

Mark Twain Boyhood Home & Museum

Lesson Plan for *Tom Sawyer, Dear Mark Twain, and Words & Music*

Created by: Victoria Costley

School: Monett R-1 City: Monett State: Missouri

July 12, 2013 – Summer Teachers Workshop

Hannibal, Missouri

“Who is Tom Sawyer? And what about Twain?”

LESSON PLAN for <i>The Adventures of Tom Sawyer, Dear Mark Twain, & Mark Twain Words and Music</i>	
Concept or Topic: Character Development & Inference Skills Compare & Contrast fictional character and historical figure	Suggested Grade Level: 6, 7, or 8th grade(s)
Subject: English Language Arts	Suggested Time Frame: 10-11 Days (45 min. per day)

Objective: <ol style="list-style-type: none">1. Students will explain their understanding (inference) of Tom’s character in <i>The Adventures of Tom Sawyer</i> with supporting details from the beginning of the book.2. Students will compare and contrast the fictional character of Tom Sawyer and the author Mark Twain (Samuel L. Clemens).
State Standards: <p>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.</p> <p>RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p>RL.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p>

Assessment Options:

- Using various online tools, students will select their own method of assessment that ensure mastery of objectives. All students will be explaining Tom's character using details to support.
- Using notes taken, via various online tools, students will be comparing & contrasting Tom's character to Twain's real personage using details to support in a short essay.

Vocabulary:**Characterization:**

-The clues the author gives to help the readers "get to know" the character

Compare:

-To tell how things are alike; to examine both points of similarity and difference, but generally with the greater emphasis on similarities

Contrast:

- Explain how things are different

Inference:

-Inferences are logical guesses based on clues in the text and on the reader's own knowledge and common sense.

Explicit Detail:

-Explicit Details are statements of support taken DIRECTLY from the text. May include direct quotes or paraphrasing.

Subject Area Integration:

- Language arts
- History/social studies

Background Information:

- Students should be introduced to the time period (setting) of the story
<http://www.marktwainmuseum.org/index.php/research/twains-life-and-works#timeline>
- Students should be familiar with characterization
- Student should be familiar with inferences
- Students should be familiar with using supporting details
- Students should be familiar with compare & contrast

Materials:

- *The Adventures of Tom Sawyer* Chapter 1 & 2
- Computers with internet connection
- *Mark Twain: Words & Music* (Audio CD & Narrative)
- *Dear Mark Twain: Letters from His Readers* (Book)
- Computers with internet connection
- Brainstorming Method (LucidChart, Smart Ideas, a printed “mind map”)
- Projector and Smart board

Technology:

Audio for *Adventures of Tom Sawyer*

- http://archive.org/details/tom_sawyer_librivox

Suggested Student artifact creation resources

- http://www.readwritethink.org/files/resources/interactives/trading_cards/
- <http://voki.com/>
- blog site (http://docs.moodle.org/23/en/About_Moodle , <http://wordpress.com/> , <http://www.classpress.com/>)
- Online poster maker <http://edu.glogster.com/>

Mark Twain: Words & Music

- <http://www.marktwainmuseum.org/shop/proddetail.php?prod=MarkTwainCD>

Autobiography of Mark Twain

<http://www.marktwainproject.org/xtf/view?docId=works/MTDP10362.xml;style=work;brand=mtp>

Related Twain Quotes/Passages:

- *The Adventures of Tom Sawyer* Chapter 1 & 2
- *Mark Twain Words & Music* (included liner notes)
- *Letters from His Readers Dear Mark Twain* (letter pg. 247, letter 181)

Lesson Sequence:**Day 1****Hook/Intro 1: (15 min)**

- Read first lines of the story:

“Tom!”

No answer.

“Tom!”

No answer.

“What’s gone with that boy, I wonder? You TOM!”

No answer.

The old lady pulled her spectacles down and looked over them, about the room;

then she put them up and looked out under them. She seldom or never looked *through* them for so small a thing as a boy...

- Pause & Discuss the following:
 What they are thinking about Tom?
 Who is this Tom?
 Why do you think this “old lady” is calling for Tom?

Have you ever had someone calling for you like this?
 When, why? Did you answer?

Teaching of Concept 1:

- Set the focus for reading the beginning of the book (2 Min)
 - Tell students “As we read the beginning of the book focus on details that describe WHO Tom is. Not just physically what he looks like, but how does he act, what does he like or not like, who is Tom Sawyer”.
- Read Chapter 1 & the start of 2 *stopping at “But Tom’s energy did not last” (28 min)*
 - Use Audio Book for whole class follow-along
 - http://archive.org/details/tom_sawyer_librivox

End Day 1

Begin Day 2

- Have students create a graphic organizer on computers using Smart Ideas (or other similar program, could be a “T-chart or “mind map”)
- Model this for them on Smart Board (15-20 Minutes)
 - (several examples are listed below as a starting point)

Re-reading the text for examples of Tom’s character

Text Detail	Inference
a slight boy	Tom is young or small
what is that tuck...It’s jam	Tom likes to sneak sweets
Look behind you, aunt!	Tom lies to avoid a beating
he never plays them alike	Tom is creative in his tricks
he knows if he can make out to put me off for a minute or make me laugh...I can’t hit him a lick	Tom knows how to get out of trouble with his aunt

He'll play hockey this evening	Tom hides to avoid being in trouble
He hates work more than he hates anything else	Tom would rather play than work

- Have students finish re-reading the chapter and fill out chart independently **(20-25 min)**

Suggested Questions: (5 min)

- After completing this activity, what more do you want to know about Tom?

