



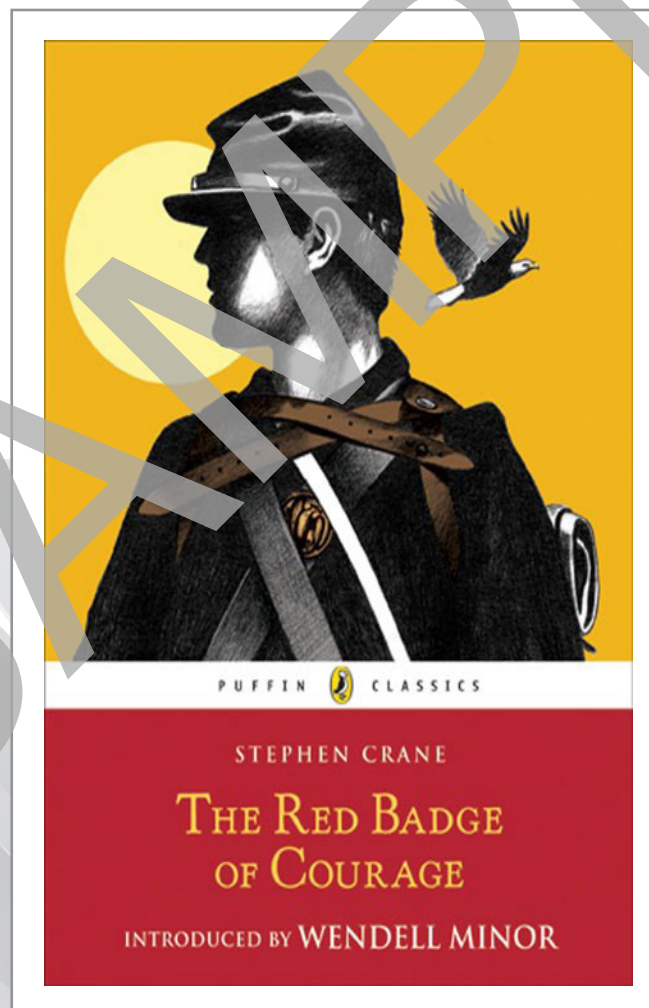
**TEACHER GUIDE**

**GRADES 9-12**

COMPREHENSIVE CURRICULUM BASED LESSON PLANS

# **The Red Badge of Courage**

Stephen Crane



**READ, WRITE, THINK, DISCUSS AND CONNECT**

# The Red Badge of Courage

Stephen Crane

## TEACHER GUIDE

**NOTE:**

The trade book edition of the novel used to prepare this guide is found in the Novel Units catalog and on the Novel Units website. Using other editions may have varied page references.

Please note: We have assigned Interest Levels based on our knowledge of the themes and ideas of the books included in the Novel Units sets, however, please assess the appropriateness of this novel or trade book for the age level and maturity of your students prior to reading with them. You know your students best!

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## Novel Units: Rationale

How do you ensure that the needs of individual students are met in a heterogeneous classroom? How do you challenge students of all abilities without losing some to confusion and others to boredom?

With the push toward “untracking” our schools, these are questions that more and more educators need to examine. As any teacher of “gifted” or “remedial” students can attest, even “homogeneous” classrooms contain students with a range of abilities and interests.

Here are some of the strategies research suggests:

- cooperative learning
- differentiated assignments
- questioning strategies that tap several levels of thinking
- flexible grouping within the class
- cross-curriculum integration
- process writing
- portfolio evaluation

*Novel Units* are designed with these seven facets in mind. Discussion questions and projects are framed to span all of the levels of Bloom’s Taxonomy. Graphic organizers are provided to enhance critical thinking. Tests have been developed at two levels of difficulty (Level 1=lower; Level 2=higher). While most activities could be completed individually, many are ideal vehicles for collaborative effort. Throughout the guides, there is an emphasis on collaboration: students helping other students to generate ideas, students working together to actualize those ideas, and students sharing their products with other students. Extension activities link literature with other areas of the curriculum—including writing, art, music, science, history, geography, and current events—and provide a basis for portfolio evaluation.

