PROPOSAL:
A Genre-based Humanities Course
for
College-bound Students

An Honors Thesis (ID 499)

by

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The Humanities are a study of Man's life. They can encompass almost any subject area, but generally restrict themselves to literature, art, music, history, and philosophy. Certainly the ideal would be to have all of these areas combine to form an integrated program, but in most situations in the public schools this type of integration is impossible. The teacher's class loads are too large and the mechanics of working out a schedule are simply too intricate to contemplate realistically. Still, for a student to obtain a well-rounded education, he must study the Humanities in some form. For college-bound students a genre-based Humanities course is one alternative. This course would be taught through the English department with input when called for from departments such as art, music and history.

The genre base is only an organizational tool for this course. While the different genre will be analyzed and their structures and rules dealt with, to remain on this level with all of the works would not allow the humanistic elements of the course to emerge. Therefore, study of these works will go far beyond analyzing structures. The works themselves will be discussed through many different approaches and combinations thereof. The analytical
approach will be used when clarifying poetic terms and studying rhyme scheme will enhance the understanding of the work. When the background of the author or his times are pertinent to the meaning, the work will be approached historically. In order to raise the social consciousness of students, and have them look at human nature, a socio-psychological method may be employed. When the works demand that the students make a judgment, a values-seeking method will be called upon. The teacher will attempt to get all of the students involved in the literature in a personal way. By using these methods in combination, the teacher will attempt to have the students react to the literature in a more than superficial manner, and thus learn more about themselves as members of society.

Unit I, the Epic, introduces the students to one of the most ancient of the forms of literature through the reading of *The Odyssey*. This unit combines the analytical, historical, and socio-psychological approaches. They will learn about the epic conventions, the background of Ancient Greece and its traditions, and discuss characterization and motivation. The students will discuss both the literal levels of the work, and its symbolic themes. They will also compare this work to one which was composed much later, *Paradise Lost*. This will allow them to approach both works cognitively by comparing them to information they have obtained through class discussions.

The Allegory, Unit II, will extend students' knowledge
of the epic while introducing them to the best of allegories. The allegory will be approached analytically, historically and especially on a personal level. They will work with symbolism and archetypes as well as assemble a creative project relating to the material read. The students will also analyze and evaluate William Blake's illustrations of the *Inferno* based on evidence from the text. If necessary at this time, an art teacher will be consulted to help with the illustrations. This integration of art and literature will help to make the course more a humanities course than an English one.

In Unit III, the Lyric, students will study several distinct forms of the lyric. Through analysis and cognitive activities such as paraphrasing and vocabulary building, the students will explicate the poems effectively. Students will also be expected to bring in a song lyric and analyze it for quality.

Unit IV, the Essay, turns for the first time to prose. Student responses will be elicited on the personal, socio-psychological and historical levels. Values-seeking exercises will be used with "A Modest Proposal" and "Night and Fog."

The structure of the essay will not be dealt with too heavily; however, the motives behind writing such essays will be examined. Once students understand some of the motives, they will continue on to write their own essays.

Drama, Unit V, will guide the students to more introspective thinking. Drama will be approached from the widest range of disciplines. Some historical information will be
given; students will also be asked to react to the drama in a personal way. They will explore characters from a socio-psychological stance. Because this unit includes some Shakespeare, some analysis and cognitive work may be necessary.

The final unit, the Novel, calls for the students to do a great deal of self-directed, individualized work. What guidance is provided will direct the students to respond to the novels in a personal way from a socio-psychological and historical standpoint. They will be expected to do extensive group work in order to understand the novels. The teacher will provide a certain amount of freedom of choice about the novels they read. A list will be provided in order to help the teacher maintain some control. This unit is designed primarily to get the students to initiate their own learning. It will also serve to measure the level of maturity they have achieved as a result of the work in the course.