End Day 2

Begin Day 3

Learning Activity 1:

- Have students open to their graphic organizers **(1-2 min)**
- Instruct students to use their graphic organizers to create an artifact that answers the question “Who is Tom Sawyer?” using any of the listed technology tools (or they may choose another tool if approved by the teacher) **(2-5 min)**
 - http://www.readwritethink.org/files/resources/interactives/trading_cards/
 - <http://voki.com/>
 - blog site ([http://docs.moodle.org/23/en/About Moodle](http://docs.moodle.org/23/en/About_Moodle) , <http://wordpress.com/> , <http://www.classpress.com/>)
 - Online poster maker <http://edu.glogster.com/>
- Make sure all students are using the attached scoring guide for full credit **(1 min)**
- Have students work on their artifacts **(32-44 min)**
 - Some students may require extra time (another day, eg Day 4 then review on day 5)
 - If technology is available at home it may be sent home as homework if not finished in class

End Day 3 (or 4 if extension is needed)

Begin Day 4 (or 5)

Review/Closure of Concept 1:

- Have students complete a gallery walk **(30 min)**
 - Students display their work on their computer
 - Students rotate from computer to computer and analyze work
 - Use the 2 Stars & A Wish form
 - Have students analyze at least 3-4 classmates artifacts
 - Choose when they are to “analyze” and when they are to just read and observe
 - Gather as a group and discuss the “Stars & Wishes” **(15 min)**
 - Ask Students...
 - What they learned about Tom? Do they have predictions about Tom? Do they think this chart will change as we read, why or why not?
- Collect student work to be scored using Objective 1 Scoring Guide

Day 5 (or 6) Transition to Objective 2

Hook/Intro 2: (15 min)

- Begin by asking students: “If your life was going to become a movie...who would play your role on screen?”
- Ask: “Would you want your life to be told ‘as is’...or modified to be more of a caricature of yourself?”
 - Caricature- an imitation of a person in which certain striking characteristics are exaggerated
- Read letter from *Dear Mark Twain* pg. 247, letter 181. {Excerpt included below}

165 Madison Avenue,
New York City.
November 30th, 1907.

My dear Mr. Clemens:

I have seen in the New York Tribune this morning that to-day is your birthday—and it is mine too!

I am writing to wish you many happy returns of the day and to tell you that I think Tom Sawyer is the nicest boy I have ever known.

Sincerely yours,
Florence Benson

(Written in my best handwriting)

Mr. Samuel L. Clemens,
21 Fifth Avenue,
New York City.

Clemens's Reply:

21 Fifth Avenue

Dec. 1/07.

Dear Florence:

Thank you for your nice note.

[*Private*] I have always concealed it before, but now I am *compelled* to confess that I am Tom Sawyer!

Sincerely Your friend,
S.L. Clemens

Pause & Discuss the following:

“Do you think this is really the first time Twain admits that he “is” Tom?—Why or why not?”

Teaching of Concept 2: (30 Minutes)

- Hand out, display, or otherwise share the narrative for the CD (included at lesson end)
- Discuss with students the how this narrative was created; it's purpose & how the narrative is organized.
 - Explain that both the Narrator & Twain are sharing real facts about Samuel Clemens life.
 - Explain that Twain's section includes quotes from several sources; his *Autobiography*, *Life on the Mississippi*, *Roughing It*, *The Innocents Abroad*, Letter to Livy (his wife), *Following the Equator*, Letter to Olivia (his daughter).
 - Explain that Huck's stories ARE fictional, but are based on the truths that Twain lived.
- Create note taking method (LucidChart, Smart Ideas, a printed "mind map")
- Model this for them on Smart Board
 - Listen to the 1st and 2nd track of *Mark Twain Words & Music*
 - Collect details about Samuel Clemens based on the facts

Day 6 (or 7)

(45 Minutes)

- Open note taking method (LucidChart, Smart Ideas, a printed "mind map")
 - Listen to tracks 3-End of Disk One of *Mark Twain Words & Music*
 - Collect details about Samuel Clemens based on the facts
 - Let students work independently or in pairs
 - Pause at the end of CD 1 & discuss the students notes

Day 7 (or 8)

(45 Minutes)

- Open note taking method (LucidChart, Smart Ideas, a printed "mind map")
 - Listen to tracks 1-End of Disk Two of *Mark Twain Words & Music*
 - Collect details about Samuel Clemens based on the facts
 - Let students work independently or in pairs
 - Pause at the end of CD 2 & discuss the students notes

Learning Activity 2:

Day 8-9 (or 9-10)

(45 Minutes for 2 days)

- Introduce or review the terms Compare & Contrast
- Discuss how Twain's claim "to be Tom" can be used to compare & contrast Twain and Tom
- Have students write a short essay answering the question: How does the author's portrayal of the character compare to historical accounts?

- Discuss the prompt, explain how they have their notes to guide them.
- Provide the additional resources including:
 - <http://twain.lib.virginia.edu/about/srchmtf.html>
 - <http://twainquotes.com/>
- Allow students to work for 2-3 days on their individual essays

Day 10 (or 11)
(45 Minutes)

- Have students complete a gallery walk **(30 min)**
 - Students display their work on their computer
 - Students rotate from computer to computer and analyze work
 - Use the 2 Stars & A Wish form
 - Have students analyze at least 3-4 classmates artifacts
 - Choose when they are to “analyze” and when they are to just read and observe
 - Gather as a group and discuss the “Stars & Wishes” **(15 min)**
 - Ask Students...
 - What they learned about Tom? Do they have predictions about Tom? Do they think this chart will change as we read, why or why not?
- Collect student work to be scored using Objective 2 Scoring Guide

Strategies for Exceptional Students:

