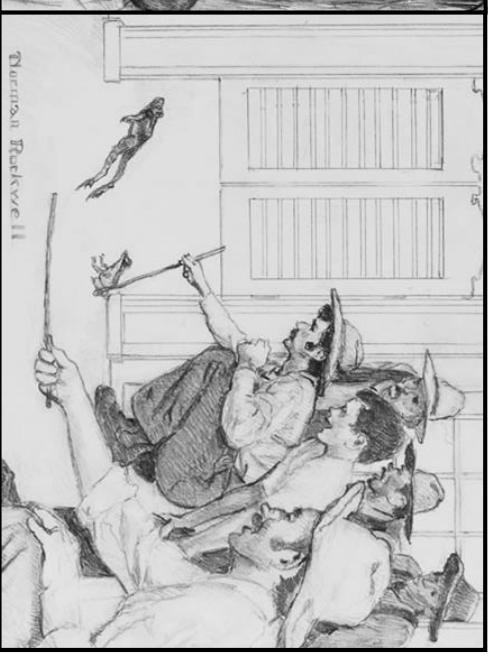
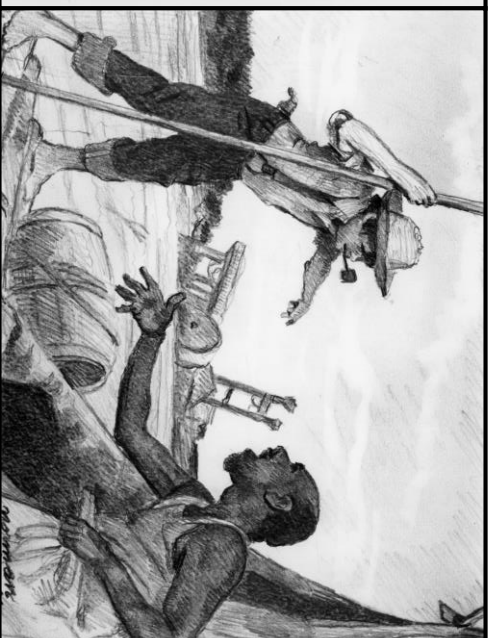
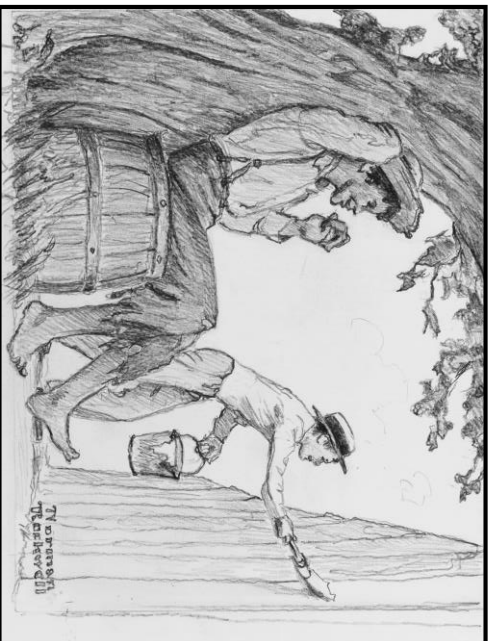


THE ADVENTURES OF MARK TWAIN



SOPHOMORE ENGLISH | FALL 2015



HUCKLEBERRY FINN.



Contents

<i>Frontispiece</i>	<i>1</i>
<i>Essential Questions</i>	<i>3</i>
<i>The Notorious Jumping Frog Questions</i>	<i>4</i>
<i>On the Damned Human Race</i>	<i>6</i>
<i>On the Damned Human Race Response</i>	<i>10</i>
<i>A Map of Huck and Jim's Journey</i>	<i>11</i>
<i>Hurricane Song Lyrics</i>	<i>12</i>
<i>SAT Vocabulary</i>	<i>15</i>
<i>Me 'n Huck Activity</i>	<i>17</i>
<i>Dramatic Irony</i>	<i>18</i>

Online Extras

For audio files, video files, and electronic copies of this handout and accompanying PowerPoint presentation visit: www.mrquerino.com.