The prime goal of a Humanities course is to teach students how to think. By having mostly student-oriented, student-directed activities, this goal can be achieved, to some extent, with each student. Even if students remember little of the material covered in this course, if they learn how to interpret meanings and to go beyond the text and apply the material to real situations, they will have successfully completed this course.
Unit I: The Epic

One of the oldest forms of literature is the epic, a long narrative poem written (or sung) in an elevated style about heroic figures and their adventures. There are two main categories of the epic, the primary and the secondary. The primary epic is recited to music and the story is passed from man to man until someone finally writes down a version of it. The Iliad and The Odyssey of Homer are the two most famous of this type. The secondary epic is not of the oral tradition; it is composed specifically in the epic style. John Milton's Paradise Lost and Virgil's Aeneid are both of this type.

Both the primary and secondary epics follow certain stylistic conventions. Because of the length and difficulty of the writing task, epic poets always begin the writing with an invocation to one of the muses for poetic inspiration and aid in the actual writing of the epic. Another requirement of the epic is that the protagonist is always a character of heroic proportions. He (traditionally the hero is male) involves himself in a series of adventures of the same caliber. The narrative begins in medias res and later, through a series of flashbacks, returns to recount the events that took place before the narrative began. These and other conventions make the epic one of the most difficult of the literary forms to execute well. Because of this difficulty, only a few truly great epics exist. Homer's Odyssey and Iliad, Virgil's Aeneid, The Beowulf, and Milton's
Paradise Lost are among the works that are studied most frequently.

For the purpose of this course students will study The Odyssey and excerpts from Paradise Lost. I chose these two works to represent the genre because, for the most part, they are on a reading level that, with instruction, high school seniors can understand. They can follow the plot and theme and appreciate the mechanics and conventions of the form. I specifically chose The Odyssey because the mythology of the epic should be familiar to students. The adventure story in The Odyssey will appeal to students' interests much more than, for example, The Iliad's battle scenes would. I chose to use only selections from Paradise Lost because of the difficulty of the material. The story of Man's fall from grace is a familiar one also, but Milton's treatment of the subject is sometimes confusing because he mixes classic mythological references with Christian mythology. His comparisons of Adam and Eve to characters that do not yet exist in the time presented in the work present a paradox that high school students might find too difficult to deal with. I do believe, however, that the work should not be ignored in the high school classroom. By introducing the students to Milton, this course gives them a taste of the secondary epic without burying them in material that they cannot handle.

This unit plan is designed simply to introduce the students to the epic form. It is primarily based on a lecture
format with time set aside for discussion, films, and role playing exercises. The students will be expected to answer questions designed to elicit information on analytic, comparative, synthetic, and evaluative levels, as well as simple recall questions. This unit on the epic introduces students to the mechanics of the art form while attempting to reduce their fears about the difficulty of the material. Many students have a preconceived notion that they are not able to read epic poetry, so they will not even try. I hope to convince them that they can read and maybe even enjoy it.
I. Objectives

A. General

At the end of this unit students will have gained an appreciation of the epic as an art form, along with understanding the most fundamental concepts of the genre.

B. Specific

Students will understand the mechanics of the epic form as well as know and be able to produce the major conventions on a test. They will know the major characters and plot of *The Odyssey* well enough to be able to compare and contrast the different characters and their actions. They will also be able to discuss the three major themes in *The Odyssey*. Students will be generally familiar with the plot of *Paradise Lost* and its major themes.

II. Content

A. Definition of the Epic

B. Epic Conventions

1. Invocation of the Muse
2. *In medias res*
3. Use of flashbacks
4. Extended similes
5. Heroic protagonist

C. Themes of *The Odyssey*

1. The soldier returning home from war
2. A boy becoming a man
3. The fantasy/adventures of Odysseus

D. Major episodes in *The Odyssey*

1. Circe
2. Scylla and Charybdis
3. Calypso's Isle
4. Helios' Island
5. The return to Ithaaca

E. Character identification in *The Odyssey*
   1. Odysseus
   2. Penelope
   3. Telemachus
   4. Poseidon
   5. Polyphemus
   6. Circe, etc. . .