- For ELL students, see differentiation charts included (below the Standard Grading of Objectives).
 - These are based on WIDA proficiency levels.
- Use of Multiple Intelligences approach allows students to work to their strengths
- Pre-teach vocabulary/concepts
- Multimedia (use of audio book)
- Direct instruction (lecture/discussion/questions)
- Modeling/examples

Suggested Follow-Up Activities:

- Choose another character from the book & complete a character analysis as you did for Tom Sawyer, ex. “Who is Becky Thatcher?” Then research
- Continue to document Tom’s characteristics and see if your analysis of his character was correct or if you need to change things based on what you learn about him
- Make predictions about the book and about Tom

Scoring Guides/Resources/Pintables

Objective 1 Scoring Guide

Category	4	3	2	1
Text Examples	For all inferences, text examples are used and are based on quotes or paraphrases	For most inferences, text examples are used and are based on quotes or paraphrases	For some inferences, text examples are used and are based on quotes or paraphrases	For few inferences, text examples are used and are based on quotes or paraphrases
Organization	Content is well organized used appropriate titles, headings, or other organizational clues/tools.	Content is mainly organized used appropriate titles, headings, or other organizational clues/tools.	Content is moderately organized used appropriate titles, headings, or other organizational clues/tools.	There was no clear or logical organizational structure, just a lot of facts or information.
Content	Covers topic in-depth with details and examples. Subject knowledge is excellent.	Includes essential knowledge about the topic. Subject knowledge appears to be good.	Includes essential information about the topic but there are 1 or 2 factual errors.	Content is minimal or there are several factual errors.
Total Score (Max of 12)				

NARRATIVE FOR MARK TWAIN: WORDS & MUSIC

Track: "Hello yourself, and see how you like it..."

HUCK: "YOU don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth."

NARRATOR: Samuel Langhorne Clemens was the sixth of seven children born to John and Jane Clemens. His mother would tell him later that he came into the world with the arrival of Halley's Comet, a cosmic event that occurred every 75 years, and so she predicted greatness for her premature and sickly infant son, whose survival in those challenging times was not typical.

TWAIN: "I was born the 30th of November, 1835, in the almost invisible village of Florida, Monroe County, Missouri. The village contained a hundred people and I increased the population by 1 per cent. It is more than many of the best men in history could have done for a town. It may not be modest in me to refer to this but it is true. There is no record of a person doing as much – not even Shakespeare. But I did it for Florida and it shows that I could have done it for any place – even London, I suppose."
(*Autobiography*)

Track: "Hannibal, Missouri, where my boyhood was spent..."

NARRATOR: When Sam was almost four years old, his folks, who just couldn't make a go of it in Florida, Missouri, moved the family a short distance to a village nestled on the west bank of the Mississippi River - Hannibal, Missouri.

HUCK: "Well, when Tom and me got to the edge of the hill-top we looked away down into the village and could see three or four lights twinkling, where there was sick folks, maybe; and the stars over us was sparkling ever so fine; and down by the village was the river, a whole mile broad, and awful still and grand. We went down the hill and found Jo Harper and Ben Rogers, and two or three more of the boys, hid in the old tanyard. So we unhitched a skiff and pulled down the river two mile and a half, to the big scar on the hillside, and went ashore."

NARRATOR: His father was the Justice of the Peace and attempted several business endeavors, yet the family continued to experience financial hardship. This didn't seem to hamper young Sam, who found mischief and excitement in his surroundings... the cave, the steamboats, the wide, muddy river, uninhabited islands, the woods on Holliday's Hill. Hannibal offered plenty of playground for its children, rich or poor, and would later become the setting for Sam's most beloved books.

TWAIN: "In the small town of Hannibal, Missouri, when I was a boy everybody was poor

but didn't know it; and everybody was comfortable and did know it..." (*Autobiography*)

HUCK: "Well, the woman fell to talking about how hard times was, and how poor they had to live, and how the rats was as free as if they owned the place, and so forth and so on... She was right about the rats..."

TWAIN: "Once a day a cheap, gaudy packet arrived upward from St. Louis, and another downward from Keokuk. Before these events, the day was glorious with expectancy; after them, the day was a dead and empty thing. Not only the boys, but the whole village, felt this. After all

these years I can picture that old time to myself now, just as it was then: the white town drowsing in the sunshine of a summer's morning; the streets empty, or pretty nearly so; one or two clerks sitting in front of the Water Street stores, with their splint-bottomed chairs tilted back against the wall, chins on breasts, hats slouched over their faces, asleep -- with shingle-shavings enough around to show what broke them down; a sow and a litter of pigs loafing along the sidewalk, doing a good business in watermelon rinds and seeds; two or three lonely little freight piles scattered about the 'levee;' a pile of 'skids' on the slope of the stone-paved wharf, and the fragrant town drunkard asleep in the shadow of them; two or three wood flats at the head of the wharf, but nobody to listen to the peaceful lapping of the wavelets against them; the great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide along, shining in the sun..." (*Autobiography*)

HUCK: "We had mountains on the Missouri shore and heavy timber on the Illinois side, and the channel was down the Missouri shore at that place, so we warn't afraid of anybody running across us. We laid there all day, and watched the rafts and steamboats spin down the Missouri shore, and up-bound steamboats fight the big river in the middle."

NARRATOR: Sam cherished the summers he spent back at his Uncle John's farm in Florida, Missouri, where he looked up to Uncle Dan'I – an affectionate friend and ally, and one of Uncle John's slaves. Uncle Dan'I would later provide the inspiration and model for the character, Jim, the runaway slave and friend of Huckleberry Finn.

