?
- Close the lesson by asking each student to think (to themselves) about someone who he or she would feel embarrassed to share lunch with, and to think about why they feel that way.

Lesson 17

Lesson Opening

- Ask students to turn and talk about Injun Joe’s murderous talk on page 185 (covering about two-thirds of the page from the top near the end of chapter XXIX), discussing the questions:
  - Do you believe that Injun Joe was serious about the threats he was making (i.e., would he follow up in the way he threatens)? Why or why not?
  - Is there any evidence in the book so far that supports your view?

During the Lesson

- Students read chapter XXX (9 pages), independently, in pairs, or in small groups, and/or listening to the audio version.
- Clarify any confusion about the meaning of words and phrases encountered in these chapters.
• Discuss truths and lies and their consequences in this chapter:
  o Was Huck right to swear the Welshman to secrecy about his spying on the men who threatened to harm Widow Douglas? Why or why not?
  o Why did Huck finally tell the truth that the “deaf and dumb Spaniard” was Injun Joe? Why did he not tell the whole truth (about there being a treasure)? What might be the consequences or outcome of this omission?

Lesson Closing
• Students then write for a few minutes about one kind of truth (the categories they have studied) that they saw in this chapter.
• Have students exchange their reading journals with a partner, or review their journal entries together to refine, edit and/or combine their notes, including eliminating extraneous material.

Lesson 18

Lesson Opening
• To stimulate interest in today’s chapters, ask: What would you do if you were lost inside of a cave? What would you need to survive? List students’ suggestions.
• Then ask: What on this list might not have been available in the mid-nineteenth century? Cross out those items on the list. Ask for any contrary opinions for items that are about to be crossed off (and probably add your own).
• If time is short, ask students to suggest where Tom and Becky are during the previous episodes.

During the Lesson
• Students read chapters XXXI-XXXII (11 pages), individually, in pairs, in small groups, and/or listening to audio.
• Becky and Tom are lost in MacDougal’s Cave near St. Petersburg. This is another instance of Mark Twain using an actual place he was familiar with (now called the Mark Twain Cave) as a setting. Read aloud the excerpt about the cave at the top of Appendix F: Comparing Settings from Mark Twain: A Biography…
• Students should use Appendix F to compare the section of chapter XXXI about MacDougal’s Cave with the description of the real cave in the excerpt.

Lesson Closing
• Ask students to do a five-minute Quick Write in their Reading Journals about one kind of truth that they find most interesting in these chapters, and include evidence to support their choice(s).
• Announce that for the next few days, the class will be preparing for a student conference called “Truth in the Fiction of Mark Twain.”

Lesson 19

Lesson Opening
• For the conference on “Truth in Fiction in the Writing of Mark Twain, distribute and review the CEPA Student Instructions (if you have not already).
• Ask students to think about and expand their ideas by writing in their journals the kind of truth they want to write about and present for the CEPA (perhaps the kind of truth they wrote about at the end of the last lesson). They should make note of a few specific incidents in the book they would use as evidence.
During the Lesson

- Read chapters XXXIII-XXXIV (12 pages), independently, in pairs or in small groups.
- In chapter XXXIII, Tom and Huck find and take the treasure and then lie to the Welshman/Mr. Jones, claiming the box is full of old metal (the treasure would be worth about $290,000 today). Mr. Jones says,

  "... the boys in this town will take more trouble and fool away more time, hunting up six bits of old iron to sell to the foundry than they would to take twice the money at regular work. But that's human nature..."

  o Ask: Do you think this is human nature?
  o Do you think Mark Twain is speaking through the Welshman about the truth in human nature?
- About chapter XXXIV: ask:
  o Why does Tom call Sid "mean"?
  o Is Sid's telling the truth a betrayal of his brother Tom?
  o Do you think the outcome of Sid's telling the truth was intended to bring about a good outcome?
  o Can telling the truth be dishonest?

Closing the Lesson

In the remaining time, students should continue writing their papers for the CEPA. Papers may be prepared in digital format using power point, Prezi or another familiar tool.

Lesson 20

Opening the Lesson

- Read chapter XXXV through the Conclusion (about five pages).
- Note that Judge Thatcher says that Tom's lie to save Becky from the whipping at school was a "... a noble, a generous, a magnanimous lie – a lie that was worthy ... to walk down through history breast to breast with George Washington's lauded Truth about the hatchet!..."
  o Could a lie be more noble than the truth?
  o The George Washington story about cutting down the cherry tree is about honesty and owning up to the truth (even though we now know that story is likely fictional). What does this statement comparing Tom's lie to the story about the cherry tree say about Judge Thatcher? What was Mark Twain's intention here?