Name _____

Date _____

ESSENTIAL QUESTIONS

Who was Mark Twain? How did he help shape the landscape of American literature?

What are some of the differences between the writings of the Romantic Period (1828-1865) and the Realistic Period (1865-1900)?

Does the character of Huckleberry Finn fit your conception of what a hero should be, or is he a new kind of hero?

What is satire?

Why do you think Mark Twain published *Adventures of Huckleberry Finn* (an anti-slavery novel) twenty years after slavery was abolished?

Name _____

Date _____

THE NOTORIOUS JUMPING FROG

Read “The Notorious Jumping Frog of Calaveras County” on pages 992-995 of *The American Tradition in Literature* and then answer the following questions in complete sentences.

How does Mark Twain’s use of dialect and slang enhance the reading experience and contribute to the humor of this short story?

Who is Mark Twain poking fun at in “The Notorious Jumping Frog of Calaveras County”? How does he pull his readers into the story and make us part of the ridiculous experience?

What are some unique features of Twain’s writing that you expect to see in his later works?



ON THE DAMNED HUMAN RACE (1909, 1961)

By Mark Twain

I have been studying the traits and dispositions of the lower animals (so-called), and contrasting them with the traits and dispositions of man. I find the result humiliating to me. For it obliges me to renounce my allegiance to the Darwinian theory of the Ascent of Man from the Lower Animals; since it now seems plain to me that the theory ought to be vacated in favor of a new and truer one, this new and truer one to be named the Descent of Man from the Higher Animals.

In proceeding toward this unpleasant conclusion I have not guessed or speculated or conjectured, but have used what is commonly called the scientific method. That is to say, I have subjected every postulate that presented itself to the crucial test of actual experiment, and have adopted it or rejected it according to the result. Thus I verified and established each step of my course in its turn before advancing to the next. These experiments were made in the London Zoological Gardens, and covered many months of painstaking and fatiguing work.

Before particularizing any of the experiments, I wish to state one or two things which seem to more properly belong in this place than further along. This, in the interest of clearness. The massed experiments established to my satisfaction certain generalizations, to wit:

1. That the human race is of one distinct species. It exhibits slight variations (in color, stature, mental caliber, and so on) due to climate, environment, and so forth; but it is a species by itself, and not to be confounded with any other.
2. That the quadrupeds are a distinct family, also. This family exhibits variations (in color, size, food preferences, and so on; but it is a family by itself).
3. That the other families (the birds, the fishes, the insects, the reptiles, etc.) are more or less distinct, also. They are in the procession. They are links in the chain which stretches down from the higher animals to man at the bottom.

Some of my experiments were quite curious. In the course of my reading I had come across a case where, many years ago, some hunters on our Great Plains organized a buffalo hunt for the entertainment of an English earl. They had charming sport. They killed seventy-two of those great animals; and ate part of one of them and left the seventy-one to rot. In order to determine the difference between an anaconda and an earl (if any) I caused seven young calves to be turned into the anaconda's cage. The grateful reptile immediately crushed one of them and swallowed it, then lay back satisfied. It showed no further interest in the calves, and no

disposition to harm them. I tried this experiment with other anacondas; always with the same result. The fact stood proven that the difference between an earl and an anaconda is that the earl is cruel and the anaconda isn't; and that the earl wantonly destroys what he has no use for, but the anaconda doesn't. This seemed to suggest that the anaconda was not descended from the earl. It also seemed to suggest that the earl was descended from the anaconda, and had lost a good deal in the transition.

I was aware that many men who have accumulated more millions of money than they can ever use have shown a rabid hunger for more, and have not scrupled to cheat the ignorant and the helpless out of their poor servings in order to partially appease that appetite. I furnished a hundred different kinds of wild and tame animals the opportunity to accumulate vast stores of food, but none of them would do it. The squirrels and bees and certain birds made accumulations, but stopped when they had gathered a winter's supply, and could not be persuaded to add to it either honestly or by chicane. In order to bolster up a tottering reputation the ant pretended to store up supplies, but I was not deceived. I know the ant. These experiments convinced me that there is this difference between man and the higher animals: he is avaricious and miserly; they are not.