HUCK: "Sometimes we'd have that whole river all to ourselves for the longest time. Yonder was the banks and the islands, across the water; and maybe a spark -- which was a candle in a cabin window; and sometimes on the water you could see a spark or two -- on a raft or a scow, you know; and maybe you could hear a fiddle or a song coming over from one of them rafts. It's lovely to live on a raft. We had the sky up there, all speckled with stars, and we used to lay on our backs and look up at them, and discuss about whether they was made or only just happened. Jim he allowed they was made, but I allowed they happened; I judged it would have took too long to *make* so many. Jim said the moon could a *laid* them; well, that looked kind of reasonable, so I didn't say nothing against it, because I've seen a frog lay most as many, so of course it could be done. We used to watch the stars that fell, too, and see them streak down. Jim allowed they'd got spoiled and was hove out of the nest.

“Once or twice of a night we would see a steamboat slipping along in the dark, and now and then she would belch a whole world of sparks up out of her chimbleys, and they would rain down in the river and look awful pretty; then she would turn a corner and her lights would wink out and her powwow shut off and leave the river still again; and by and by her waves would get to us, a long time after she was gone, and joggle the raft a bit, and after that you wouldn't hear nothing for you couldn't tell how long, except maybe frogs or something.”

NARRATOR: On the farm, Uncle Dan'll thrilled the children with stories, and Sam vividly recalled the largesse of farm life.

TWAIN: “It was a heavenly place for a boy, that farm of my uncle John's. The house was a double log one, with a spacious floor connecting it with the kitchen. In the summer the table was set in the middle of that shady and breezy floor, and the sumptuous meals – well, it makes me cry to think of them. Fried chicken, roast pig; wild and tame turkeys, ducks and geese; venison just killed; squirrels, rabbits, pheasants, partridges, prairie-chickens; biscuits, hot batter cakes, hot buckwheat cakes, hot “wheat bread,” hot rolls, hot corn pone; fresh corn boiled on the ear, succotash, butter-beans, string-beans, tomatoes, peas, Irish potatoes, sweet potatoes; buttermilk, sweet milk, “clabber”; watermelons, musk-melons, cantaloupes – all fresh from the

garden; apple pie, peach pie, pumpkin pie, apple dumplings, peach cobbler – I can't remember the rest.” (*Autobiography*)

Track: “He agreed to teach me the Mississippi River...”

NARRATOR: Steamboats plied the Mississippi River, often stopping in Hannibal to load or unload passengers and cargo. A puff of black smoke announced their arrival long before the boats were visible.

HUCK: “...a steamboat landed, and in about two minutes up comes a crowd a-whooping and yelling and laughing and carrying on...”

NARRATOR: Young Sam Clemens watched and yearned for journeys on that river. He watched as every type of freight was loaded and unloaded there in Hannibal – lumber, hemp, even slaves. When Sam was eleven his father died from pneumonia, and Sam had to leave school and work as a printer's apprentice to provide some financial help for his mother and his brothers and sister. He earned his keep there in Hannibal setting type from the age of 12 to 17, but he always kept an eye on that river. He left Hannibal at 17, set type in St. Louis to earn steamboat passage to New York City, and set himself in motion...

TWAIN: “When I was a boy, there was but one permanent ambition among my comrades in our village on the west bank of the Mississippi River. That was, to be a steamboatman. We had transient ambitions of other sorts, but they were only transient. When a circus came and went, it left us all burning to become clowns; the first negro minstrel show that came to our section left us all suffering to try that kind of life; now and then we had a hope that if we lived and were good, God would permit us to be pirates.

These ambitions faded out, each in its turn; but the ambition to be a steamboatman always remained. A pilot, in those days, was the only unfettered and entirely independent human being that lived in the earth." (*Life on the Mississippi*)

HUCK: "...the night got gray and ruther thick, which is the next meanest thing to fog. You can't tell the shape of the river, and you can't see no distance. It got to be very late and still, and then along comes a steamboat up the river. We lit the lantern, and judged she would see it. Up-stream boats didn't generly come close to us; they go out and follow the bars and hunt for easy water under the reefs; but nights like this they bull right up the channel against the whole river.

"We could hear her pounding along, but we didn't see her good till she was close. She aimed right for us. Often they do that and try to see how close they can come without touching; sometimes the wheel bites off a sweep, and then the pilot sticks his head out and laughs, and thinks he's mighty smart. Well, here she comes, and we said she was going to try and shave us; but she didn't seem to be sheering off a bit. She was a big one, and she was coming in a hurry, too, looking like a black cloud with rows of glow-worms around it; but all of a sudden she bulged out, big and scary, with a long row of wide-open furnace doors shining like red-hot teeth, and her monstrous bows and guards hanging right over us. There was a yell at us, and a jingling of bells to stop the engines, a powwow of cussing, and whistling of steam -- and as Jim went overboard on one side and I on the other, she come smashing straight through the raft."

TWAIN: "Piloting on the Mississippi River was not work to me; it was play--delightful play, vigorous play, adventurous play--and I loved it... When I find a well-drawn character in fiction or biography I generally take a warm personal interest in him, for the reason that I have known him before -- met him on the river." (*Life on the Mississippi*)

Track: "Several years of variegated vagabondizing..." NARRATOR: Sam did become a steamboat pilot – got his license in 1859, his run took him back

and forth between New Orleans and St. Lou.

HUCK: "Every night we passed towns, some of them away up on black hillsides, nothing but just a shiny bed of lights; not a house could you see. The fifth night we passed St. Louis, and it was like the whole world lit up. In St. Petersburg they used to say there was twenty or thirty thousand people in St. Louis, but I never believed it till I see that wonderful spread of lights at two o'clock that still night."