During the Lesson

- The book ends on Tom and Huck swearing loyalty to each other and to secrecy about their upcoming life of crime as robbers. Ask:
  o Is this a satisfying ending? Why or why not?
  o Why do you think Mark Twain ended the story in this way?
- Students finish their writing and rehearse their presentations. Some students may be paired with other students presenting on the same kind of truth if they need support or if they are uncomfortable presenting alone.

Closing the Lesson

- Read aloud the Conclusion. Ask for opinions about the futures of Tom, Huck, Becky and/or Sid (e.g., what will they be when they grow up? Will Mark Twain take up their stories later?).
Lesson 21: CEPA presentations

Lesson Opening
- Divide students into their groups. If another class is participating in the presentations or are participating as audience members, they should be added to the groups.
- Remind students of rules for the presentation or discussions they need to follow. For example, group members will actively listen to presentations, not interrupt, ask questions and participate in a discussion after the completion of each presentation, etc.

During the Lesson
- Groups should hold their presentations and group discussions of each paper/presentation for most of the remaining class.

Lesson and Unit Closing
- Students reflect on the following quote from Mark Twain:
  “Whatever you have lived, you can write - & by hard work & a genuine apprenticeship, you can learn to write well; but what you have not yet lived you cannot write, you can only pretend to write it.”
- Discuss the meaning of the quote and how it applies to this unit.
- Ask for final thoughts about the Essential Question: What are the truths to be found in fiction – specifically in *The Adventures of Tom Sawyer* by Mark Twain?

Summative Assessment
- Completion of the CEPA using the CEPA Rubric as criteria for success
Curriculum Embedded Performance Assessment (CEPA)

Truth in Fiction: Tom Sawyer Teacher Instructions

The frame for this task is that students will attend a student conference on “Truth in the Fiction of Mark Twain.” They will each present a paper for their colleagues in this area of study. The primary purpose of the papers is to share knowledge of the life, times and truths in the writing of Mark Twain exemplified in *The Adventures of Tom Sawyer*. Students will then present their papers to a group of peer-colleagues.

**Truths:** To prepare for the presentation, students will research and write about one aspect of truth portrayed in *The Adventures of Tom Sawyer*, using evidence to support their argument(s) and conclusion(s). They should choose one of the following categories to focus their papers:

- **Truth in fiction/fact in fiction:** Mark Twain said in 1895: “We mortals can’t create, we can only copy.” This exploration would document how the life and times of the real Samuel Clemens/Mark Twain were used in creating characters, events and settings, etc.

- **Truth and consequences:** This would include the moral aspects of promises (e.g., when it’s OK to break a promise, oaths of secrecy); truth and lies and their consequences (e.g., faking sickness to avoid school, lying about the desirability of whitewashing the fence).

- **Truth in the ordinary:** This truth is based on the lives and relationships of ordinary people and communities as interesting and revealing in their own right; close observations of nature (which could also be categorized as fact in fiction), people or places; fictional depictions that reflect everyday life.

- **Cultural truth:** These are truths engrained by the culture of a particular time and place, such as racism and prejudice; peoples’ beliefs and their effects. For example, the relationships and attitudes of white and black characters or American Indians depend on an historical context that supports supporting such beliefs and attitudes. Another aspect of cultural truth could be the use of humor – how Mark Twain uses humor to critique cultural truths, such as education, religion, and other beliefs of his times.

- **Truths about human nature:** These truths emerge from human impulses, emotions and behaviors, e.g., pretend play, love and romance, laughter and kidding, secretiveness, friendship, curiosity, homesickness, fear (imaginary and real), and superstition (magical thinking, e.g., talismans and incantations).