Finally, teachers are encouraged to adapt the guides to meet the needs of individual classes and students. You know your students best; we are offering you some tools for working with them. Here are some of the “nuts and bolts” for using these “tools”: a glossary of some of the terms used above that will facilitate your use of the guides.

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## Chapters 3 and 4, pages 28-39

### Vocabulary:

impetus 29	skirmishers 30	hosts 31	harangue 32
nonchalant 33	reconnoitering 33	viands 34	doggedly 34
insolently 35	brigade 36	bushwacker 37	banshee 37
member 38	facetious 38	composite 39	

### Discussion Questions:

1. The narrator tells us (p. 34), "...he had never wished to come to the war. He had not enlisted of his free will..." Is this true? Whose ideas are these? Is Henry realistic? (This is Henry's reaction—his attempt to blame others instead of taking responsibility for the decision which was, really, his own.)
2. What would Henry have said if he had followed his impulse to break away from the ranks and "harangue" his fellow soldiers? Why does he stifle his impulse? (He keeps himself from trying to warn the others that they are all going to be slaughtered because he is afraid that they will laugh at him—or that he might be wrong.)
3. What different feelings does Henry have as the company moves closer to the scene of battle? (fear of death, hatred of the lieutenant, disgust with the officers for marching the men around, impatience, desperation, fear that he will run, momentary acceptance of the idea that he will die)
4. What does the loud soldier give Henry? Why? What does this show you about how the loud soldier hides his fears? How does Henry react? (The loud soldier gives Henry a packet of belongings to give to his parents after he is killed; ordinarily, the loud soldier hides his fear behind false bravado.)
5. Why do the men laugh when the lieutenant is shot? What does this show about how they are feeling? (The wound is relatively minor—a shot in the hand—and the others laugh to ease their nervousness as the lieutenant curses as if he had had a normal household accident.)
6. How do the officers behave? How are they feeling? Why? (The officers—cursing, punching, shouting in rage—feel that they are out of control.)
7. Why doesn't the youth run away when he sees the retreating men? (He couldn't control his legs even if he wanted to run.)
8. What is the "composite monster" (p. 39) and why does Henry want to see it? (The mass of troops that comprise the monolithic enemy.)

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**Prediction:** Will Henry run? Will others? Who will win the battle?

**Writing:** Write about a time when you experienced morbid curiosity—a desire to see something that you found repulsive or frightening.

### Chapters 5 and 6, pages 39-51

#### Vocabulary:

feign 39	amputated 41	discomfited 41	impotency 42
imprecations 42	monologue 42	querulous 42	incessant 42
prodigal 43	vindictive 43	debris 44	foundry 44
battery 44	oratorical 45	formidable 45	affably 46
dejection 46	doleful 46	resplendent 47	orbs 47
jaded 47	redoubtable 47	proverbial 48	ominous 48
zeal 48	careering 49	impending 49	stolid 49
paeon 51			

1. Once the battle begins, what does Henry do? What does Henry know about the reason the war is being fought? (He starts firing; it is never stated that Henry knows/thinks about the reasons for the war.)
2. Explain what Henry is going through when he begins firing and becomes “not a man but a member.” (p. 41) Why doesn’t he run right away? (He loses concern for himself and works automatically as part of the war machine; he is reassured by the noise of battle.)
3. How can you tell that Henry and the others feel intensely angry as they fight? Why are they so angry? Are they angry with the enemy—men they have never met? (p. 42—It is a generalized rage against the deathly fight, not against the fighters “...his anger was directed not so much against men whom he knew...as against the swirling battle phantoms which were choking him.”)
4. “The officers...neglected to stand in picturesque attitudes.” (p. 43) What is the author’s tone here? What does that tone show about his feelings toward the officers? (The tone is ironic; it is implied that the officers tend to be pompous)
5. How would you evaluate the descriptions of battle? Realistic? Sensationalistic? Do you think the fact that Crane never actually “saw” battle shows, here? How does his treatment of violence contrast with the way violence is treated on television and in films? (Most will agree that the details are quite accurate, realistic and unsensationalized.)