NARRATOR: But when the Civil War broke out in 1861, his "permanent ambition" came to an end. He joined his brother on a stagecoach journey to the Nevada Territory where they would live for the next several years in the company of gold miners, silver miners, cay-otes, cowboys, saloonkeepers, antelope, politicians, prairie dogs, and various colorful characters. And this is where Sam Clemens would officially become "Mark Twain" writing for the *Virginia City Territorial Enterprise*. Sam got a glimpse of a Pony Express rider, he shared a cup of coffee with the legendary gunslinger, Slade, he bought himself a "genuine Mexican plug," and speculated on the Comstock Lode. Although he distinguished himself as a storyteller and immortalized many a western

rapscallion, he never did master that “genuine Mexican plug.”

TWAIN: “In the afternoon I brought the creature into the plaza, and certain citizens held him by the head, and others by the tail, while I mounted him. As soon as they let go, he placed all his feet in a bunch together, lowered his back, and then suddenly arched it upward, and shot me straight into the air a matter of three or four feet! ...I heard a stranger say: “Oh, don't he buck, though!” While I was up, somebody struck the horse a sounding thwack with a leathern strap, and when I arrived again the Genuine Mexican Plug was not there. A California youth chased him up and caught him, and asked if he might have a ride... He mounted the Genuine, got lifted into the air once, but sent his spurs home as he descended, and the horse darted away like a telegram. He soared over three fences like a bird, and disappeared down the road toward the Washoe Valley.” (*Roughing It*)

Track: “It liberates the vandal to travel...” **NARRATOR:** Sam Clemens loved to travel. After leaving Hannibal when he was in his 'teens, his curiosity about the world spurred him to visit new places. **HUCK:** “...it was a grand adventure, and mysterious, and so it hit him where he lived...”

NARRATOR: From Nevada he went to San Francisco and then visited Hawaii, or the Sandwich Islands as it was called back then. When he headed east, he wanted to see more of the world. He booked passage on the steamer, the Quaker City, for a five-month excursion to Europe and the Holy Land. He had contracted with the San Francisco *Alta* newspaper to send letters back describing his tour and the voyage and all the places he would visit. But when they docked in Greece, the passengers learned that they were to be quarantined and were forbidden to leave the ship. The itinerant journalist chafed at the news.

TWAIN: “It was the bitterest disappointment we had yet experienced. To lie a whole day in sight of the Acropolis, and yet be obliged to go away without visiting Athens! Disappointment was hardly a strong enough word to describe the circumstances. At eleven o'clock at night, when most of the ship's company were abed, four of us stole softly ashore in a small boat, a clouded moon favoring the enterprise... Seeing no road, we took a tall hill to the left of the distant Acropolis for a mark, and steered straight for it over all obstructions... The full moon was riding high in the cloudless heavens, now. We sauntered carelessly and unthinkingly to the edge of the lofty battlements of the citadel, and looked down -- a vision! And such a vision! Athens by moonlight!” (*The Innocents Abroad*)

Track: “You ain't ever to love anybody but me...”

NARRATOR: After the 164-day voyage on the Quaker City, Sam Clemens would reconnect with a friend he'd met on that journey, Charley Langdon. Sam had seen a photo of Langdon's sister, Olivia, in Langdon's stateroom on the boat and within a year he contrived to meet this beautiful, educated, genteel Eastern woman who was ten years younger and every bit his intellectual match. He went so far as to fake a head injury so that he could prolong a visit at the Langdons' home. And thus began an enduring love affair.

TWAIN: "I saw her first in the form of an ivory miniature in her brother Charley's stateroom...in the Bay of Smyrna, in the summer of 1867, when she was in her twenty-second year. I saw her in the flesh for the first time in New York in the following December. She was slender and beautiful and girlish – and she was both girl and woman. She remained both girl and woman to the last day of her life."
(*Autobiography*)

NARRATOR: Olivia's father gave permission for the engagement despite Sam Clemens's unpolished background and his lack of references. And in a letter to Livy, Sam wrote passionately of their impending union.

TWAIN: "...it makes of two fractional lives a whole; it gives to two purposeless lives a work, & doubles the strength of each whereby to perform it; it gives to two questioning natures a reason for living, & something to live for; it will give a new gladness to the sunshine, a new fragrance to the flowers, a new beauty to the earth, a new mystery to life; & Livy, it will give a new revelation to love, a new depth to sorrow, a new impulse to worship. In that day the scales will fall from our eyes & we shall look upon a new world. Speed it!" (Letter to Livy, 9/8/1869)

Track: "It was a mighty nice family..."

NARRATOR: Sam and Livy married February 2nd, 1870. They had four children: a son, Langdon, who died of diphtheria at 19 months, followed by three daughters, Susy, Clara, and Jean. They built a mansion in Hartford, Connecticut for a storybook existence as Mark Twain's literary star continued to soar. Livy's nickname for her husband was "Youth," because he had the heart and soul of a boy, and his nickname for her was, "Gravity," because she did try to keep his feet on the ground. They were a close and loving family, and their happiness was almost dreamlike.