**The Paper and Presentation:** After choosing one of these kinds of truth, students write about how this truth is conveyed in *The Adventures of Tom Sawyer* and other relevant sources. There should be an argument and conclusion in the paper. They will need to provide evidence from the book and other sources, using accurate citations, supporting their argument about their chosen kind of truth. The students should provide a title for their papers. They will also need to rehearse how to do their presentations, which could include visuals, summarizing their argument and conclusion. Presentations should be limited to about five minutes each. After each presentation or after all presentations, each group should have time to ask questions and discuss the papers. Papers may be prepared in digital format using power point, Prezi or another familiar tool.
The suggested format for the papers is:

- An engaging statement referring to the kind of truth being explored in the paper and brief summary of content of the paper
- Evidence and/or reasons in the form of quotes or paraphrases drawn from the book or other resources (websites, books, etc.) to support their selected form of truth.
- A conclusion that can be drawn from the evidence.
- Citations identifying the evidence

The Conference: To help create the atmosphere of a conference, create a conference brochure with the names of students and the titles of their papers. Other details might strengthen the atmosphere, such as name tags, a short “plenary” speech about the project, Mark Twain, etc. The presentation phase can be organized in different ways, e.g., small groups who developed papers in the same category, or small groups of students who present papers in different categories. Other classes that have read The Adventures of Tom Sawyer could be invited. If two or more classes are involved, or just attendees from other classes, the presentations could be grouped by category (of truth), or in a mixture of categories. Organization of the groups will depend on the size of the class, the availability of appropriate technology, and/or how many students require specific accommodations. If students from other classes attend, have a presenter ask for introductions around the group.

Standards assessed

- CCSS.ELA-Literacy.RL.7.1 and CCSS.ELA-Literacy.RI.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot)
- CCSS.ELA-Literacy.RL.7.9 Compare and contrast a fictional portrayal of a time and a historical account of the same period as a means of understanding how authors of fiction use or alter history. [Note: This will apply to some, but not necessarily all, papers.]
- CCSS.ELA-Literacy.W.7.9 Draw evidence from literary or informational text to support analysis, reflection, and research.
- CCSS.ELA-Literacy.SL.7.1.a Come to discussions prepared having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

Criteria for Success:

- Paper is edited and organized so that the information is clear and interesting.
- Claims, evidence and conclusion are clearly stated.
- Evidence is thorough and supports claims and conclusion, based on quotes and/or other information, cited appropriately
- The paper clearly analyzes the connection between the category of truth chosen to focus the paper, the evidence and the people, places, and/or events in the book and/or Mark Twain's life.
- The presentation is clear and engaging to the audience.
CEPA Student Instructions

You are going to attend a student conference called “Truth in the Fiction of Mark Twain.” You will write and present a paper for colleagues in this area of study. The purpose of the paper is to share knowledge of the life, times and truths in the writing of Mark Twain. Your paper will be the basis of a five-minute talk on the topic of how Mark Twain used different kinds of truth in his fiction.

To prepare, will write about one aspect of truth as portrayed in *The Adventures of Tom Sawyer* (and any other resource you consult) using evidence to support your argument and conclusion. Choose one of the following categories to focus your paper:

- **Truth in fiction/fact in fiction**: Explore and document how the life and times of the real Samuel Clemens/Mark Twain is used to create characters, settings and to move the plot forward.
- **Truth and consequences**: Consider the moral aspect and results of promises (e.g., when it’s OK to break a promise, oaths of secrecy); and truth and lies and their consequences (e.g., faking sickness to avoid school; lying about the desirability of whitewashing the fence), and how these move the plot forward.
- **Truth in the ordinary**: Discuss how the everyday relationships and lives of ordinary people and communities as interesting and revealing; close observation of nature (which could also be an example of fact in fiction), people or places; fictional depictions that are true to everyday life.
- **Cultural truths**: Explore how the “truths” engrained by the culture of a particular time and place (e.g., racism and prejudice; peoples’ beliefs about health) and their effects. For example, the relationships and attitudes of white and black characters or Native Americans of the times depend on the historical context that supports certain beliefs and attitudes. Another example might be how Mark Twain uses humor to critique cultural truths, such as education, religion, and other beliefs of his times.
• **Truths about human nature:** How do the truths that emerge from human impulses, emotions and behaviors, e.g., pretend play, love and romance, laughter and kidding, secretiveness, friendship, curiosity, homesickness, fear (imaginary and real), and superstition (magical thinking, e.g., talismans and incantations) contribute to the plot?

**The paper:** After choosing one of these kinds of truth, write about how it is conveyed in *The Adventures of Tom Sawyer* and other sources. Include an argument or claim and conclusion to the paper, citing evidence to support your argument. Give your paper a title. The suggested format for the paper is:

- Start with an engaging statement referring to the kind of truth being explored in the paper and sentence or two about what is included in the rest of the paper.
- Present an argument, using and cite evidence that supports your chosen truth in the form of quotes or paraphrases from the book or from other resources (websites, books, etc.). Be sure to identify in the paper the sources of quotes and other information.
- Draw a conclusion from the evidence.
- Papers may be prepared in digital format using power point, Prezi or another familiar tool.