Indecency, vulgarity, obscenity (these are strictly confined to man); he invented them. Among the higher animals there is no trace of them. They hide nothing; they are not ashamed. Man, with his soiled mind, covers himself. He will not even enter a drawing room with his breast and back naked, so alive are he and his mates to indecent suggestion. Man is The Animal that Laughs. But so does the monkey, as Mr. Darwin pointed out; and so does the Australian bird that is called the laughing jackass. No! Man is the Animal that Blushes. He is the only one that does it or has occasion to.

The higher animals engage in individual fights, but never in organized masses. Man is the only animal that deals in that atrocity of atrocities, War. He is the only one that gathers his brethren about him and goes forth in cold blood and with calm pulse to exterminate his kind. He is the only animal that for sordid wages will march out, as the Hessians did in our Revolution, and as the boyish Prince Napoleon did in the Zulu war, and help to slaughter strangers of his own species who have done him no harm and with whom he has no quarrel.

Man is the only animal that robs his helpless fellow of his country, takes possession of it, and drives him out of it or destroys him. Man has done this in all the ages. There is not an acre of ground on the globe that is in possession of its rightful owner, or that has not been taken away from owner after owner, cycle after cycle, by force and bloodshed.

Man is the only Slave. And he is the only animal who enslaves. He has always been a slave in one form or another, and has always held other slaves in bondage under him in one way or another. In our day he is always some man's slave for wages, and does that man's work; and this slave has other slaves under him for minor wages, and they do his work. The higher animals are the only ones who exclusively do their own work and provide their own living.

Man is the only Patriot. He sets himself apart in his own country, under his own flag, and sneers at the other nations, and keeps multitudinous uniformed assassins on hand at heavy ex-pense to grab slices of other people's countries, and keep them from grabbing slices of his. And in the intervals between cam-paigns, he washes the blood off his hands and works for the universal brotherhood of man, with his mouth.

Man is the Religious Animal. He is the only Religious Animal. He is the only animal that has the True Religion, several of them. He is the only animal that loves his neighbor as himself, and cuts his throat if his theology isn't straight. He has made a graveyard of the globe in trying his honest best to smooth his brother's path to happiness and heaven. He was at it in the time of the Caesars, he was at it in Mahomet's time, he was at it in the time of the Inquisition, he was at it in France a couple of centuries, he was at it in England in Mary's day, he has been at it ever since he first saw the light, he is at it today in Crete (as per the telegrams quoted above) he will be at it somewhere else tomorrow. The higher animals have no religion. And we are told that they are going to be left out, in the Hereafter. I wonder why? It seems questionable taste.

Man is the Reasoning Animal. Such is the claim. I think it is open to dispute. Indeed, my experiments have proven to me that he is the Unreasoning Animal. Note his history, as sketched above. It seems plain to me that whatever he is he is not a reasoning animal. His record is the fantastic record of a maniac. I consider that the strongest count against his intelligence is the fact that with that record back of him he blandly sets himself up as the head animal of the lot: whereas by his own standards he is the bottom one.

In truth, man is incurably foolish. Simple things which the other animals easily learn, he is incapable of learning. Among my experiments was this. In an hour I taught a cat and a dog to be friends. I put them in a cage. In another hour I taught them to be friends with a rabbit. In the course of two days I was able to add a fox, a goose, a squirrel and some doves. Finally a monkey. They lived together in peace; even affectionately.

Next, in another cage I confined an Irish Catholic from Tipperary, and as soon as he seemed tame I added a Scotch Presbyterian from Aberdeen. Next a Turk from Constantinople; a

Greek Christian from Crete; an Armenian; a Methodist from the wilds of Arkansas; a Buddhist from China; a Brahman from Benares. Finally, a Salvation Army Colonel from Wapping. Then I stayed away two whole days. When I came back to note results, the cage of Higher Animals was all right, but in the other there was but a chaos of gory odds and ends of turbans and fezzes and plaids and bones and flesh--not a specimen left alive. These Reasoning Animals had disagreed on a theological detail and carried the matter to a Higher Court.

