Vocabulary for Immigration Unit

1. alien- other a person born and owing allegiance to a country than the one in which he or she lives.
2. ancestor- a person from who others are descended; a forefather.
3. bias- particular tendency or inclination, especially one that prevents unprejudiced consideration of a question; prejudice
4. census- an official enumeration(count) of the population with details as to age, culture, gender, and occupation. The first census that surveyed individuals rather than whole families took place in 1850.
5. citizenship- a policy through which family members of a citizen also become citizens.
6. demographics-having to do with population statistics, like age, gender, religion, education, etc...
7. deportation-the lawful expulsion of an undesired alien or other person from a state.
8. detained- to keep from proceeding, delay, to keep under custody.
9. determination
10. emigrant- a person who leaves his or her native country.
11. emigration-the act of being emigrated, or moving out of the country you are born in for one or more of a variety of different reasons involving religious intolerance, financial need, or lack of resources.
12. excluded- shut out; prevent entrance of.
14. ethnic-relating to large groups of people classed according to common racial, national, tribal, religious, linguistic, or cultural origins.
15. **famine**- extreme and general scarcity of food, as in a country or a large geographical area.

16. **Genealogy**- the study of one's history, ancestry and relatives; your family tree or heritage.

17. **heritage**- something that comes or belongs to one by reason of birth; an inherited lot or portion: a heritage of poverty and suffering; a national heritage of honor, pride, and courage.

18. **immigrant**- a person who migrates to another country, usually for permanent residence.

19. **immigration**- the act of moving into another country, usually for permanent residence.

20. **indentured servant**- American History-a person who came to America and was placed under contract to work for another over a period of time, usually seven years, especially during the 17th to 19th centuries. Generally, indentured servants included redemptioners, victims of religious or political persecution, persons kidnapped for the purpose, convicts, and paupers.

   **Origin: 1665–75**

21. **indigenous**- originating in and characteristic of a particular region or country; native (often followed by to): the plants indigenous to Canada; the indigenous peoples of southern Africa.

22. **Industrial Revolution**- the totality of the changes in economic and social organization that began about 1760 in England and later in other countries, characterized chiefly by the replacement of hand tools with power-driven machines, as the power loom and the steam engine, and by the concentration of industry in large establishments.

23. **inspector**- a person who inspects, esp an official who examines for compliance with regulations, standards, etc...

24. **interpreter**- a person who provides an oral translation between speakers who speak different languages.

25. **Ku Klux Klan**-

   1. a secret organization in the southern U.S., active for several years after the civil war, which aimed to suppress the newly acquired powers of blacks and to oppose carpetbaggers from the North, and which was responsible for many lawless and violent proceedings.

   2. Official name, Knights of the Ku Klux Klan. a secret organization inspired by the former, founded in 1915 and active in the southern and other parts of the U.S., directed against blacks, Catholics, Jews, and the foreign-born
26. manifest-a list of the cargo carried by a ship, made for the use of various agents and officials at the ports of destination.
27. Melting pot-a country, locality, or situation in which a blending of races, peoples, or cultures is taking place.
28. migrate-to go from one country, region, or place to another.
29. migration-the act of migrating.
30. Mound Builders-

Most notable ancient Indian culture of east-central North America. It flourished circa 200 BC – AD 500, chiefly in the Illinois and Ohio river valleys. (The name derives from a U.S. farm where the first site was explored.) The Hopewell Indians built earthen mounds for enclosure, burial, religious rites, and defense. Hopewell villages lay along rivers and streams. The inhabitants raised corn and possibly beans and squash but still relied upon hunting and gathering. They produced pottery and metalwork. Trade routes were evidently well developed. After AD 400 the distinctive features of the Hopewell culture gradually disappeared. See also Woodland culture.

31. National Road- National Road, U.S. highway built in the early 19th cent. At the time of its construction, the National Road was the most ambitious road-building project ever undertaken in the United States. It finally extended from Cumberland, Md., to St. Louis and was the great highway of Western migration. Agitation for a road to the West began c.1800. Congress approved the route and appointed a committee to plan details in 1806. Contracts were given in 1811, but the War of 1812 intervened, and construction did not begin until 1815. The first section (called the Cumberland Road) was built of crushed stone. Opened in 1818, it ran from Cumberland to Wheeling, W.Va., following in part the Native American trail known as Nemacolin’s Path. Largely through the efforts of Henry Clay it was continued (1825-33) westward through Ohio, using part of the road built by Ebenezer Zane. By this time the older part of the road was badly in need of repair. Control of the road was therefore turned over to the states through which it passed, where tolls for maintenance were collected. It was carried on to Vandalia, Ill., and finally to St. Louis. The old route became part of U.S. Highway 40. At points on the road copies of a statue called
the Madonna of the Trail have been erected to honor the pioneer women who went West over the National Road.

32. **nationality** - the status of belonging to a particular nation, whether by birth or naturalization: the nationality of an immigrant.
33. **native** - being the place or environment in which a person was born or a thing came into being: one's native land.
34. **Native Americans** - a person born in the United States.
35. **naturalization** - to adapt, or adjust, as if native to a new environment, set of circumstances, etc.
36. **Objective point of view** - Third Person Objective
   Objective point of view means that the reader doesn't see any character's inner thoughts and feelings, not even those of the point of view character. Instead, the reader is only witness to outer actions and dialogue. Think of this as using a movie camera to record an event. A camera can't record the thoughts or feelings of a person, only what they say, do or display with expressions on their face or body language.

Using *Little Red Riding Hood*:

Little Red Riding Hood opened the door to Grandma's room and stepped inside. She sniffed lightly. She squinted at Grandma.
"Hello, my dear. Come closer." Grandma patted the bedspread beside her.

Little Red moved closer to the bed. "What big eyes you have today, Grandma."

"All the better to see you with, my dear."

In this example, we've lost all of Red's thoughts and observations about the room and her Grandma. *We can only see what physically happens and hear what is actually said*.

37. **persecution**- a program or campaign to exterminate, drive away, or subjugate a people because of their religion, race, or beliefs: the persecutions of Christians by the Romans.

38. **plantation**-
   1. a usually large farm or estate, especially in a tropical or semitropical country, on which cotton, tobacco, coffee, sugar cane, or the like is cultivated, usually by resident laborers.
   2. a group of planted trees or plants.
   3. History/Historical .
      a. a colony or new settlement.
      b. the establishment of a colony or new settlement.
   4. Archaic . the planting of seeds, young trees, etc.