**The presentation:** You will be assigned to a group for the presentations. You will have some time to rehearse, which could include visuals. Listen carefully to other’s presentations. After each presentation, you will have time to ask questions and discuss the paper.

**Criteria for Success:**

- The paper is edited and organized so that information is clear and interesting.
- The claims and conclusion are clearly stated.
- Evidence supports claims using quotes and/or other information. Quotes and other evidence are cited correctly.
- The paper analyzes one of the truths studied in *The Adventures of Tom Sawyer* and connects the people, places, and/or events in the book and/or Mark Twain’s life and writing.
# CEPA Rubric

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<th>Written paper</th>
<th>4 Exceeds expectations</th>
<th>3 Meets expectations</th>
<th>2 Needs Improvement</th>
<th>1 Emerging</th>
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<td><strong>Topic development</strong></td>
<td><strong>Insightful analysis of the truths found in the book and connections to Twain’s life and times or our own.</strong></td>
<td><strong>Adequate analysis of the truths found in the book and connections to Twain’s life and times or our own.</strong></td>
<td><strong>Partial analysis of the truths found in the book and connections to Twain’s life and times or our own.</strong></td>
<td><strong>Little to no analysis of the truths found in the text.</strong></td>
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<tr>
<td><strong>Evidence in the text:</strong></td>
<td><strong>Logical and/or persuasive use of evidence; accurate and logical use of facts</strong></td>
<td><strong>Adequate use of relevant evidence; mostly accurate use of facts</strong></td>
<td><strong>Basic or simple use of evidence; may include some inaccuracy in facts</strong></td>
<td><strong>Little or weak use of evidence; inaccurate or weak use of facts</strong></td>
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<td><strong>Standard English conventions</strong></td>
<td><strong>Demonstrates control of standard English conventions</strong></td>
<td><strong>Errors do not interfere with communication</strong></td>
<td><strong>Errors interfere somewhat with communication</strong></td>
<td><strong>Little control of sentence structure, grammar, mechanics</strong></td>
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8/2013
<table>
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<td>listeners most of</td>
<td>only somewhat</td>
<td>or engaging</td>
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<td>the time</td>
<td>engages or interests</td>
<td>to listeners</td>
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<td>the listeners</td>
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Unit Resources

All Lessons
Text
• A class set of *The Adventures of Tom Sawyer* by Mark Twain. (The book is also available online at: [http://www.gutenberg.org/files/74/74-h/74-h.htm#c1](http://www.gutenberg.org/files/74/74-h/74-h.htm#c1).
• The audio version of the book, a resource for students to understand the dialect in the book, can be found at: Libri Vox: [https://librivox.org/tom-sawyer-by-mark-twain/](https://librivox.org/tom-sawyer-by-mark-twain/).

Websites
• Computer(s), projector and Internet access
• Online resources on Mark Twain and his work:
  o Information and photographs, including those not specifically mentioned in the unit, can be found at the Mark Twain House and Museum (Hartford, CT) website: [http://www.marktwainhouse.org/students/homework_help.php](http://www.marktwainhouse.org/students/homework_help.php).
  o The Mark Twain Boyhood Home and Museum contains photos of Twain artifacts and student commentaries about them. These may give students a feeling for Twain and his era from other students’ points of view: [http://www.marktwainmuseum.org/media/Virtual%20Tour.pdf](http://www.marktwainmuseum.org/media/Virtual%20Tour.pdf). There are also lesson plans and other resources for teachers and students: [http://www.marktwainmuseum.org/index.php/education](http://www.marktwainmuseum.org/index.php/education).
• Vocabulary: a list from an eighth grade class from Chesterfield, SC, can be found at: [http://www.chesterfield.k12.sc.us/New%20Heights%20Middle/LESmith/Vocabulary%20Lists.html](http://www.chesterfield.k12.sc.us/New%20Heights%20Middle/LESmith/Vocabulary%20Lists.html).