F. Identification of elements in *Paradise Lost*
   1. Adam and Eve
   2. Raphael
   3. Satan
   4. God and Christ
   5. Sin and Death
   6. The Fortunate Fall

III. Materials

A. *The Odyssey*. Homer. Translated by Robert Fitzgerald.

   Book I: lines 1-25. The invocation of the muse
   Book I: lines 241-262. Satan's self deluding rhetoric
   Book IX: all. The temptation
   Book XII: lines 575-650. Expulsion from Eden

C. Film: "*The Odyssey*: Structure of the Epic" ed. John Barnes. Encyclopaedia Brittanica Films. 27 min.

D. Film: "*The Odyssey*: Central Themes" ed. John Barnes. Encyclopaedia Brittanica Films. 28 min.
E. Sound Recording: "The Odyssey" (selections) translated by Richard Lattimore, recorded by Anthony Quayle. (Caedmon TC 3001) 2 hours.

IV. Methods
A. Teacher lecture on epic conventions
B. Teacher lecture on Paradise Lost and its themes
C. Discussion and Socratic questioning on the themes in The Odyssey
D. Small group discussion of films and sound recordings
E. Role playing/discussion by students on characterization and motivation

V. Assignments
A. Read The Odyssey.
B. Read selections from Paradise Lost.

VI. Evaluation
A. Class Participation. The students will be subjectively evaluated on the quantity and quality of their participation in class. This grade will be taken into consideration in cases where the student's grade is on the borderline.
B. Reading Quizzes. These will be announced to the students in advance and will be used primarily to make sure that the students keep up with the reading. Most of the questions will be objective, simple recall, but occasionally there will be some identification or short answer questions.
C. Test. The test will be short answer identification and essay. Students will be tested not only on
their recall of the material, but on their ability to synthesize ideas and interpret material. The questions will be general (compare/contrast, evaluate, and analyze) questions to allow students to demonstrate their grasp of concepts in their own style. Of course grammar and writing style will be factors in the grading along with the content of the students' essays.

VII. Schedule

Week 1: 1. Introduce the epic. Assignment: read excerpts from Book I, and Book IX of PL.
       2. Lecture on content of PL, Books I and IX. Assignment: read excerpt from Book XII.
       3. Lecture on themes in PL. Assignment: read Odyssey, Books I - VI.
       *4. Film: "Odyssey: Structure of the Epic." Discuss epic conventions.
       5. Discuss Odyssey Books I and II.

Week 2: 1. Discuss Odyssey Books III and IV.
       2. Lecture and question on theme.
       *3. Film: "The Odyssey: Central Themes."
       *4. Reading quiz over books I - VI
       Assignment: read books VII - XII.
       5. Discuss books V and VI.

Week 3: *1. Sound recordings "The Odyssey"
       2. Discuss books VII, VIII, and IX.
       3. Discuss books X, XI, and XII.
       *4. Reading quiz over books VII - XII
5. Discuss Books XIII, XIV, and XV.

Week 4: 1. Discuss Books XVI, XVII, and XVIII.
2. Discuss Books XIX, XX, and XXIV.
3. Discuss Books XXII, XXIII, and XXIV
4. Review characters and motivations by role playing.
5. Test

* Time in class will be given when possible for the students to read the material. Usually this will be the last ten minutes of class time, or upon completion of the reading quizzes.
3. Animals
   a. She-Wolf/Sins of Incontinence
   b. Lion/Sins of Violence and Bestiality
   c. Leopard/Sins of Fraud and Malice

C. Structure of the Divine Comedy
   1. Numerology
   2. Physical features of Purgatorio and Paradiso
   3. Physical features of Inferno (see attached handout)

D. Definitions of possible unfamiliar terms, for example: blasphemy, usury, simony, graft, alchemy, etc.

E. William Blake's Illustrations of the Inferno

F. Creative Projects
   examples: illustrations, papers, models, dramas, poetry, musical interpretations, etc.

III. Methods
   A. Teacher lecture on allegory
   B. Teacher lecture on allegory in Inferno
   C. Teacher lecture on structure of the Comedy
   D. Teacher lecture on Numerology
   E. Handout on structure of the Inferno
   F. Class discussions on content
   G. Students evaluations of Blake's illustrations based on evidence from the text.
IV. Materials


C. Teacher handout on the structure of Dante's Hell is included at the end of this unit.

V. Assignments

A. Read the introduction to the Inferno.

B. Read the Inferno.

C. Do a Creative Project and present it to the class.

VI. Evaluation

A. Class participation (see Unit I)

B. Test: the test will be short answer, identification and essay (see Unit I).

C. Creative Project. Students will be subjectively graded on the time and effort put into these, along with the quality of the finished product. There is no way that these can be graded objectively, but to cut down on teacher bias, students will be expected to do peer evaluations on the projects. This will not only keep them involved in the class when they are not giving their projects, but hopefully it will help to establish rapport with the other students and give them an idea of how difficult it really is to be objective while grading. The students' evaluations will not determine the grade, but they will influence it.
VII. Schedule

Week 1: 1. Introduction to Allegory, assignment: introduction and Cantos I and II. Discuss topics for creative projects.