TWAIN: "When Susy was thirteen and was a slender little maid with plaited tails of copper-tinged brown hair down her back and was perhaps the busiest bee in the household hive... she secretly and of her own motion and out of love added another task to her labors – the writing of a biography of me. She did this work in her bedroom at night and kept her record hidden. After a little the mother discovered it and filched it and let me see it; then told Susy what she had done and how pleased I was and how proud. I remember that time with a deep pleasure. I had had compliments before but none that touched me like this..." (*Autobiography*)

SUSY: "We are a very happy family. We consist of Papa, Mamma, Jean, Clara and me. It is papa I am writing about, and I shall have no trouble in not knowing what to say about him, as he is a very striking character. Papa's appearance has been described many times, but very incorrectly. He has beautiful gray hair, not any too thick or any too long, but just right; a Roman nose, which greatly improves the beauty of his features; kind blue eyes and a small mustache. He has a wonderfully shaped head and profile. He has a very good figure – in short, he is an extraordinarily fine looking man. All his features are perfect, except that he hasn't extraordinary teeth. His complexion is very fair, and he doesn't wear a beard. He is a very good man and a very funny one. He has got a temper, but we all of us have in this family. He is the loveliest man I ever saw or

ever hope to see – and oh, so absent-minded. He does tell perfectly delightful stories. Clara and I used to sit on each arm of his chair and listen while he told us stories about the pictures on the wall." (Susy Clemens, *Papa*, as published in Twain's *Autobiography*)

TWAIN: "I remember the story telling days vividly. They were a difficult and exacting audience – those little creatures. As romancer to the children I had a hard time, even from the beginning. If they brought me a picture in a magazine and required me to build a story to it, they would cover the rest of the page with their pudgy hands to keep me from stealing an idea from it. The stories had to be absolutely original and fresh. Sometimes the children furnished me simply a character or two, or a dozen, and required me to start out at once on that slim basis and deliver those characters up to a vigorous and entertaining life of crime. If they heard of a new trade or an unfamiliar animal or anything like that, I was pretty sure to have to deal with those things in the next romance. Once Clara required me to build a sudden tale out of a plumber and a "bawgun strictor," and I had to do it. She didn't know what a boa constrictor was until he developed in the tale - then she was better satisfied with it than ever."
(*Autobiography*)

Track: "Don't scrunch up like that, Huckleberry..."

NARRATOR: These family years brought profound joy and comfort. His books were bestsellers around the world. Sam Clemens, now widely known as "Mark Twain," was beloved by presidents and the populace alike. Thomas Edison said, "An average American loves his family. If he has any love left over for some other person, he generally selects Mark Twain." Mark Twain was very prolific, and during summers at Quarry Farm in Elmira, New York, and back home in Hartford, he wrote such masterpieces as *Roughing It*, *The Adventures of Tom Sawyer*, *The Prince and the Pauper*, *Life on the Mississippi* and *A Connecticut Yankee in King Arthur's Court*. Mark Twain said, "High and fine literature is wine, and mine is only water; but everybody likes water." Of course his greatest work of all was written during this period, his main character based on a neighbor boy back in Hannibal, Missouri.

TWAIN: "In Huckleberry Finn I have drawn Tom Blankenship exactly as he was. He was ignorant, unwashed, insufficiently fed; but he had as good a heart as ever any boy had. His liberties were totally unrestricted. He was the only really independent person--boy or man--in the community, and by consequence he was tranquilly and continuously happy and envied by the rest of us. And as his society was forbidden us by our parents the prohibition trebled and quadrupled its value, and therefore we sought and got more of his society than any other boy's." (*Autobiography*)

HUCK: "We went tiptoeing along a path amongst the trees back towards the end of the widow's garden, stooping down so as the branches wouldn't scrape our heads. When we was passing by the kitchen I fell over a root and made a noise. We scrouched down and laid still. Tom he made a sign to me -- kind of a little noise with his mouth -- and we went creeping away on our hands and knees. ...we cut along the path, around the garden fence, and by and by fetched up on the steep top of the hill the other side of the house."

Track: “The crows would gather on the railing and talk about me...”

NARRATOR: The tranquility of the Clemens family, like many well to do families of the time, was to be shattered by the countrywide Panic of 1893 and further complicated by Sam's poor investments. Facing potential bankruptcy, Sam, Livy, and Clara left the United States in 1895 for a thirteen-month lecture tour around the world, Susy and Jean staying behind with family. The girls were young adults now, and although it was painful, the separation seemed bearable under the circumstances. From Fiji to Australia to New Zealand to Ceylon, India, South Africa, the three of them pressed on with Sam lecturing and getting material for a book about his journey, *Following the Equator*. Sam Clemens recounted adventures and described characters from every culture, but he was especially enchanted with India and one certain “resident” in particular, the “Bird of Birds the Indian crow.”

TWAIN: “I suppose he is the hardest lot that wears feathers. Yes, and the cheerfulest, and the best satisfied with himself. He never arrived at what he is by any careless process, or any sudden one; he is a work of art, and “art is long”; he is the product of immemorial ages, and deep calculation; one can't make a bird like that in a day. He has been reincarnated more times than Shiva; and he has kept a sample of each incarnation, and fused it into his constitution. In the course of his evolutionary promotions, his sublime march toward ultimate perfection, he has been a gambler, a low comedian, a dissolute priest, a fussy woman, a blackguard, a scoffer, a liar, a thief, a spy, an informer, a trading politician, a swindler, a professional hypocrite, a patriot for cash, a reformer, a lecturer, a lawyer, a conspirator, a rebel, a royalist, a democrat, a practicer and propagator of irreverence, a meddler, an intruder, a busybody, an infidel, and a wallower in sin for the mere love of it. The strange result, the incredible result, of this patient accumulation of all damnable traits is, that he does not know what care is, he does not know what sorrow is, he does not know what remorse is, his life is one long thundering ecstasy of happiness, and he will go to his death untroubled, knowing that he will soon turn up again as an author or something...” (*Following the Equator*)

Track: “So wounded, so broken-hearted...”

NARRATOR: The tour was a triumph. Sales of the new book would allow the family to pay off every cent of their debt. Sam, Livy, and Clara had kept in touch with Susy and Jean during those 13 months of traveling through letters and cablegrams. And now a reunion was planned for the family to live together once again – this time in England where it wouldn't cost so much and where Sam could write in peace.