Lessons 1 and 2
Texts
• Optional: At least one copy of *Mark Twain, a Biography: The Personal and Literary Life of Samuel Langhorne Clemens*, Volume1, Part 1, by Albert Bigelow Paine (originally published before 1923, but republished in 2010). The book may be found online at: [http://www.gutenberg.org/files/2988/2988-h/2988-h.htm](http://www.gutenberg.org/files/2988/2988-h/2988-h.htm).
• Optional: *My Autobiography* by Mark Twain (1907) is available at [http://www.online-literature.com/twain/my-autobiography/16/](http://www.online-literature.com/twain/my-autobiography/16/). It provides a source of information about Twain’s life that could be contrasted with *The Adventures of Tom Sawyer* and *Mark Twain, a Biography* by Albert Bigelow Paine.

Handouts

- Appendix A: Excerpts about Samuel Clemens/Mark Twain, including excerpts from *Roughing It* by Mark Twain, published in 1872 but documenting events in his life prior to writing *Tom Sawyer*. The book is available at [http://www.gutenberg.org/files/3177/3177-h/3177-h.htm#linkch39](http://www.gutenberg.org/files/3177/3177-h/3177-h.htm#linkch39) and includes illustrations of his adventures in Nevada Territory during the silver and gold mining craze.
- Appendix B: Model of Annotation, *Tom Sawyer*, Chapter II
- Appendix C: Reading Journal Template (Generic)
- Appendix D: Comparing Characters

Websites

- *Mark Twain Companion: An Autobiographical Guided Tour with Mark Twain* by John D. Evans (1993) contains selected excerpts from the book, with comparisons with Mark Twain’s life, short descriptions of context, and some photos of people who were models for characters in the book: [http://books.google.com/books?id=r4I3_huYkC&pg=PR2&lpg=PR2&dq=Library+of+Congress+Tom+Sawyer&source=bl&ots=6vBPvB8cSD&sig=F8CUEXgUBDTFumMlZngEZlT8hM0&hl=en&sa=X&ei=tFyTUpvQlurgsATipYKABw&ved=0CCsQ6AEwATgK#v=onepage&q=Library%20of%20Congress%20Tom%20Sawyer&f=false].
- *Roughing It* by Mark Twain was published in 1872 but documents events earlier in his life prior to writing *Tom Sawyer* and is available at [http://www.gutenberg.org/files/3177/3177-h/3177-h.htm#linkch39](http://www.gutenberg.org/files/3177/3177-h/3177-h.htm#linkch39). It includes illustrations of his adventures in Nevada Territory during the silver and gold mining craze.
Lessons 3, 4 and 5

Websites

  
  http://books.google.com/books?id=r4lI3_htuYkC&pg=PR2&lpg=PR2&dq=Library+of+Congress+Tom+Sawyer&source=bl&ots=0vBPvB8cSD&sig=F8CUJExgUBDTFumMIZngEZIT8hM0&hl=en&sa=X&ei=tFyTUpvQIurgsATipYKABw&ved=0CCsQ6AEwATgK#v=onepage&q=Library%20of%20Congress%20Tom%20Sawyer&f=false.

- Mark Twain, the Scrapbook: [http://www.pbs.org/marktwain/scrapbook/01_tom_sawyer/index.html](http://www.pbs.org/marktwain/scrapbook/01_tom_sawyer/index.html), provides a short summary of Twain’s life, including pictures of documents related to his life and attitudes. More about his attitudes toward race: Mark Twain’s Mississippi (Northern Illinois University: [http://dig.lib.niu.edu/twain/race.html](http://dig.lib.niu.edu/twain/race.html))

- Twain Library: [http://twain.libraries.virginia.edu/onstage/mttalks.html](http://twain.libraries.virginia.edu/onstage/mttalks.html).


Handouts

- Appendix C: Reading Journal Template

Lessons 6, 7, 8, 9 and 10

Websites

- Twain’s beliefs and attitudes toward American Indians, see [http://dig.lib.niu.edu/twain/race.html](http://dig.lib.niu.edu/twain/race.html).