![Sugarcane plantation](image1) ![Malaysian tea plantation](image2)

39. **pogroms**-
   pogrom , Russian term, originally meaning "riot," that came to be applied to a series of violent attacks on Jews in Russia in the late 19th and early 20th cent. Pogroms were few before the assassination of Alexander II in 1881; after that, with the connivance of, or at least without hindrance from, the government, there were many pogroms throughout Russia. Soldiers and police often looked on without interfering. These pogroms encouraged the first emigration of Russian Jews to the United States. After 1882 there were few pogroms until 1903, when there was an extremely violent three-day pogrom at Chisinau resulting in the death of 45 Jews. Although it has not been conclusively proved that the czarist government organized pogroms, the government's anti-Semitic policies certainly encouraged them. After the abortive revolution of 1905, pogroms increased in
number and violence. With the success of the Bolshevik Revolution, pogroms ceased in the Soviet Union; they were revived in Germany and Poland after Adolf Hitler attained power.

The Hep-Hep riots in Frankfurt, 1819. On the left, two peasant women are assaulting a Jewish man with pitchfork and broom. On the right, a man wearing spectacles, tails, and a six-button waistcoat, "perhaps a pharmacist or a schoolteacher," holds another Jewish man by the throat and is about to club him with a truncheon. The houses are being looted. A contemporary engraving by Johann Michael Voltz.


40. **prejudice**-
1. an unfavorable opinion or feeling formed beforehand or without knowledge, thought, or reason.
2. any preconceived opinion or feeling, either favorable or unfavorable.
3. unreasonable feelings, opinions, or attitudes, especially of a hostile nature, regarding a racial, religious, or national group.

41. **primary source**- Primary sources are original records created at the time historical events occurred or well after events in the form of memoirs and oral histories. Primary sources may include letters, manuscripts, diaries, journals, newspapers, speeches, interviews, memoirs, documents produced by government agencies such as Congress or the Office of the President, photographs, audio recordings, moving pictures or video recordings, research data, and objects or artifacts such as works of art or ancient roads, buildings, tools, and weapons. These sources serve as the raw material to interpret the past, and when they are used along with previous interpretations by historians, they provide the resources necessary for historical research.

42. **Public charge** a person who is in economic distress and is supported at government expense: He assured the American consul that the prospective immigrant would not become a public charge. **Origin: 1880–85**

43. **Quarantine(flag)**- a yellow flag, designating the letter Q in the International Code of Signals: flown by itself to signify that a ship has no disease on board and requests a pratique, or flown with another flag to signify that there is disease on board ship.

Quarantine Flag
The concept of the quarantine flag dates back at least to the Middle Ages, when the Black Plague (Bubonic Plague) swept over Europe. Cities with seaports such as Venice required ships wishing to enter port to wait a prescribed period of time before passengers were permitted to disembark. In addition, these ships were often required to fly a flag identifying their status as quarantined, although it isn't known when the yellow color was first used.

Today, the yellow quarantine flag is universally recognized to signal that a vessel wishes to enter a port and is requesting pratique, or clearance. Our quarantine flags are made for us in America by experienced flag makers with the same commitment to craftsmanship and attention to detail that goes into every nautical flag we sell.

Quarantine Flag Specifications
Fabricated from heavy-weight marine grade Dupont nylon treated to withstand sun and salt without fading or shredding. Bright, vibrant fade resistant color will stand out better and last longer. Heavy canvas duck header with solid rust-proof brass grommets won't stain your flag. Made in America by America's most trusted flag makers.

44. **quota** - the share or proportional part of a total that is required from, or is due or belongs to, a particular district, state, person, group, etc.
45. **race** - a group of persons related by common descent or heredity.
46. **refugee** - a person who flees for refuge or safety, especially to a foreign country, as in time of political upheaval, war, etc.
47. **relative** - a person who is connected with another or others by blood or marriage.
48. **Steamship**
The First Ocean Steamship - The Story of the Steamship
It was a long step between steam traffic on inland waters to the navigation of the deep sea. And here again, the destroyers of the classic are stepping in.

It has been bred, so far, into the mind of every schoolchild that the Savannah was the first steamship to cross the Atlantic. She sailed from Savannah, Georgia on May 22, 1819 for Liverpool, and arrived there in due course. That much is admitted by the iconoclasts. But in the next breath we are advised that the Savannah was not a steamship, although it is admitted that she did have an engine aboard. No less an authority than Henry Frye, formerly president of the Canadian board of trade, asserts that the Royal William, a
Quebec built craft, was the first real steamship to cross the ocean. Her earliest voyage was made in 1833, which, Mr. Frye says, was four years before any other steamship accomplished the feat.

49. **steerage** -
1. a part or division of a ship, formerly the part containing the steering apparatus.
2. (in a passenger ship) the part or accommodations allotted to the passengers who travel at the cheapest rate.

50. **stereotype** - Treat or classify according to a mental stereotype; "I was stereotyped as a lazy Southern European".

51. **Subjective point of view** - Third Person Limited

In Subjective or Limited point of view, the reader can only see and know the thoughts and inner emotions of the point of view character. The reader is "limited" to the thoughts of just one character. For all other characters in the scene, the reader can only see what they say or do and doesn't know the other characters' inner thoughts.

For an example let's use Little Red Riding Hood again.

Little Red Riding Hood opened the door to Grandma's room and stepped inside. She sniffed lightly. There was a strange smell in the room that she didn't like. She squinted at Grandma. Why was the room so dark?

"Hello, my dear. Come closer." Grandma patted the bedspread beside her.

Grandma's voice was huskier than normal. Well, she was sick. after all.
Little Red moved closer to the bed until she could see Grandma. What was wrong with Grandma's eyes?

"What big eyes you have today, Grandma."

"All the better to see you with, my dear."

In this scene, the reader gets several inner thoughts from Red Riding Hood – she doesn’t like the smell in the room, she wonders why it is dark and she thinks there is something wrong with Grandma’s eyes. In contrast, you don’t get any of Grandma’s/The Wolf’s thoughts; all you see and hear from Grandma Wolf are the things that he says or does. In Limited Point of View you only see one character’s thoughts and emotions. For all other characters, you only observe their outer actions and words.

52. **Trachoma** - The disease is one of the earliest known eye afflictions, having been identified in Egypt as early as 15 B.C. Its presence was also recorded in ancient China and Mesopotamia. Trachoma became a problem as people moved into crowded settlements or towns where hygiene was poor. It became a particular problem in Europe in the 19th Century. After the Egyptian Campaign (1798–1802) and the Napoleonic Wars (1798–1815), trachoma was rampant in the army barracks of Europe and spread to those living in towns as troops returned home. Stringent control measures were introduced and by the early 20th Century, trachoma was essentially controlled in Europe, although cases were reported up until the 1950s.[2] Today, most victims of trachoma live in underdeveloped and poverty-stricken countries in Africa, the Middle East, and Asia.