2. Lecture on structure of the Divine Comedy including Numerology, physical features of Paradiso, and Purgatorio.


4. Lecture on Allegory in Inferno.

5. Lecture on Allegory in Inferno and discussion. Assignment: Cantos IX - XII.

Week 2: 1. Blake's Illustrations, students compare and evaluate. Discuss Cantos I - V.


3. Discuss Cantos X - XVII. Assignment: XVIII - XXIII.

4. Discuss Cantos XVIII - XIX

5. Discuss Cantos XX - XXII. Assignment: Cantos XXIII - XXVIII.

Week 3: 1. Assign creative projects.

2. Discuss XXIII - XXVII. Assignment: Cantos XXIX - XXXIV

3. Discuss XXIX - XXXI.

4. Discuss XXXII - XXXIV.

5. Review.

Week 4: 1. Creative Projects

2. Creative Projects

3. Creative Projects

4. Creative Projects and Review

5. Test
**HANDOUT - THE INFERNO**

<table>
<thead>
<tr>
<th>PLACE</th>
<th>SINNERS</th>
<th>PUNISHMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vestibule</td>
<td>Opportunists</td>
<td>Banner/Insects</td>
</tr>
</tbody>
</table>

### UPPER HELL: SHE-WOLF SINS OF INCONTINENCE

1. **Circle One**
   - **Virtuous Pagans**
   - No Hope of Heaven

2. **Circle Two**
   - **The Carnal**
   - Swept forever in a tempest of hell

3. **Circle Three**
   - **The Gluttons**
   - Garbage dump. Guarded by Cerberus who rips them apart.

4. **Circle Four**
   - **Hoarders and Wasters**
   - Dead weight

5. **Circle Five**
   - **Wrathful and Sullen**
   - Marsh of Styx

### LOWER HELL: VIOLENT AND FRAUDULENT

- **HEAVENLY MESSENGER**

1. **Circle Six**
   - **The Heretics**
   - Flaming tombs

- **THE VIOLENT AND BESTIAL: SINS OF THE LION**

1. **Circle Seven**
   - **The Violent**
   - Immersed in boiling blood.
   - a. **Round 1**
      - Violent against neighbors
   - Encased in trees and eaten by Harpies
   - b. **Round 2**
      - Violent against themselves
   - c. **Round 3**
      - Violent against God, Art, Nature
      - Plain of Burning Sand

- **GERYON THE MONSTER OF FRAUD**

- **THE FRAUDULENT AND MALICIOUS: SINS OF THE LEOPARD**
## 1. Circle Eight

<table>
<thead>
<tr>
<th>Bolgia</th>
<th>Simple Fraud</th>
<th>The Malebolge</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>The Panderers and Seducers</td>
<td>Driven by Horned Demons</td>
</tr>
<tr>
<td>b.</td>
<td>The Flatterers</td>
<td>Sunk in excrement</td>
</tr>
<tr>
<td>c.</td>
<td>The Simoniacs</td>
<td>Feet ablaze--later drop to crevices in the rocks below</td>
</tr>
<tr>
<td>d.</td>
<td>Fortune Tellers and Diviners</td>
<td>Heads turned backwards on their bodies, eyes blinded with tears</td>
</tr>
<tr>
<td>e.</td>
<td>Grafters</td>
<td>Sunk in boiling pitch</td>
</tr>
<tr>
<td>f.</td>
<td>Hypocrites</td>
<td>Leaden Robes</td>
</tr>
<tr>
<td>g.</td>
<td>Thieves</td>
<td>Tortuous Reincarnation</td>
</tr>
<tr>
<td>h.</td>
<td>Evil Counselors</td>
<td>Hidden inside flames</td>
</tr>
<tr>
<td>i.</td>
<td>Sowers of Discord</td>
<td>Hacked by a Demon with a bloody sword</td>
</tr>
<tr>
<td>j.</td>
<td>Counterfeiters and Alchemists</td>
<td>Afflictions of every sense</td>
</tr>
</tbody>
</table>