Handouts

- Appendix D: Comparing Characters
- Appendix E: Reading Journal: Comparing Characters
Lessons 11, 12, 13, 14 and 15

Websites
- Photo of Tom Sawyer at the beginning of the original book at: [http://www.gutenberg.org/files/74/74-h/74-h.htm#c1](http://www.gutenberg.org/files/74/74-h/74-h.htm#c1)
- Information, illustrations and photos of minstrel shows: [http://black-face.com/minstrel-shows.htm](http://black-face.com/minstrel-shows.htm).
- Search for a clip from The Documentary of the Dance: A History of American Minstrelry on YouTube.
- Image of Cardiff Hill in Hannibal, MO: The descriptive marker is referred to it as a hangout of Tom and Huck and their friends (project the image from: [http://www.hmdb.org/marker.asp?marker=4727](http://www.hmdb.org/marker.asp?marker=4727)).
- *The Adventures of Tom Sawyer* illustrated by Norman Rockwell: Search for images of the Tom Sawyer as illustrated by Norman Rockwell. Select several for projection or color printing.
- Mark Twain’s Mississippi, Northern Illinois University: [http://dig.lib.niu.edu/twain/race.html](http://dig.lib.niu.edu/twain/race.html)

Lessons 16, 17, 18, 19 and 20

Handouts
- Appendix F: Comparing Settings
- Copies of CEPA Student Instructions
Appendices

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Appendix F: Comparing Settings 59
Appendix A: Excerpts: Samuel Clemens and Mark Twain

Excerpt 1 (Lesson 1): The Prefatory [preface] to Roughing It, by Mark Twain (1872)
This book is merely a personal narrative, and not a pretentious history or a philosophical dissertation. It is a record of several years of variegated vagabondizing, and its object is rather to help the resting reader while away an idle hour than afflicth him with metaphysics, or goad him with science...

Yes, take it all around, there is quite a good deal of information in the book. I regret this very much; but really it could not be helped: information appears to stew out of me naturally, like the precious ottar of roses out of the otter. Sometimes it has seemed to me that I would give worlds if I could retain my facts; but it cannot be. The more I calk up the sources, and the tighter I get, the more I leak wisdom. Therefore, I can only claim indulgence at the hands of the reader, not justification.

THE AUTHOR.

Excerpt 2: from Mark Twain: A Biography..., by Alfred Paine Bigalow, Chapter VII: The Little Town of Hannibal
Yet he [young Samuel Clemens] would appear not to have been satisfied with his heritage of ailments, and was ambitious for more. An epidemic of measles—the black, deadly kind—was ravaging Hannibal, and he yearned for the complaint. He yearned so much that when he heard of a playmate, one of the Bowen boys, who had it, he ran away and, slipping into the house, crept into bed with the infection. The success of this venture was complete. Some days later, the Clemens family gathered tearfully around Little Sam’s bed to see him die. According to his own after-confession, this gratified him, and he was willing to die for the glory of that touching scene. However, he disappointed them, and was presently up and about in search of fresh laurels.—[In later life Mr. Clemens did not recollect the precise period of this illness. With habitual indifference he assigned it to various years, as his mood or the exigencies of his theme required. Without doubt the ”measles” incident occurred when he was very young.]—He must have been a wearing child, and we may believe that Jane Clemens, with her varied cares and labors, did not always find him a comfort.
"You gave me more uneasiness than any child I had," she said to him once, in her old age.
"I suppose you were afraid I wouldn’t live," he suggested, in his tranquil fashion.
She looked at him with that keen humor that had not dulled in eighty years. "No; afraid you would," she said. But that was only her joke, for she was the most tenderhearted creature in the world, and, like mothers in general, had a weakness for the child that demanded most of her mother’s care.
Excerpt 3: from *My Autobiography*, by Mark Twain, Chapter 16

Recently some one in Missouri has sent me a picture of the house I was born in. Heretofore I have always stated that it was a palace, but I shall be more guarded, now.

I remember only one circumstance connected with my life in it. I remember it very well, though I was but two and a half years old at the time. The family packed up everything and started in wagons for Hannibal, on the Mississippi, thirty miles away. Toward night, when they camped and counted up the children, one was missing. I was the one. I had been left behind. Parents ought always to count the children before they start. I was having a good enough time playing by myself until I found that the doors were fastened and that there was a grisly deep silence brooding over the place. I knew, then, that the family were gone, and that they had forgotten me. I was well frightened, and I made all the noise I could, but no one was near and it did no good. I spent the afternoon in captivity and was not rescued until the gloaming had fallen and the place was alive with ghosts.