In the United States, the Centers for Disease Control says "No national or international surveillance [for trachoma] exists. Blindness due to trachoma has been eliminated from the United States. The last cases were found among Native American populations and in Appalachia, and those in the boxing, wrestling, and sawmill industries (prolonged exposure to combinations of sweat and sawdust often lead to the disease). In the late 19th century and early 20th century, trachoma was the main reason for an immigrant coming through Ellis Island to be deported."[10]

In 1913, President Woodrow Wilson signed an act designating funds for the eradication of the disease.[11][12] Immigrants who attempted to enter the U.S. through Ellis Island, New York had to be checked for trachoma. By the late 1930s, a number of ophthalmologists reported success in treating trachoma with sulfonamide antibiotics.[13] In 1948, Vincent Tabone (who was later to become the President of Malta) was entrusted with the supervision of a campaign in Malta to treat trachoma using sulfonamide tablets and drops.[14]

Although by the 1950s, trachoma had virtually disappeared from the industrialized world, thanks to improved sanitation and overall living conditions, it continues to plague
the developing world. Epidemiological studies were also conducted in 1956-63 by the Trachoma Control Pilot Project in India under the Indian Council for Medical Research.[15] This potentially blinding disease remains endemic in the poorest regions of Africa, Asia, and the Middle East and in some parts of Latin America and Australia. Currently, 8 million people are visually impaired as a result of trachoma, and 41 million suffer from active infection.

Of the 54 countries that WHO cited as still having blinding trachoma occurring, Australia is the only developed country. Australian Aboriginal people who live in remote communities with inadequate sanitation are still blinded by this infectious eye disease.[16]
Wayne County: Richmond, Indiana

Indian Chief Little Turtle and Mad Anthony Wayne, whom Wayne County is named after created the Greenville Treaty Line in 1795 which pushed the Indians out of the area that is now Richmond. In 1804, the discovery of the Whitewater Valley has been credited to Joseph Wasson, a Revolutionary soldier, and Judge Peter Fleming—both from Kentucky—but they did not stay. Bringing their families from Kentucky in 1805, Richard Rue, George Hulman, Thomas McCoy, Joseph Cox, and William Blunt first settled the Wayne county area. In the spring of 1806, John Hoover led a group of Quakers from North Carolina to a Whitewater settlement which became Richmond. Also known as Cox’s Settlement, Richmond was laid out by John Smith and Jeremiah Cox. Wayne county was formed in 1810. In 1816, Indiana became a state. Between 1820-1827, John Smith brought Quakers to the area and there was a rush of land speculators, builders, and settlers. The population boomed from 150 to 2,070. In 1825, Cox sold part of his land to Charles W. Starr—which is now the Starr Historical District. The completion of the Old National Road in 1937 made Wayne County the Crossroads of America. The creation of the National Road promoted so much travel through this area that it became one of the most prosperous counties of the time. Richmond gained the status of city by 1840, and had the largest population in Indiana by 1848.

Many inventions and creations in the 19th Century caused a shift from agriculture to manufacturing in this area; the Industrial Revolution had begun. With change being a constant, the 1830’s and 40’s brought about trains as a means of transportation. By 1853, Richmond had regular train service to Indianapolis. Horse drawn carts, wagons, or buggies were still used, as well as bikes, horses and two feet. The canal systems had not turned out to be a very efficient form of transportation locally. Horse drawn street cars were the first form of public transportation in 1873 to be used in Richmond. In 1889, about forty years later, electric street cars ran through Richmond until 1937. German craftsmen, Italian railroad workers, and slaves began to immigrate to this area, and by 1900 30% of the population of Richmond was German.

*Not finished*
James Whitcomb Riley

“Little Orphant Annie’s come to our house to stay, An’ wash the cups an’ saucers up, an’ brush the crumbs away, An’ shoo the chickens off the porch, an’ dust the hearth, an’ ‘sweep, An’ make the fire, an’ bake the bread, an’ earn her board-an-keep . . .”

James Whitcomb Riley

“Little Orphant Annie,” “The Raggedy Man,” “When the Frost is on the Punkin,” “Nine Little Goblins,” and “Out to Old Aunt Mary’s,” are just a few of the many James Whitcomb Riley poems that have enchanted generations. If you live in Indiana, have stayed for any length of time in the state or know a Hoosier, there is a good chance that his name will pop up. Riley and Indiana have lived somewhat hand-in-hand as he defined the “Hoosier Character.” “Where men say Indiana, they say Riley also, as an eloquent synonym—a complete definition of the kindliness and wholesomeness of . . . Hoosier people.” — author Meredith Nicholson.

James Whitcomb Riley had a love affair with Indiana, and Indiana with him. He was Indiana’s ambassador to the rest of the United States and, for that matter, to the rest of the English-speaking world. He was a national celebrity in his day, a best-selling author and a renowned performer, but he still held fast to his Indiana roots. Riley is quoted as saying, “As for leaving that city or even the state, no money could tempt me ever to quit my home and my people.”

James Whitcomb Riley was born on Oct. 7, 1849 in Greenfield, Ind. a small town directly east of Indianapolis. His father, Reuben Riley, was a lawyer by trade. Reuben Riley was politically active, serving as Greenfield’s first mayor, and also as a representative to the state legislature. As was common at the time, Reuben’s wife, Elizabeth, was a homemaker and a mother of six, with James being the third eldest. It is most likely that Elizabeth was the inspiration for Riley’s poetry gift. She had a knack for writing verse and frequently contributed to the local papers.

James Whitcomb Riley was called “Bud” as a child. When he was three years old, the Riley’s built a beautiful two-story frame house on the same lot where their log cabin stood. The house was located along the main highway
that went through town called the “National Road” (today – U.S. 40). At the
time, Greenfield was a small village, and heavy forests surrounded the area. Bud
had a birds-eye view of the travel on that road as well as some of the colorful
characters that came into town and into his life.

Bud also saw the coming and going of the great Civil War. In 1860, at the
age of 11, James Whitcomb Riley – now called “Jim” saw his father leave home
to serve as a captain in a unit that came from Greenfield. Financially, this was a
difficult time for the Rileys, as Reuben could spare little money to send home to
his wife and family. However, Elizabeth, who was always very compassionate,
took in a young girl named Mary Alice Smith in the winter of 1862. The girl
stayed with the Rileys and did chores to earn her board and keep. Mary Alice
liked to enchant the Riley children with wondrous and sometimes spooky tales
that she would tell them before they retired to bed. This little girl – “Little
Orphan Allie” - would ultimately become the character for one of Riley’s most
famous poems, “Little Orphant Annie.”