One is obliged to concede that in true loftiness of character, Man cannot claim to approach even the meanest of the Higher Animals. It is plain that he is constitutionally incapable of approaching that altitude; that he is constitutionally afflicted with a Defect which must make such approach forever impossible, for it is manifest that this defect is permanent in him, indestructible, ineradicable.

I find this Defect to be the Moral Sense. He is the only animal that has it. It is the secret of his degradation. It is the quality which enables him to do wrong. It has no other office. It is incapable of performing any other function. It could never have been intended to perform any other. Without it, man could do no wrong. He would rise at once to the level of the Higher Animals.

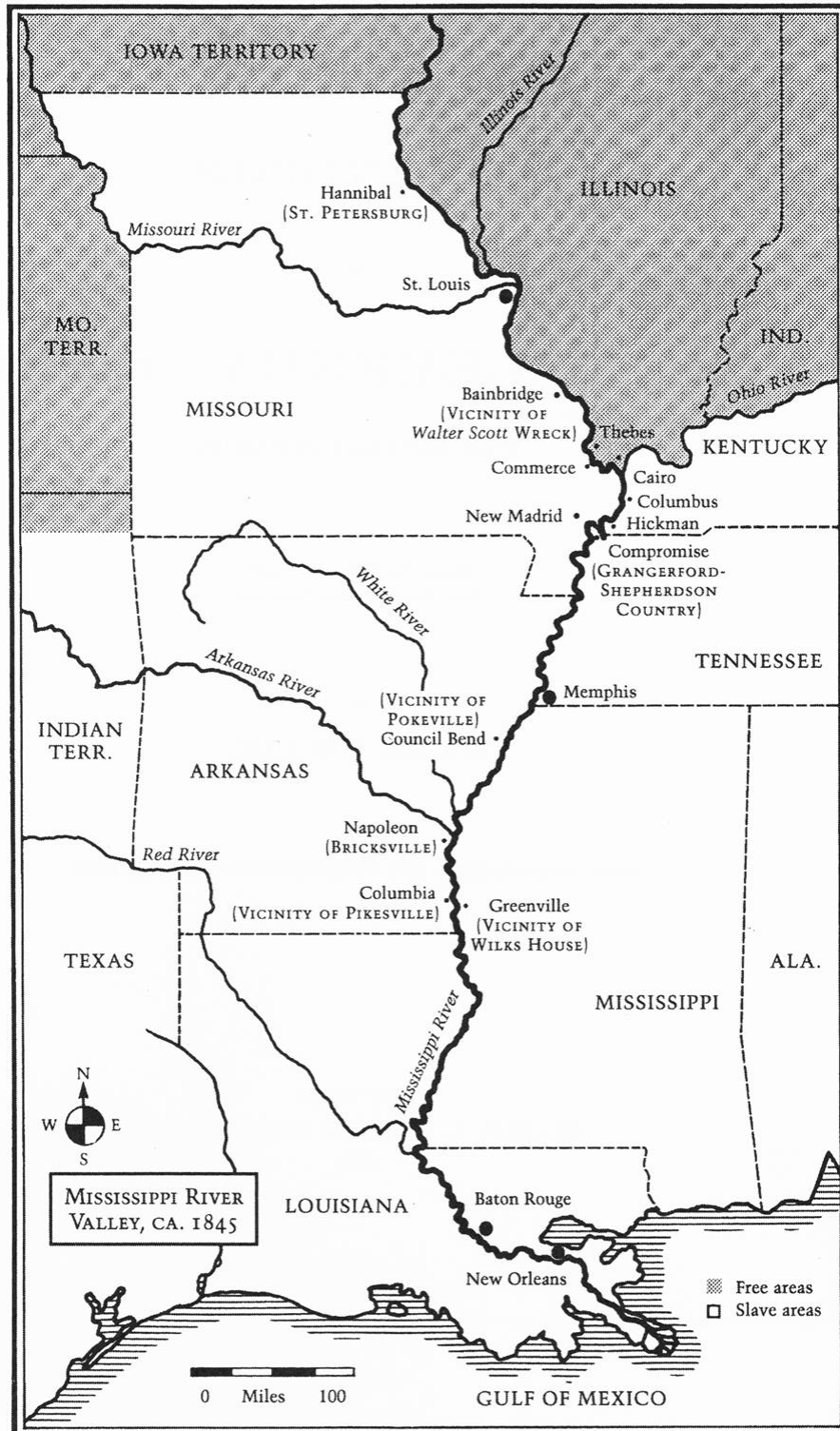
Since the Moral Sense has but the one office, the one capacity (to enable man to do wrong) it is plainly without value to him. It is as valueless to him as is disease. In fact, it manifestly is a disease. Rabies is bad, but it is not so bad as this disease. Rabies enables a man to do a thing, which he could not do when in a healthy state: kill his neighbor with a poisonous bite. One is the better man for having rabies: The Moral Sense enables a man to do wrong. It enables him to do wrong in a thousand ways. Rabies is an innocent disease, compared to the Moral Sense. No one, then, can be the better man for having the Moral Sense. What now, do we find the Primal Curse to have been? Plainly what it was in the beginning: the infliction upon man of the Moral Sense; the ability to distinguish good from evil; and with it, necessarily, the ability to do evil; for there can be no evil act without the presence of consciousness of it in the doer of it.