### THE CENTRAL PIT OF THE MALEBOLGE

**-THE GIANTS-**

## 2. Circle Nine

<table>
<thead>
<tr>
<th>Caina</th>
<th>Treachery against Kin</th>
<th>Necks and heads out of ice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antenora</td>
<td>Treachery against Country</td>
<td>Encased in ice to the heads</td>
</tr>
<tr>
<td>Ptolomea</td>
<td>Treachery against Guests and Hosts</td>
<td>Faces out of ice</td>
</tr>
<tr>
<td>Judecca</td>
<td>Treachery against Lords and Benefactors</td>
<td>Completely sealed in the ice</td>
</tr>
<tr>
<td>MOUTHS OF SATAN</td>
<td>Betrayal</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>Chewed apart in the three mouths of Satan are Brutus, Cassius, and Judas Iscariot.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* This worksheet is based on:


Unit III: The Lyric

Lyric poetry, the most common type of verse, encompasses many different forms of writing. Some of the verse forms included in this category are the elegy, ode, ballad, sonnet, and song. The lyric tends to have a musical quality, and rather than tell a story, as a narrative does, it reveals the emotional responses of the poet to a person, object, or event. Originally, the lyric was composed with musical accompaniment. The name lyric is derived from the lyre, a stringed instrument which was the most common one used by the Ancient Greeks. Although musical accompaniment is no longer a required element in lyric poetry, some forms, such as the ballad, are often still heard in song form.

One difficulty in teaching a unit on the lyric lies in the vast amount of material available from which to choose. In the four different categories which are included in this unit, the sonnet, elegy, ode and ballad, I tried to select major works and authors that best represent the genre, with the intention of maintaining the interest of the students. For this reason I selected some of the most famous works in the genre and some that, while less known to high school students, might be nevertheless interesting or humorous. Students are often afraid that they will not understand the lyrics. If they are allowed to see and experience the lighter side of some of these poems, they may be less inclined to shut the lyric out without giving themselves a chance to enjoy it.
Through using a variety of lyric poems and a variety of teaching techniques, the teacher should be able to hold the attention of the students and keep them interested long enough for the students to gain the objectives outlined in the unit plan.
I. Objectives

A. General

At the end of this unit students will better understand and appreciate the major types of lyric poetry.

B. Specific

Students will become familiar with the ballad tradition of the United States and demonstrate that knowledge either orally or in written form. They will be able to distinguish between the ode, elegy, and sonnet forms. Students will also be able to classify the sonnets according to the four types discussed in class. They will be able to explicate certain poems competently on an examination. They will also gain an appreciation of modern song lyrics as poetry.

II. Content

A. The Ballad Tradition

1. Folk Ballads
2. Robert Burns, John Keats, and Scottish border ballads
3. Modern American ballads and balladeers
4. The ballad stanza

B. The Elegy

1. Elegy form and traditions
2. John Donne
3. Thomas Gray
4. Walt Whitman

C. The Ode

1. Ode form and traditions
2. Horatian Odes
3. Pindaric Odes
4. Irregular Odes

D. The Sonnet
1. Petrarchan/Italian
2. Shakespearean/English
3. Spenserian
4. Miltonic

E. The Song
Students will contribute songs that have special meaning to them.

III. Materials

A. Ballad
2. "La Belle Dame sans Merci," John Keats

B. Elegy
3. "When Lilacs Last in the Dooryard Bloom'd," Walt Whitman

C. Ode
1. "Ode on the Death of a Favorite Cat," Thomas Gray
2. "An Horatian Ode," Andrew Marvell
3. "Ode on a Grecian Urn," John Keats
4. "Ode on the Confederate Dead," Henry Timrod