After the Civil War, Reuben Riley returned to Greenfield, but he never
truly recovered financially or physically from his wartime service. Due to his
faltering law practice and some poor land investments, Reuben was forced to
sell his house. Jim Riley commented in later years, “We were poor. So poor we
had to move into a cheerless house in the edge of a cornfield, our homestead
having been lost.” To further complicate matters, there was a growing gap
between father and son. Young Riley had no heart for school. He enjoyed
writing rhymes, drawing, playing the fiddle and acting in local dramas. Reuben
wanted Jim to become a lawyer. Then in 1870 Elizabeth Riley, Jim’s mother and
primary supporter, died suddenly. It was a loss that would affect Riley for the
rest of his life.

John, Jim’s older brother wrote in his diary, “What shall we do with Jim
now that mother is dead?” Riley quit school in 1870. His father, concerned that
young Jim would have no occupation, paid for Jim to do an apprenticeship with
a sign painter. Riley did well, but the call of traveling medicine shows was much
more appealing. It was with these shows that Riley recited stories, did
impressions, played guitar and sang. However, the work was sporadic and
temporary at best, and Riley frequently suffered for lack of funds. But, it was
with the medicine shows that he learned to act while having time to write his
verses.
In 1877, he was hired to edit a weekly newspaper, The Anderson Democrat, in Anderson, Ind. He became very popular with the readers by spicing up dull copy, and within four weeks the newspaper’s circulation had doubled. Convinced that his poems were noteworthy, but frustrated by the frequent rejections that he was getting from newspaper and magazine editors in the east, Riley determined to prove the quality of his poetry. He purposely wrote a poem entitled “Leonaine” and had it published in the Kokomo Dispatch as a long-lost work of Edgar Allan Poe. Newspapers around the nation reprinted the poem, which in turn launched a major, nationwide literary discussion on its high quality and whether it was truly a work of Poe’s. However, Riley was ultimately exposed by a rival newspaper and was widely disparaged by editors and literary critics. Although he proved his point, he also lost his job.

Ironically, the publicity Riley received from the “Leonaine” incident ultimately helped launch him to fame. He soon found that his name was well known throughout the state, and he began to draw bigger and bigger crowds at his performances. Weekly newspapers also started showing an interest in publishing his work, and eventually the Indianapolis Journal asked him to join their staff full-time as their resident poet.

During the winter of 1880 – 1881, Riley started touring throughout Indiana. He performed wherever he could, in school halls and in skating rinks. His expressions on stage held audiences spellbound. “He held a literally unmatched power over his audience for riotous laughter or for actual copious tears; and no one whoever saw an exhibition of that power will forget it—or him. There he stood, alone upon the stage, a blond, shortish, whimsical man in evening clothes . . . suddenly face and figure altered, seemed to merge completely . . . a Hoosier farm hand, perhaps or a thin little girl.” – author, Booth Tarkington

By 1883, Riley published his first book, The Old Swimmin’-Hole and ‘Leven More Poems. This collection of verse was written in dialect and created an immediate sensation in the state. During the next twenty-five years, Riley wrote hundreds of verses in dialect, but he never completely abandoned “correct” English. Riley wrote more than 1,000 poems in his lifetime and published more than 90 books. By the late 1880s he was in such demand as a speaker that he traveled several months a year giving public readings, but the literary critics in the east continued to ignore him.
In 1887, Riley was invited to speak at a program sponsored by the International Copyright League. He was to be joined by other distinguished writers including Mark Twain and William Dean Howells. Riley chose to recite, “When the Frost is on the Punkin,” and it so delighted the crowd that they asked him to come back the next night. At this performance, James Russell Lowell, one of America’s most respected poets, introduced him. Lowell remarked that he had been so impressed with Riley the day before that he stayed up most of the night reading his work. “I can say to you of my own knowledge that you are to have the pleasure of listening to the voice of a true poet.” Lowell’s tribute signaled that the nation’s literary elite had at last accepted Riley, and soon his works were being read from Maine to California. Riley traveled the lecture circuit for most of the 1880s and 1890s.

He became wealthy enough to buy back his childhood home in Greenfield by 1893, but he never had a permanent residence there. Instead, he chose to be a paying guest at the home of Major and Mrs. Charles L. Holstein in the little Indianapolis neighborhood called Lockerbie. It was in Lockerbie where everyone from the famous to schoolchildren would come to visit the Hoosier Poet. And, it was at Lockerbie where Riley would pass away on July 22, 1916. Newspapers reported his death throughout the world. President Woodrow Wilson sent personal condolences to the family, and 35,000 mourners passed by his body where it lay in state under the dome of the State Capitol building. James Whitcomb Riley was buried on the highest hill in Indianapolis in Crown Hill Cemetery.

Riley was a man in the Golden Age of Indiana Literature from 1850 – 1920. This was most apparent in the fact that at that time, the number of best-selling books by Indiana authors exceeded those from any other state with the exception of New York. In fact, Riley was considered one of the most popular of all of the authors from Indiana’s Golden Age.

By 1894, the royalties on Riley’s books reportedly earned him more money than any other American poet except Henry Wadsworth Longfellow. The success of Riley’s appeal was the “Hoosier Character” that he brought to America. According to author Barbara Olenyik Morrow, “He was their spokesman, the poet who understood them and whom they could understand. He immortalized their simple virtues, celebrated their natural speech, and recorded their lives.” James Whitcomb Riley made Indiana and Hoosiers the epitome of the American ideal.
Additional Resources:


James Whitcomb Riley (October 7, 1849 – July 22, 1916) was an American writer, poet, and best selling author. During his lifetime he was known as the Hoosier Poet and Children's Poet for his dialect works and his children's poetry respectively. His poems tended to be humorous or sentimental, and of the approximately one thousand poems that Riley authored, the majority are in dialect. His famous works include "Little Orphant Annie" and "The Raggedy Man".

Riley began his career writing verses as a sign maker and submitting poetry to newspapers. Thanks in part to an endorsement from poet Henry Wadsworth Longfellow, he eventually earned successive jobs at Indiana newspaper publishers during the latter 1870s. Riley gradually rose in prominence during the 1880s through his poetry reading tours. He traveled a touring circuit first in the Midwest, and then nationally, holding shows and making joint appearances on stage with other famous talents. Regularly struggling with his alcohol addiction,

More Information

Riley never married or had children, and was involved in a scandal in 1888 when he became too drunk to perform. He became more popular in spite of the bad press he received, and as a result extricated himself from poorly negotiated contracts that limited his earnings; he quickly became very wealthy.
Riley became a bestselling author in the 1890s. His children's poems were compiled into a book and illustrated by Howard Chandler Christy. Titled the Rhymes of Childhood, the book was his most popular and sold millions of copies. As a poet, Riley achieved an uncommon level of fame during his own lifetime. He was honored with annual Riley Day celebrations around the United States and was regularly called on to perform readings at national civic events. He continued to write and hold occasional poetry readings until a stroke paralyzed his right arm in 1910.