And so I find that we have descended and degenerated, from some far ancestor (some microscopic atom wandering at its pleasure between the mighty horizons of a drop of water perchance) insect by insect, animal by animal, reptile by reptile, down the long highway of smirch less innocence, till we have reached the bottom stage of development (namable as the Human Being). Below us, nothing.

Date _____

Write your answer to open response question one in the space provided on the answer sheet.

This image shows a full page of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for handwriting practice or general writing. There are no margins, text, or other markings on the page.



Map of the Mississippi River Valley, circa 1845.

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HURRICANE (1975)

By Bob Dylan

Pistol shots ring out in the barroom night
Enter Patty Valentine from the upper hall.
She sees the bartender in a pool of blood,
Cries out, "My God, they killed them all!"
Here comes the story of the Hurricane,
The man the authorities came to blame
For somethin' that he never done.
Put in a prison cell, but one time he could-a been
The champion of the world.

Three bodies lyin' there does Patty see
And another man named Bello, movin' around mysteriously.
"I didn't do it," he says, and he throws up his hands
"I was only robbin' the register, I hope you understand.
I saw them leavin'," he says, and he stops
"One of us had better call up the cops."
And so Patty calls the cops
And they arrive on the scene with their red lights flashin'
In the hot New Jersey night.

Meanwhile, far away in another part of town
Rubin Carter and a couple of friends are drivin' around.
Number one contender for the middleweight crown
Had no idea what kinda shit was about to go down
When a cop pulled him over to the side of the road
Just like the time before and the time before that.
In Paterson that's just the way things go.
If you're black you might as well not show up on the street
'Less you wanna draw the heat.

Alfred Bello had a partner and he had a rap for the cops.
Him and Arthur Dexter Bradley were just out prowlin' around
He said, "I saw two men runnin' out, they looked like middleweights
They jumped into a white car with out-of-state plates."
And Miss Patty Valentine just nodded her head.

Cop said, "Wait a minute, boys, this one's not dead"
So they took him to the infirmary
And though this man could hardly see
They told him that he could identify the guilty men.

Four in the mornin' and they haul Rubin in,
Take him to the hospital and they bring him upstairs.
The wounded man looks up through his one dyin' eye
Says, "Wha'd you bring him in here for? He ain't the guy!"
Yes, here's the story of the Hurricane,
The man the authorities came to blame
For somethin' that he never done.
Put in a prison cell, but one time he could-a been
The champion of the world.