TWAIN: “Clara and her mother and I arrived in England from around the world on the 31st of July and took a house in Guildford. A week later, when Susy, Katy, and Jean should have been arriving from America we got a letter instead. It explained that Susy was slightly ill – nothing of consequence. But we were disquieted and began to cable for later news. This was Friday. All day no answer – and the ship to leave Southampton next day at noon. Clara and her mother began packing, to be ready in case the news should be bad. Finally came a cablegram saying, “Wait for cablegram in the morning.” This was not satisfactory – not reassuring. I cabled again, asking that the answer be sent to Southampton, for the day was now closing. I waited in the post office that night till

the doors were closed, toward midnight, in the hope that good news might still come, but there was no message. We sat silent at home till one in the morning, waiting – waiting for we knew not what. Then we took the earliest morning train and when we reached Southampton the message was there. It said the recovery would be long but certain. This was a great relief to me but not to my wife. She was frightened. She and Clara went aboard the steamer at once and sailed for America to nurse Susy. I remained behind to search

for another and larger house in Guildford. That was the 15th of August, 1896. Three days later, when my wife and Clara were about halfway across the ocean, I was standing in our dining- room, thinking of nothing in particular, when a cablegram was put into my hand. It said, "Susy was peacefully released to-day." It is one of the mysteries of our nature that a man, all unprepared, can receive a thunder-stroke like that and live... The calamity that comes is never the one we had prepared ourselves for." (*Autobiography* and letter to Olivia Clemens, 8/16/1896)

Track: "Wheresoever she was, there was Eden..." NARRATOR: The family never fully recovered from the impact of Susy's death. Livy, who had

always experienced frail health, endeavored to press on despite her physical weaknesses. **TWAIN:** "She could not rest. She never was intended to rest. She had the spirit of a steam engine

in a frame of flesh." (*Autobiography*) **NARRATOR:** The Clemenses had lived in a Florentine villa before, in 1892. And in 1903 doctors

advised a return to Florence when Livy's health appeared to be worsening.

TWAIN: "It is agreed that life at a Florentine villa is an ideal existence. The weather is divine, the outside aspects lovely, the days and the nights tranquil and reposeful, the seclusion from the world and its worries as satisfactory as a dream. Late in the afternoons friends come out from the city and drink tea in the open air and tell what is happening in the world; and when the great sun sinks down upon Florence and the daily miracle begins, they hold their breaths and look. It is not a time for talk." (*Autobiography*)

NARRATOR: In Florence, Clemens grew hopeful that Livy would recover, and she appeared to be getting better. And then on Sunday evening, June the fifth, 1904 he wrote:

TWAIN: "She has been dead two hours. It is impossible. The words have no meaning. But they are true; I know it, without realizing it. She was my life, and she is gone; she was my riches, and I am a pauper... Only four hours ago I sat by her bedside while Clara and Jean were at dinner, and she was bright and cheerful... Only four hours ago – and now there she lies, white and still! She was the most beautiful spirit, and the highest and the noblest I have ever known. And now she is dead... I wish I were with Livy." (*Autobiography*)

Track: “My conscience got to stirring me up hotter than ever...”

NARRATOR: After Livy's death Twain poured his grief and rage into the social commentary that had come to define him – honest, scathing tirades against hypocrisy, dishonesty, greed, and bigotry. No subject escaped his famous “pen warmed up in hell” – politics, business, religion, education, prisons – all affronts were challenged, debated and opined. Twain's view was sought in all matters.

TWAIN: “Strange – it is just like religion and politics! In religion and politics people's beliefs and convictions are in almost every case gotten at second-hand, and without examination, from authorities who have not themselves examined the questions at issue but have taken them at second-hand from other non-examiners, whose opinions about them were not worth a brass farthing.” (*Autobiography*)

HUCK: “It was a close place. I took it up, and held it in my hand. I was a-trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself:

“All right, then, I'll go to hell” -- and tore it up.

It was awful thoughts and awful words, but they was said. And I let them stay said; and never thought no more about reforming. I shoved the whole thing out of my head, and said I would take up wickedness again, which was in my line, being brung up to it, and the other warn't. And for a starter I would go to work and steal Jim out of slavery again; and if I could think up anything worse, I would do that, too; because as long as I was in, and in for good, I might as well go the whole hog.”

TWAIN: “It is an odd and curious and interesting ass, the human race. [And] when the human race has once acquired a superstition nothing short of death is ever likely to remove it.” (*Autobiography*)

NARRATOR: On most topics, Twain spoke candidly. But many of his controversial writings he suppressed until after his death. In his autobiography, which was published after his death, Twain wrote:

TWAIN: “I have always preached. That is the reason I have lasted thirty years. If the humor came of its own accord and uninvited I have allowed it a place in my sermon, but I was not writing the sermon for the sake of the humor. I should have written the sermon just the same, whether any humor applied for admission or not.” (*Autobiography*)

HUCK: “And I about made up my mind to pray, and see if I couldn't try to quit being the kind of a boy I was and be better. So I kneeled down. But the words wouldn't come... You can't pray a lie -- I found that out.”

TWAIN: “I am saying these vain things in this frank way because I am a dead person speaking from the grave. Even I would be too modest to say them in life. I think we never become really and genuinely our entire and honest selves until we are dead – and not then until we have been dead years and years. People ought to start dead

and then they would be honest so much earlier." (*Autobiography*)

Track: "The report of my death was an exaggeration..."