Although popular in his day, modern critics rate Riley as a minor poet, citing the quality of his work and his lack of serious subject matter as their reasons. Riley's chief legacy was his influence in fostering the creation of a midwestern cultural identity and his contributions to the Golden Age of Indiana Literature. Along with other writers of his era, he helped create a caricature of midwesterners and formed a literary community that produced works rivaling the established eastern literati. There are many memorials dedicated to Riley, including the James Whitcomb Riley Hospital for Children.
James Whitcomb Riley - Nine Little Goblins

THEY all climbed up on a high board-fence---
Nine little Goblins, with green-glass eyes---
Nine little Goblins that had no sense,
And couldn't tell coppers from cold mince pies;
And they all climbed up on the fence, and sat---
And I asked them what they were staring at.

And the first one said, as he scratched his head
With a queer little arm that reached out of his ear
And rasped its claws in his hair so red---
"This is what this little arm is fer!"
And he scratched and stared, and the next one said,
"How on earth do you scratch your head?"

Nine Little Goblins

And he laughed like the screech of a rusty hinge---
Laughed and laughed till his face grew black;
And when he clicked, with a final twinge
Of his stifling laughter, he thumped his back
With a fist that grew on the end of his tail
Till the breath came back to his lips so pale.

And the third little Goblin leered round at me---
And there were no lids on his eyes at all---
And he clucked one eye, and he says, says he,
"What is the style of your socks this fall ?"
And he clapped his heels---and I sighed to see
That he had hands where his feet should be.

Then a bald-faced Goblin, gray and grim,
   Bowd his head, and I saw him slip
His eyebrows off, as I looked at him,
   And paste them over his upper lip;
And then he moaned in remorseful pain---
"Would---Ah, would I'd me brows again!"

And then the whole of the Goblin band
   Rocked on the fence-top to and fro,
And clung, in a long row, hand in hand,
Singing the songs that they used to know---
Singing the songs that their grandsires sung
In the goo-goo days of the Goblin-tongue.
And ever they kept their green-glass eyes
   Fixed on me with a stony stare---
Till my own grew glazed with a dread surmise,
   And my hat whooped up on my lifted hair,
   And I felt the heart in my breast snap to
   As you've heard the lid of a snuff-box do.

And they sang "You're asleep! There is no board-fence,
   And never a Goblin with green-glass eyes!---
"Tis only a vision the mind invents
   After a supper of cold mince-pies,---
And you're doomed to dream this way," they said,---
"And you sha'n't wake up till you're clean plum dead!"
James Whitcomb Riley - A Summer Afternoon

A languid atmosphere, a lazy breeze,
With labored respiration, moves the wheat
From distant reaches, till the golden seas
Break in crisp whispers at my feet.

My book, neglected of an idle mind,
Hides for a moment from the eyes of men;
Or lightly opened by a critic wind,
Affrightedly reviews itself again.

Off through the haze that dances in the shine
The warm sun showers in the open glade,
The forest lies, a silhouette design
Dimmed through and through with shade.

A dreamy day; and tranquilly I lie
At anchor from all storms of mental strain;
With absent vision, gazing at the sky,
"Like one that hears it rain."
The Katydid, so boisterous last night,
Clinging, inverted, in uneasy poise,
Beneath a wheat-blade, has forgotten quite
If "Katy DID or DIDN'T" make a noise.

The twitter, sometimes, of a wayward bird
That checks the song abruptly at the sound,
And mildly, chiding echoes that have stirred,
Sink into silence, all the more profound.

And drowsily I hear the plaintive strain
Of some poor dove . . . Why, I can scarcely keep
My heavy eyelids--there it is again--
"Coo-coo!"--I mustn't--"Coo-coo!"--fall asleep!
James Whitcomb Riley

“The Hoosier Poet”
Lesson Plan
Grades 6 – 8
INFORMATION FOR EDUCATORS

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INTRODUCTION:

This Lesson Plan incorporates oral and written language, reading, vocabulary development, social studies and critical thinking. The lessons contained in this packet are intended for grades 3 through 8. The activities are designed to be innovative and to meet Indiana Academic Standards. The text and worksheets are reproducible.

SETTING THE STAGE:

To begin the lesson plan, you might want to introduce your class to age-appropriate poetry from different authors and time periods: Robert Frost, Robert Louis Stevenson, Shel Silverstein, Jack Prelutsky, Emily Dickinson, William Shakespeare, Edna St. Vincent Milay, etc. Students should be encouraged to read poetry aloud. James Whitcomb Riley can fit nicely into units and lessons dealing with poetry, writing and literature, Indiana history, the Victorian and Progressive Eras, and popular culture (don’t forget — Riley was one of the most popular writers in the world in a day when much of the educated public read poetry regularly).
BACKGROUND TEXT FOR EDUCATORS

From the vantage point of the early 21st century, it is difficult to think of Indiana as a hotbed of popular literature. Over the past hundred years, however, many Hoosier authors have achieved great public acclaim: Theodore Dreiser, Kurt Vonnegut and Booth Tarkington, among many others, all met with great popular and critical success. Easily the most commercially popular in his day was the man who became known worldwide as “The Hoosier Poet,” James Whitcomb Riley.

Riley’s popularity during his lifetime was astonishing. Booked into concert halls on the lecture and reading circuits, Riley read his poetry to sold-out crowds all over the United States. He was a regular dinner guest of presidents, artists and socialites. His 63rd birthday, in 1912, was celebrated in public schools all across the nation, and when he died, less than four years later, 35,000 people filed past his body where it lay in state under the dome of the Indiana State House.

Riley’s childhood and youth, indeed his early adulthood, gave no indication that he would ever be noticed for anything. He was born on Oct. 7, 1849, in Greenfield, Indiana. His father, Reuben, was a successful small town lawyer who had been Greenfield’s first mayor and hoped that young Jim would follow in his footsteps into the practice of law. Elizabeth, his mother, provided some early artistic encouragement by exposing him to poetry, including her own.

He also was exposed to a wealth of interesting stimuli by virtue of his Greenfield childhood. Greenfield was at once a typical small Indiana town of the mid-19th century — primarily rural, surrounded by woods and burgeoning agriculture — and a station along the National Road, the most heavily traveled road in Indiana at the time. Since it was planked, it also was one of the state’s better roads. Travelers, settlers and goods coming into Indianapolis or headed to points farther west all passed through Greenfield and, since they had built a new two-story home along the road, the Riley’s front yard.

Riley’s childhood, or at least his idealized memories of it, would supply him with most of the raw material for his later poetry. He was an indifferent student, far more interested in spending time out doors playing, fishing, swimming or wandering in the woods than in his studies. He would mine these boyhood activities and pursuits again and again in his adult work.