Four months later, the ghettos are in flame,
Rubin's in South America, fightin' for his name
While Arthur Dexter Bradley's still in the robbery game
And the cops are puttin' the screws to him, lookin' for somebody to blame.
"Remember that murder that happened in a bar?"
"Remember you said you saw the getaway car?"
"You think you'd like to play ball with the law?"
"Think it might-a been that fighter that you saw runnin' that night?"
"Don't forget that you are white."

Arthur Dexter Bradley said, "I'm really not sure."
Cops said, "A poor boy like you could use a break
We got you for the motel job and we're talkin' to your friend Bello
Now you don't wanta have to go back to jail, be a nice fellow.
You'll be doin' society a favor.
That sonofabitch is brave and gettin' braver.
We want to put his ass in stir
We want to pin this triple murder on him
He ain't no Gentleman Jim."

Rubin could take a man out with just one punch
But he never did like to talk about it all that much.
It's my work, he'd say, and I do it for pay

And when it's over I'd just as soon go on my way
Up to some paradise
Where the trout streams flow and the air is nice
And ride a horse along a trail.
But then they took him to the jailhouse
Where they try to turn a man into a mouse.

All of Rubin's cards were marked in advance
The trial was a pig-circus, he never had a chance.
The judge made Rubin's witnesses drunkards from the slums
To the white folks who watched he was a revolutionary bum
And to the black folks he was just a crazy nigger.
No one doubted that he pulled the trigger.
And though they could not produce the gun,
The D.A. said he was the one who did the deed
And the all-white jury agreed.

Rubin Carter was falsely tried.
The crime was murder "one," guess who testified?
Bello and Bradley and they both baldly lied
And the newspapers, they all went along for the ride.
How can the life of such a man
Be in the palm of some fool's hand?
To see him obviously framed
Couldn't help but make me feel ashamed to live in a land
Where justice is a game.

Now all the criminals in their coats and their ties
Are free to drink martinis and watch the sun rise
While Rubin sits like Buddha in a ten-foot cell
An innocent man in a living hell.
That's the story of the Hurricane,
But it won't be over till they clear his name
And give him back the time he's done.
Put in a prison cell, but one time he could-a been
The champion of the world.

These words which appear in *Adventures of Huckleberry Finn* have been identified as words or derivatives of words that have appeared on past SAT tests. They are listed here in the order in which they appear in the novel.

1. Temperance - total abstinence from alcoholic drink.
2. Infernal - extremely annoying or unpleasant.
3. Abolitionist - an antislavery campaigner in the 18th and 19th centuries.
4. Afoot - in the process of happening.
5. Cunning - clever or artful in a way that is intended to deceive.
6. Confound - to puzzle or confuse somebody.
7. Oppression - to subject a person or a people to a harsh or cruel form of domination.
8. Frivolous - lacking in intellectual substance and not worth serious consideration.
9. Haughty - behaving in a superior, condescending, or arrogant way.
10. Divining - connected with, coming from, or caused by God or a god or goddess.
11. Dissipating - to fade or disappear, or make something do this.
12. Sublime - so awe-inspiringly beautiful as to seem almost heavenly.
13. Histrionic - overdramatic in reaction or behavior.
14. Muse - to think about something in a deep and serious or dreamy and abstracted way.
15. Brazen - showing or expressing boldness and a complete lack of shame.
16. Contrite - deeply sorry for having behaved wrongly.
17. Perish - to die, e.g. because of harsh conditions or an accident.
18. Languish - to undergo hardship as a result of being deprived of something, typically attention, independence, or freedom.
19. Wallow - to take pleasure or be immersed in something in a self-indulgent way.
20. Soliloquy - the act of speaking while alone, especially when used as a theatrical device that allows a character's thoughts and ideas to be conveyed to the audience.
21. Calamity - a disastrous situation or event.
22. Hue - a color or shade of a color.
23. Congregation - a group of people who have gathered for a religious service.
24. Resolution - the process of resolving something such as a problem or dispute.
25. Ponderous - lumbering and laborious in movement.
26. Providence - the wisdom, care, and guidance believed to be provided by God.
27. Air - to make a public utterance.
28. Stealthiest - done quietly, slowly, and cautiously in order to escape notice.
29. Blithely - casually indifferent.
30. Inclination - a feeling that pushes somebody to make a particular choice or decision.