Excerpt 4: from *Roughing It*, by Mark Twain, Chapter 5:

When a party camps, the first thing to be done is to cut sage-brush; and in a few minutes there is an opulent pile of it ready for use. A hole a foot wide, two feet deep, and two feet long, is dug, and sage-brush chopped up and burned in it till it is full to the brim with glowing coals. Then the cooking begins, and there is no smoke, and consequently no swearing. Such a fire will keep all night, with very little replenishing; and it makes a very sociable camp-fire, and one around which the most impossible reminiscences sound plausible, instructive, and profoundly entertaining.

Sage-brush is very fair fuel, but as a vegetable it is a distinguished failure. Nothing can abide the taste of it but the jackass and his illegitimate child the mule. But their testimony to its nutritiousness is worth nothing, for they will eat pine knots, or anthracite coal, or brass filings, or lead pipe, or old bottles, or anything that comes handy, and then go off looking as grateful as if they had had oysters for dinner. Mules and donkeys and camels have appetites that anything will relieve temporarily, but nothing satisfy.

In Syria, once, at the head-waters of the Jordan, a camel took charge of my overcoat while the tents were being pitched, and examined it with a critical eye, all over, with as much interest as if he had an idea of getting one made like it; and then, after he was done figuring on it as an article of apparel, he began to contemplate it as an article of diet. He put his foot on it, and lifted one of the sleeves out with his teeth, and chewed and chewed at it, gradually taking it in, and all the while opening and closing his eyes in a kind of religious ecstasy, as if he had never tasted anything as good as an overcoat before, in his life. Then he smacked his lips once or twice, and reached after the other sleeve. Next he tried the velvet collar, and smiled a smile of such contentment that it was plain to see that he regarded that as the daintiest thing about an overcoat. The tails went next, along with some percussion caps and cough candy, and some fig-paste from Constantinople.
Appendix B: Model of Annotation (for Teachers)

<table>
<thead>
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<th>Text from <em>The Adventures of Tom Sawyer, Chapter II</em></th>
<th>Reaction/Observation/Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct students attention to Chapter II of their books, the section about whitewashing the fence.</td>
<td>Responding and annotating unknown words or concepts: Whitewash: a compound word composed of white and wash. To wash something (in white) in this sense means to cover it up or freshen it up.</td>
</tr>
<tr>
<td>Example of annotation: The underlined words and phrases constitute evidence that can be used to make the points that are expanded in the next column. Students should be given a copy of this page with the paragraph below, but without the commentary in the next column. Directions to the teacher are below the paragraph and students should follow the same procedure.</td>
<td>An example of annotating of a paragraph or passage: Students may mark their books (if that is allowed), or annotate/make notes in their reading journals. This short paragraph has a lot of detailed information meaning that I should read this carefully.</td>
</tr>
<tr>
<td>SATURDAY morning was come, and all the summer world was bright and fresh, and brimming with life. There was a song in every heart; and if the heart was young the music issued at the lips. There was cheer in every face and a spring in every step. The locust-trees were in bloom and the fragrance of the blossoms filled the air. Cardiff Hill, beyond the village and above it, was green with vegetation and it lay just far enough away to seem a Delectable Land, dreamy, reposeful, and inviting. Directions: • Draw attention to Step 1: read the paragraph above (or any excerpt) • Step 2: Underline or highlight words in the first sentence (or any sentence). Then write in the reaction/observation column, the comment that starts with “Dramatic opening. ...” • Step 3: Read the rest of the paragraph, underlining words and phrases, such as those underlined above. Then talk about what you notice about those words and what they mean to you in the second column (e.g., the list of words in the paragraph labeled “The language.”)</td>
<td>Dramatic opening. Instead of “It was Saturday morning,” this version sets up an expectation of something grand. The language: This Saturday morning is described in a lush and positive way with rich imagery and repetition. There are 19 words that suggest a this summery, alive feeling: bright, fresh, brimming, life, song, heart, young, music, cheer, spring, bloom, fragrance, blossoms, green, vegetation, delectable, dreamy, reposeful, and inviting. Also, a spring in every step is an idiom that adds to the mood of the paragraph. This paragraph sets up a day in which anyone would want to soak up the beauty and adventure of the outdoors.</td>
</tr>
</tbody>
</table>
Appendix C: Reading Journal

| Evidence from Chapter ____  
| The Adventures of Tom Sawyer | Evidence from Other Source  
| _______________________ (Source) | Response/Observation/Commentary |

Topic or Comparison ________________________________
## Appendix D: Truth in Fiction: Comparing Characters