Too, Riley took to accompanying his father to the courthouse where he was exposed to the wealth of speech patterns and dialects spoken by the locals, Hoosiers both born and transplanted. It was later argued persuasively by scholars and linguists that no one had ever truly spoken in the patterns, cadences, vocabulary and syntax that Riley gave his literary characters, but certainly he recognized early in life that people do not speak in
accordance to the rules of grammar and proper pronunciation (or spellings). Future characters like the *Raggedy Man* were almost certainly born in James’ childhood encounters with his small town neighbors.

Mary Alice Smith made a significant impression on young Jim. She was an orphan who came to work and board with the Rileys during James’ youth and became the inspiration for his best-known character, Little Orphant Annie. Smith well outlived Riley and there exists a charming photo of Mary Alice as an elderly woman with an impish grin sitting in an old wicker rocking chair. She looks perfectly capable of happily scaring the wits out of little Jimmy with tales of the “gobble’uns.”

Leaving school at age 16, Riley spent several months reading the law in his father’s office, but it was clear to all that his heart was not in the courtroom. He broke off from those studies and spent the next several years moving from job to job, primarily as a sign painter. He eventually was hired to paint advertisements for a traveling “wagon show,” a type of precursor to the vaudeville circuit. It was here that his talent for versifying began to show itself, as he started writing lyrics for topical songs to be sung in performances. It is speculated that, here too, he began to hone a gift for theatrical performance that would mark his future readings.

Tiring of the aimless moving about of an itinerant painter, Riley returned to Greenfield and began working as a newspaper reporter and submitting poems to local and regional publications in earnest. Newspapers of the day published a great deal of poetry and prose fiction and Riley found a ready market for his early work, most of which was published under the pen name of “Jay Whit.” In 1877, while writing for a paper in Anderson, Indiana, he achieved his first taste of notoriety, if of an infamous type.

Attempting to prove a point that reputation was more important than merit in the literary world, he composed a poem, “Leonainie,” in the style of Edgar Allen Poe, signed it with the late poet’s initials, and submitted it to a newspaper in Kokomo, Indiana, along with a letter claiming to have found the manuscript in the flyleaf of a second-hand dictionary. The poem caused a great sensation in the literary press and was widely praised by critics and scholars. Feeling guilty about the ruse, and perhaps a little anxious to make his point public, Riley admitted to the hoax. Humorously, some critics refused to believe him and continued to attribute the poem to Poe. Riley, in any case, was immediately offered a job at a larger newspaper in Indianapolis where, upon acceptance, he settled for the rest of his life.

Riley’s first book of poems, *The Ole Swimmin’ Hole an’ ‘Leven More Poems*, was drawn from poems he had written over the years for various newspapers. The book, like his earlier poems, appeared under a pen name, this time “Benj. F. Johnson, of Boone.” Riley’s use of dialect and first-person rural persona was already well established. No
commercial publisher was interested in the book, so Riley published it himself, along with his newspaper editor, in 1883. They both profited handsomely when the book sold out almost immediately. Riley would never again want for a publisher.

Riley’s popularity was established virtually overnight. His America faced rapid industrialization, tremendous urban growth and a steady influx of immigrants from Eastern Europe and Asia, that is, people unlike the predominantly Irish and German immigrants of the generations before. Alongside these was a mass migration of southern, rural blacks into northern urban areas. It was a period of great social and economic change. In Indiana alone, Riley’s writing career spanned the precise years in which the state moved from a mostly rural population with an overwhelmingly agricultural economy to a largely urban-based manufacturing economy.

Many people were overwhelmed by such change. Such people found Riley’s work a balm and a panacea. His poetry of a gentle, small town world where everyone was humble, happy and entertaining struck a chord in the hearts of a people increasingly surrounded by strangers. His simple tales of idyllic childhood and folksy humor and wisdom were comforting to people whose lives seemed ever more complex and confusing.

At the same time, Riley himself was clearly a man of the world. On his first public reading tour, the curious came to see the talented bumpkin responsible for such amusing, homespun humor and pathos. They were shocked to find a dapper little man, immaculately dressed, possessed of a dry wit and urbane manner. Though he celebrated the humble and unlettered, he was clearly not entirely of them. Riley moved easily in society and he was welcome in the homes of the wealthy, powerful and fashionable, people with whom his characters would never have mixed.

In 1893, Riley became a permanent paying guest in the Indianapolis home of Maj. Charles L. Holstein, in the fashionable Lockerbie Street area, where he was to live the remainder of his life. In continual demand on the reading and lecture circuits, he was away a good deal until his later years. The author of paens to the simple pleasures of home, family and childhood innocence, he never owned his own home, never married and never had children.

He had a great deal of contact with children, though. The Lockerbie home became a Mecca for small, starched children brought around to be photographed on the knees or at the feet of “The Hoosier Poet.” Riley was known, too, to arrive unannounced at Indianapolis elementary schools and recite his poems to happily surprised classrooms full of students, teachers and administrators. And by all accounts, he was a marvelous reader, able to elicit laughter or tears with his dramatic interpretations of his own work, regardless of the age of his audience. School children or avid theatergoers, his
contemporaries reported that he could hold virtually any group spellbound. No less than William Dean Howells and Mark Twain were among his admirers. And they were hardly alone. By the end of the first decade of the 20th century, Riley was one of the best known and best selling authors in the United States, and around the world. He was given honorary degrees by major universities and memberships in arts and literary societies. For much of the world, James Whitcomb Riley and his work were Indiana. Rarely has an individual so defined and embodied in the public mind a region and its people. Unlike the proverbial prophet rejected in his own land, Indiana embraced Riley with an almost religious fervor. He became, in his lifetime, an icon for “Hoosier.” Within a few short years of his death, in the summer of 1916, both the Lockerbie Street house and his childhood home in Greenfield were memorials. Almost 90 years later, both still welcome a steady stream of Indiana school children and the general public on a daily basis.

Today, Riley is more remembered than read, his popular reputation resting primarily on a handful of well-loved poems read to children at bedtime or on special occasions, except in Indiana, where he is still revered by a large segment of the population. His work remains in print and readily available in most libraries and bookshops, but he is no longer widely read or discussed. Though he had, and still has, staunch defenders, his work was never widely critically acclaimed, one modern commentator going so far as to write, “Often his writing has been cited as showing how low public taste can sink.” This assessment seems a bit harsh. Riley wrote not for academics or the literati, but for common people, for many whom his work was their first or only brush was poetry. He wrote in dialect and common vernacular on purpose. If his humor and pathos sometimes seem hokey and old-fashioned, he was writing 100 years ago, in a very different world. Nonetheless, his best work is still vital and enjoyable and speaks across the years to a yearning and nostalgia for a quieter and simpler time when little boys and girls played happily in the woods and fields, neighbors looked after one another, and “that a man who does about the best he can is plenty good enough to suit”

**VOCABULARY**

**Contradiction:** A fact that conflicts with another.

**Dialect:** Variation, or a group of variations, in language use common to a region or group of persons; differences in vocabulary, grammar and punctuation from “proper” language use. Riley wrote many poems in dialect, that is, the way people spoke rather than in “proper” English.