NARRATOR: Sam stayed busy giving speeches, granting interviews, and writing commentary. He accepted honors and accolades, including an honorary doctorate from Oxford University. His daughter, Clara, married and moved away. Daughter Jean had suffered from epilepsy for years and often lived in sanitariums where doctors searched for a cure. Lonesome for each other, Jean came home to live with her father. Their days together were sweet, and made more poignant by their brevity. Jean died of a seizure that Christmas Eve in 1909 just a short time after coming to live with her father. Clemens' grief was profound, and his own days were numbered.

TWAIN: "I came in with Halley's Comet in 1835. It is coming again next year, and I expect to go out with it. It will be the greatest disappointment of my life if I don't go out with Halley's Comet. The Almighty has said, no doubt: 'Now here are these two unaccountable freaks; they came in together, they must go out together.'" (*Autobiography*)

Track: "The truth, mainly..."

HUCK: "...and so there ain't nothing more to write about, and I am rotten glad of it, because if I'd a knowed what a trouble it was to make a book I wouldn't a tackled it, and ain't a-going to no more. But I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before."

NARRATOR: Samuel Langhorne Clemens died on April 21st, 1910 in Redding, Connecticut with the perihelion of Halley's Comet blazing in the night sky – just as he had predicted. His only surviving daughter, Clara, had one child – Nina Clemens Gabrilowitsch. Nina never married, bore no children, died in Los Angeles at the age of 55 leaving no direct descendents of Samuel Langhorne Clemens, whom the world lovingly remembers as "Mark Twain". Sam's longtime friend, William Dean Howells, lamented his friend's passing. He said, "Emerson, Longfellow, Lowell, Holmes - I knew them all and all the rest of our sages, poets, seers, critics, humorists; they were like one another and like other literary men; but Clemens was sole, incomparable, the Lincoln of our literature."

	ELL Level 1	ELL Level 2	ELL Level 3	ELL Level 4	ELL Level 5	ALL STUDENTS
Language Based Expectation	Using pictures of Tom Sawyer and Samuel L. Clemens, sort descriptive words to each "character."	Write simple sentences answering: How does Tom Sawyer compare to the historical Samuel L. Clemens?	Write a paragraph answering: How does Tom Sawyer compare to the historical Samuel L. Clemens?	Write 2-3 paragraphs answering: How does Tom Sawyer compare to the historical Samuel L. Clemens?	Write a short essay answering: How does the author's portrayal of the character compare to historical accounts?	Write a short essay answering: How does the author's portrayal of the character compare to historical accounts?
Standards Based Content	Students will compare and contrast the fictional character of Tom Sawyer and the author Mark Twain (Samuel L. Clemens).					
Supports	Graphic organizer with whole group Audio support. Pair work for assessment. Picture/Graphic Primary language copy of text (if available) Bilingual dictionary with English text. List of character traits.	Graphic organizer with whole group Audio support. Pair work for assessment. Picture/Graphic Bilingual dictionary with English text. List of character traits.	Graphic organizer with whole group Audio support. Picture/Graphic Bilingual dictionary with English text. List of character traits.	Graphic organizer with whole group Audio support. Bilingual dictionary with English text.	Graphic organizer with whole group. Audio support Bilingual dictionary with English text.	Graphic organizer with whole group. Audio support

Objective 1 & 2

2 Stars & A Wish

Quite simply: Stars are strengths, likes, or new things you learned... and wishes are areas that need improvement, clarification, or items you think may be incorrect factually.

-Write 1 positive next to each star, and one constructive criticism next to the "wish".



Wish

Objective 2 Scoring Guide

Category	4	3	2	1
Text Examples	For all comparisons/ contrasts, text examples are used and are based on quotes or paraphrases	For most comparisons/ contrasts, text examples are used and are based on quotes or paraphrases	For some comparisons/ contrasts, text examples are used and are based on quotes or paraphrases	For few comparisons/ contrasts, text examples are used and are based on quotes or paraphrases
Organization	Content is well organized with appropriate use of compare & contrast to organize the essay.	Content is mainly organized with appropriate use of compare & contrast to organize the essay.	Content is moderately organized with appropriate use of compare & contrast to organize the essay.	There was no clear or logical organizational structure, just a lot of facts or information.
Content	Covers topic in-depth with details and examples. Subject knowledge is excellent.	Includes essential knowledge about the topic. Subject knowledge appears to be good.	Includes essential information about the topic but there are 1 or 2 factual errors.	Content is minimal or there are several factual errors.

Total Score (Max of 12)				
----------------------------	--	--	--	--

	ELL Level 1	ELL Level 2	ELL Level 3	ELL Level 4	ELL Level 5	ALL STUDENTS
Language Based Expectation	Draw a picture to represent Tom Sawyer, adding short words or phrases to demonstrate understanding of the character.	Draw a picture to represent Tom Sawyer, adding simple sentences to demonstrate understanding of the character.	Create a presentation including inferences about Tom Sawyer with text supports.	Create a presentation including inferences about Tom Sawyer with text supports.	Create a presentation including inferences about Tom Sawyer with text supports and examples.	Create a presentation including inferences about Tom Sawyer with text supports and examples.
Standards Based Content	Students will explain their understanding (inference) of Tom's character in <i>The Adventures of Tom Sawyer</i> with supporting details from the beginning of the book.					
Supports	Graphic organizer with whole group Audio support. Pair work for assessment. Picture/Graphic Primary language copy of text (if available) Bilingual dictionary with English text. List of character traits	Graphic organizer with whole group Audio support. Pair work for assessment. Picture/Graphic Bilingual dictionary with English text. List of character traits.	Graphic organizer with whole group Audio support. Picture/Graphic Bilingual dictionary with English text. List of character traits.	Graphic organizer with whole group Audio support. Bilingual dictionary with English text.	Graphic organizer with whole group. Audio support Bilingual dictionary with English text.	Graphic organizer with whole group. Audio support