<table>
<thead>
<tr>
<th><strong>The Adventures of Tom Sawyer, Chapter VI</strong></th>
<th><strong>Mark Twain, A Biography, Chapter XI</strong></th>
<th><strong>Response/Observation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Character: Huckleberry Finn</strong></td>
<td><strong>Character: Tom Blankenship</strong></td>
<td></td>
</tr>
<tr>
<td>Shortly Tom came upon the juvenile pariah of the village, Huckleberry Finn, son of the town drunkard. Huckleberry was cordially hated and dreaded by all the mothers of the town, because he was idle and lawless and vulgar and bad—and because all their children admired him so, and delighted in his forbidden society, and wished they dared to be like him. Tom was like the rest of the respectable boys, in that he envied Huckleberry his gaudy outcast condition, and was under strict orders not to play with him. So he played with him every time he got a chance. Huckleberry was always dressed in the cast-off clothes of full-grown men, and they were in perennial bloom and fluttering with rags. His hat was a vast ruin with a wide crescent lopped out of its brim; his coat, when he wore one, hung nearly to his heels and had the rearward buttons far down the back; but one suspender supported his trousers; the seat of the trousers bagged low and contained nothing, the fringed legs dragged in the dirt when not rolled up. Huckleberry came and went, at his own free will. He slept on doorsteps in fine weather and in empty hogsheads in wet; he did not have to go to school or to church, or call any being master or obey anybody; he could go fishing or swimming when and where he chose, and stay as long as it suited him; nobody forbade him to fight; he could sit up as late as he pleased; he was always the first boy that went barefoot in the spring and the last to resume leather in the fall; he never had to wash, nor put on clean clothes; he could swear wonderfully. In a word, everything that goes to make life precious that boy had. So thought every harassed, hampered, respectable boy in St. Petersburg. Chapter VI, <em>The Adventures of Tom Sawyer</em></td>
<td>There were several of the Blankenships: there was old Ben, the father, who had succeeded “General” Gains as the town drunkard; young Ben, the eldest son—a hard case with certain good traits; and Tom — (...) a ruin of rags, a river-rat, an irresponsible bit of human drift, kind of heart and possessing that priceless boon, absolute unaccountability of conduct to any living soul. He could come and go as he chose; he never had to work or go to school; he could do all things, good or bad, that the other boys longed to do and were forbidden. He represented to them the very embodiment of liberty. (Paine, Gutenberg Kindle Edition, location 619, Chapter XI).</td>
<td></td>
</tr>
</tbody>
</table>

(8/2013)
# Appendix E: Reading Journal Template: Comparing Characters

<table>
<thead>
<tr>
<th>Evidence from</th>
<th>Evidence from</th>
<th>Response/Observation</th>
</tr>
</thead>
</table>
| *The Adventures of Tom Sawyer*  
Focus: Character | *Other Source*  
Focus: Character |                      |

**Character:**

- **Thinks/Feels:**
- **Says:**
- **Does:**

**Person/character:**

- **Thinks/Feels:**
- **Says:**
- **Does:**
Appendix F: Comparing Settings

**Directions:** Read and annotate the description of the cave from Tom Sawyer and from Mark Twain’s biography (excerpt below) comparing the truth to the fiction. Note words or phrases that are not understood or other thoughts in the Response/Observation column.

The cave was an enduring and substantial joy. It was a real cave, not merely a hole, but a subterranean marvel of deep passages and vaulted chambers that led away into bluffs and far down into the earth’s black silences, even below the river, some said. For Sam Clemens the cave had a fascination that never faded. Other localities and diversions might pall, but any mention of the cave found him always eager and ready for the three-mile walk or pull that brought them to its mystic door. With its long corridors, its royal chambers hung with stalactites, its remote hiding-places, its possibilities as the home of a gallant outlaw band, it contained everything that a romantic boy could love or long for.

--- *Mark Twain, A Biography...* by Albert Bigalow Paine, Volume 1, Chapter XII.

<table>
<thead>
<tr>
<th><strong>The Adventures of Tom Sawyer</strong></th>
<th><strong>Mark Twain, A Biography...</strong></th>
<th><strong>Response/Observation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Chapter XXXI: Setting</strong></td>
<td><strong>Chapter XII: Setting</strong></td>
<td></td>
</tr>
<tr>
<td>Annotate: Chapter XXXI, the section about being lost in a cave</td>
<td>Annotate: the excerpt above</td>
<td></td>
</tr>
</tbody>
</table>