**Equate:** To represent as equal.

**Idealized:** A standard of perfection, beauty or excellence.

**Industrialization:** The growth of machine production and the factory system in a region or country.

**Idyllic:** Pleasing or picturesque in natural simplicity

**Itinerant:** Traveling from place to place, especially looking for work. When Riley traveled from town to town looking for sign painting jobs, he was ‘itinerant’ rather than someone with one, steady job.

**Mythical:** Existing only in imagination.

**Nostalgic:** A yearning to return to or of some past period.
BACKGROUND TEXT FOR
STUDENTSGRADES 6–8

The Hoosier Poet: James Whitcomb Riley

When James Whitcomb Riley died in July of 1916, he was the most famous Hoosier in the world. He was not just the most famous citizen of Indiana, but even more, he was famous for being a citizen of Indiana. He had been successful and celebrated as a writer, poet and public speaker for over 20 years. His books were bestsellers. His birthday was celebrated across the United States and was virtually a national holiday. And for much of the world, Riley was not merely from Indiana — Riley was Indiana.

Riley’s poetry drew upon his childhood memories and experiences to create an idealized, almost mythical version of a rural, small town past. He often wrote in the dialect and speech patterns of poor and poorly educated people to celebrate the simple wisdom and virtues he felt were found in the “common man” of his youth. His popularity proved that many other people also yearned for the type of simpler, better past that he wrote about.

The turn of the 19th into the 20th centuries was a time of great social change in the United States. Industrialization and the growth of cities were unsettling for many people who had, like Riley, grown up in a world that had been more rural and agricultural. For people who had known horses, farming and small towns, the coming of automobiles, factories and big cities were unsettling and at times a little frightening. James Whitcomb Riley’s poems in praise of “olden days” and the dreams of childhood allowed his audiences and readers a chance to escape, for a little while, from the fears and troubles of their day-to-day lives.

What made Riley unique was that his poems so firmly celebrated a specific place and time. For readers in other parts of the country or the world, he presented Hoosiers as thrifty, wise, warm, funny and down-to-earth. His Indiana was an idyllic place where life was slow and easy, everyone kindly and compassionate. Hoosiers themselves, he presented as they liked to think of themselves, offering a wholesome portrait of their past, with out warts or scars. In this way, coupled with his very active public reading schedule and the publicity he got from that, James Whitcomb Riley became a symbol of Indiana, admired by the world, beloved by fellow Hoosiers.

While his view of Indiana was rural, wholesome and innocent, Riley himself was something of a contradiction. His early audiences expected him to be like one of his small town characters and were amazed to find him
polished, dapper and sophisticated. He was proof that you should not confuse the artist with the art.

Riley’s poetry is still seen as representing an aspect of Indiana of which Hoosiers are still proud and non-Hoosiers still equate with the state and the Midwest. His audience has become largely children, entertained by his folksy humor and dialectic language, and older adults nostalgic for their own childhoods. Beyond this, though, James Whitcomb Riley’s poetry still serves as a good starting point for readers who find poetry “difficult,” and he still opens up a window to us on Indiana’s past.
CLASSROOM ACTIVITIES

Activity 1: Introduction to Riley’s Poetry

Objectives:
• Students will examine the use of dialect and colloquialism in literary work.
• Students will practice reading poetry aloud.

Indiana Academic Standards:
Language Arts: 6.1.1, 6.1.4, 6.2.8, 6.2.9, 6.3.4, 7.2.8, 7.2.9, 7.3.1, 8.3.6
Social Studies: 8.1.31

Supplies:
• Background Text for Students
• Examples of Riley’s dialect poems

Instructions:
1. Explain to students that the most notable aspect of James Whitcomb Riley’s poetry was his regular use of dialect and the syntax of common speech. Use the provided background text for students to introduce them to Riley’s life and accomplishments. The words in italics are for vocabulary use.
2. In short, Riley wrote the way people spoke, including spelling words the way they sounded when spoken. His dialects often sound odd to us today because they reproduce speech patterns and pronunciations common 150 years ago, but virtually extinct now. To introduce students to his poetry and writing style, read one poem aloud. The Raggedy Man is a good selection. Ask students if there were any words they did not understand. So that students can follow along it may help to have copies of the poem. The Ole Swimmin’ Hole is a good selection for this exercise.
3. Choose another of Riley’s poems and write it on the chalkboard. Have different students read each stanza aloud. It can take several times through before you get the hang of it. Even then, some words may seem like a foreign language, but it is fun to try to listen to. (Note: many scholars and historians argued that the speech pattern Riley wrote in never really existed in the form he used for his poems.)
James Whitcomb Riley-The Ole Swimmin' Hole

Oh! the old swimmin'-hole! Where the crick so still and deep
Looked like a baby-river that was laying half asleep,
And the gurgle of the water round the drift jest below
Sounded like the laugh of something we onc’t ust to know
Before we could remember anything but the eyes
Of the angels lookin' out as we left Paradise;
But the merry days of youth is beyond our controle,
And it's hard to part forever with the old swimmin'-hole.

Oh! the old swimmin'-hole! In the happy days of yore,
When I ust to lean above it on the old sickamore,
Oh! it showed me a face in its warm sunny tide
That gazed back at me so gay and glorified,
It made me love myself, as I leaped to caress
My shadder smilin' up at me with sich tenderness.
But them days is past and gone, and old Time's tuck his toll
From the old man come back to the old swimmin'-hole.

Oh! the old swimmin'-hole! In the long, lazy days
When the humdrum of school made so many run-a-ways,
How pleasant was the jurney down the old dusty lane,
Where the tracks of our bare feet was all printed so plane
You could tell by the dent of the heel and the sole
They was lots o' fun on hands at the old swimmin'-hole.
But the lost joys is past! Let your tears in sorrow roll
Like the rain that ust to dapple up the old swimmin'-hole.

There the bullrushes growed, and the cattails so tall,
And the sunshine and shadder fell over it all;
And it mottled the water with amber and gold
Tell the glad lilies rocked in the ripples that rolled;
And the snake-feeder's four gauzy wings fluttered by
Like the ghost of a daisy dropped out of the sky,
Or a wounded apple-blossom in the breeze's control
As it cut acrost some orchard to'rds the old swimmin'-hole.