ME 'N HUCK

Huck's colloquial language is very different from conventional nineteenth-century literary standards. Here is an example of nineteenth-century writing, Abraham Lincoln's Gettysburg Address (1863). Rewrite Lincoln's speech in Huck's voice. (I've started it for you.)

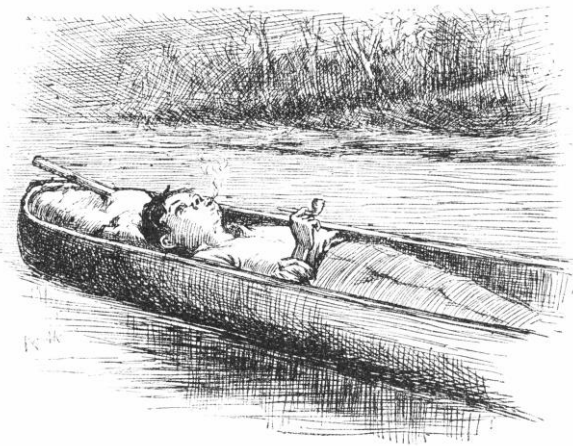
"The Gettysburg Address" was by delivered by Abraham Lincoln on November 19, 1863, four and a half months after the Union armies defeated those of the Confederacy:

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

[Eighty some years ago, or thereabouts, I don't take much stock in dead people, our fathers, though prob'ly not my Pap, got together and decided to raise themselves up a brand new country, con-something or other in Liberty, and decided on the idea that most folks is pretty much about the same and should be treated as such. Slaves excepted of course, though I reckon they couldn't come right out and say that, as it would make 'em look like hippocrits.]

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far



so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

DRAMATIC IRONY

What is irony? Webster's Dictionary offers two definitions:

1. The use of words to express the opposite of what one really means.
2. Incongruity between the actual result of a sequence of events and the expected result.

The first definition we sometimes think of as sarcasm (although not all irony is sarcastic); the second definition is how we often use the word colloquially, or in everyday life. In literature, however, irony has a special meaning, closer to the first definition than the second.

When an author wants to distinguish his ideas from that of his characters, he will use dramatic irony. According to the Oxford Dictionary of Literary Terms, dramatic irony occurs when “an audience knows more about a character's situation than a character does, foreseeing an outcome contrary to the character's expectations, and thus assigning a sharply different sense to some of the character's own statements.” Such a character is sometimes called an unreliable or naïve narrator. Dramatic irony is often used in satire, a genre of writing that makes fun of or mocks individuals, institutions, and society. *Adventures of Huckleberry Finn*, as you know, is definitely a satire.



Just as we can't always tell if someone is being sarcastic, we can't always tell if an author is being ironic. But just as with our friends, family, and teachers, the more we know about an author, the easier it becomes to tell when she is being ironic or not. Although it may sometimes seem like authors are being needlessly confusing when they use irony, they actually mean for us as readers to feel smarter; after all, we know more about the characters in the book than the characters themselves.

Irony abounds in this novel. Indeed, English professor and Mark Twain scholar Shelly Fisher Fishkin argues that Twain's use of irony is the key to understanding the novel:

It is impossible to read *Adventures of Huckleberry Finn* intelligently without understanding that Mark Twain's consciousness and awareness is larger than that of any of the characters in the novel, including Huck. Indeed, part of what makes the book so effective is the fact that Huck is too innocent and ignorant to understand what's wrong with his society and what's right about his own transgressive behavior. Twain, on the other hand, knows the score.



THE END. YOURS TRULY, HUCK FINN.