Oh! the old swimmin'-hole! When I last saw the place,
The scenes was all changed, like the change in my face;
The bridge of the railroad now crosses the spot
Where the old divin'-log lays sunk and forgot.
And I stray down the banks where the trees ust to be--
But never again will theyr shade shelter me!
And I wish in my sorrow I could strip to the soul,
And dive off in my grave like the old swimmin'-hole.
O the Raggedy Man! He works fer Pa;
An' he's the goodest man ever you saw!
He comes to our house every day,
An' waters the horses, an' feeds 'em hay;
An' he opens the shed -- an' we all ist laugh
When he drives out our little old wobble-ly calf;
An' nen -- ef our hired girl says he can --
He milks the cow fer 'Lizabuth Ann. --
Ain't he a awful good Raggedy Man?
Raggedy! Raggedy! Raggedy Man!

W'y, The Raggedy Man -- he's ist so good,
He splits the kindlin' an' chops the wood;
An' nen he spades in our garden, too,
An' does most things 'at boys can't do, --
He clumbed clean up in our big tree
An' shooked a' apple down fer me --
An' 'nother 'n', too, fer 'Lizabuth Ann --
An' 'nother 'n', too, fer The Raggedy Man. --
Ain't he a awful kind Raggedy Man?
Raggedy! Raggedy! Raggedy Man!

An' The Raggedy Man one time say he
Pick' roast' rambos from a' orchurd-tree,
An' et 'em -- all ist roast' an' hot! --
An' it's so, too! -- 'cause a corn-crib got
Afire one time an' all burn' down
On "The Smoot Farm," 'bout four mile from town --
On "The Smoot Farm"! Yes -- an' the hired han'
'At worked there nen 'uz The Raggedy Man! --
Ain't he the beatin'est Raggedy Man?
Raggedy! Raggedy! Raggedy Man!

The Raggedy Man's so good an' kind
He'll be our "horse'y," an" haw" an' mind
Ever'thing 'at you make him do --
An' won't run off -- 'less you want him to!
I drived him wunst way down our lane
An' he got skeered, when it 'menced to rain,
An' ist rared up an' squealed and run
Purt' nigh away! -- an' it's all in fun!
Nen he skeered ag'in at a' old tin can ...
Whoa! y'old runaway Raggedy Man!
Raggedy! Raggedy! Raggedy Man!

An' The Raggedy Man, he knows most rhymes,
An' tells 'em, ef I be good, sometimes:
Knows 'bout Giunts, an' Griffuns, an' Elves,
An' the Squidgicum-Squees 'at swallers the'selves:
An', wite by the pump in our pasture-lot,
He showed me the hole 'at the Wunks is got,
'At lives 'way deep in the ground, an' can
Turn into me, er 'Lizabuth Ann!
Er Ma, er Pa, er The Raggedy Man!
Ain't he a funny old Raggedy Man?
Raggedy! Raggedy! Raggedy Man!
An' wunst, when The Raggedy Man come late,
An' pigs ist root' thue the garden-gate,
He 'tend like the pigs 'uz bears an' said,
"Old Bear-shooter'll shoot 'em dead!"
An' race' an' chase 'em, an' they'd ist run
When he pint his hoe at 'em like it's a gun
An' go "Bang! -- Bang!" nen 'tend he stan'
An' load up his gun ag'in! Raggedy Man!
He's an old Bear-shooter Raggedy Man!
Raggedy! Raggedy! Raggedy Man!

An' sometimes The Raggedy Man lets on
We're little prince-children, an' old King's gone
To git more money, an' lef' us there --
And Robbers ist thick ever'where;
An' nen -- ef we all won't cry, fer shore --
The Raggedy Man he'll come and "splore
The Castul-halls," an' steal the "gold" --
An' steal us, too, an' grab an' hold
An' pack us off to his old "Cave"! -- An'
Haymow's the "cave" o' The Raggedy Man! --
Raggedy! Raggedy! Raggedy Man!

The Raggedy Man -- one time, when he
Wuz makin' a little bow-'n'-orry fer me,
Says "When you're big like your Pa is,
Air you go' to keep a fine store like his --
An' be a rich merchant -- an' wear fine clothes? --
Er what air you go' to be, goodness knows?"
An' nen he laughed at 'Lizabuth Ann,
An' I says "'M go' to be a Raggedy Man! --
I'm ist go' to be a nice Raggedy Man!"
Raggedy! Raggedy! Raggedy Man!
Activity 2: Poetry in the United States

Objectives:
• Students will be introduced to other American poets who have left their indelible mark on literature.
• Students will be introduced to the different forms of poetry.

Indiana Academic Standards:
Language Arts: 6.1.1, 6.1.2, 6.1.4, 6.2.8, 6.2.9, 6.3.4, 6.3.7, 7.1.1, 7.2.8, 7.2.9, 7.3.7, 8.1.1, 8.3.1, 8.3.6, 8.3.7
Social Studies: 8.1.31

Supplies:
• Copy of Riley’s poem *The Ole Swimmin’ Hole*.
• Copy of Langston Hughes’ poem *Mother to Son*
• Copy of Ogden Nash’s *Children’s Party*
• Poetry Worksheet

Instructions:
1. First discuss the different forms that poetry.
2. Make copies of all three poems and hand them out to students.
3. Now divide students into groups of three. Have them read each other the three separate poems.
4. Using the worksheet provided, they are to answer questions looking for the similarities between poetry written by Riley and that of Ogden Nash and Langston Hughes.
Children's Party

May I join you in the doghouse, Rover?
I wish to retire till the party's over.
Since three o'clock I've done my best
To entertain each tiny guest. My conscience now I've left behind me,
And if they want me, let them find me.
I blew their bubbles, I sailed their boats,
I kept them from each other's throats. I told them tales of magic lands,
I took them out to wash their hands.
I sorted their rubbers and tied their laces,
I wiped their noses and dried their faces. Of similarities there's lots
Twixt tiny tots and Hottentots.
I've earned repose to heal the ravages
Of these angelic-looking savages. Oh, progeny playing by itself
Is a lonely little elf,
But progeny in roistering batches
Would drive St. francis from here to Natchez. Shunned are the games a parent proposes,
They prefer to squirt each other with hoses,
Their playmates are their natural foemen
And they like to poke each other's abdomen. Their joy needs another woe's to cushion it,
Say a puddle, and someone littler to push in it.
They observe with glee the ballistic results
Of ice cream with spoons for catapults, And inform the assembly with tears and glares
That everyone's presents are better than theirs.
Oh, little women and little men,
Someday I hope to love you again, But not till after the party's over,
So give me the key to the doghouse, Rover