D. Sonnets
1. Sonnets III, CXXXIV, Petrarch
2. Sonnets 18, 73, 130, William Shakespeare
3. Sonnet 75, Edmund Spenser
4. "When I consider How My Light is Spent," John Milton

E. Student selected Songs

IV. Methods
A. Teacher lectures on the elements of the ballad style, elegy, ode, and sonnet stanzas.
B. Sound recordings of the ballad traditions
C. Class discussion and explication of poetry
D. Socratic questioning by teacher
E. Student critiques of song lyrics as poetry

V. Assignments
A. Read all poetry included in the materials section.
B. Bring in the lyrics to a song that has special meaning to you (the student) and has some potential as poetry.
C. Turn in a critique of two other songs (brought in by other students).

VI. Evaluation
A. Class Participation
B. Song Lyrics. Points will be given for bringing them in on time.

C. Critiques. Students will be graded on grammar, organization, and development of idea.

D. Examination. The test will be short essay and will consist of identification questions and poetry explication. The students will be expected to provide title, author, genre, and a statement of the meaning. All statements will be accepted if supported by evidence from the text.

VII. Schedule

Week 1: 1. Introduction to the Lyric
Assignment: read the elegaic poems.

2. Lecture on the ballad tradition and play the recordings in class.

3. Folk and British ballads will be listened to and discussed.

4. Modern American ballads will be listened to and discussed.

5. Lecture on the elegy.

Week 2: 1. Discuss Donne and Gray.

2. Discuss Whitman.

3. Lecture on the Ode.

4. Teacher will introduce and the class will discuss the Horatian Odes.

5. Discuss Horatian Odes.

Week 3: 1. Lecture on the Pindaric odes and discuss them with the class.

2. Lecture on the sonnets. Assign song lyric exercise.
3. There will be a lecture on Petrarch, and then the class will discuss his sonnets.

4. The teacher will lecture on Shakespeare, and the class will discuss them.

5. There will be a lecture and discussion on both Spenser and Milton.

Week 4:
1. Songs
2. Songs
3. Critiques will be written in class. There will also be a review for the test.
4. Test
Unit IV: The Essay

The essay is a very broad category under which a great variety of writing styles can be classified. It is defined in a general way by C. Hugh Holman in *A Handbook to Literature* as a "moderately brief prose discussion of a restricted topic." There are many different categories of the essay, including the persuasive, dramatic, and meditative.

This unit will deal with the persuasive essay, represented here by "A Modest Proposal" by Jonathon Swift, and "Areopagitica" by John Milton. "That We should not Judge of Our Happiness until after our Death" by Michel Montaigne, represents the meditative essay. Different elements of each essay will be stressed in order that the students will obtain a broad background in structure, theme, and purpose of the essays.

The personal aspects of Montaigne's philosophy will be the focal point for the discussion of his work.

While Milton's philosophy is also important to his works, it will be used as a springboard for discussion of the complexity of his structure. Milton's work is also highly political, and this aspect will serve as a means to lead into the political elements of social satire in Swift's "A Modest Proposal." The students will be expected to write a paper in reaction to one of these essays. This paper should show the development and maturity of the students' writing styles. Through the use of these three works, and the students' own writings, I will attempt to
guide students in discovering the potential power of a well-written, emotionally wrought essay.
I. Objectives

A. General

The students will understand the concepts of the social satire, and political plea essays. They will appreciate the essay as a literary form, and not just as a classroom exercise.

B. Specific

The students will demonstrate an understanding of the concepts of the essays, the structure, and the essays' purposes by participating in class discussions. They will go beyond the material in the essays to predict social and/or political ramifications of essays of this type. They will demonstrate acceptable essay form in an exercise in reaction to one of the three essays discussed in class.

II. Content

A. Elements of the Essay

1. Contents
2. Theme
3. Structure
4. Purpose
5. Style

B. History of the essay from Montaigne to The New Yorker

C. Structure of the formal essay: John Milton's "Areopagitica"

D. The Satiric style: Jonathon Swift and "A Modest Proposal"
III. Materials
A. "That We should not Judge of Our Happiness until after Our Death," Michel Montaigne, Translated by Florio
B. "Areopagitica," John Milton
C. "A Modest Proposal," Jonathon Swift
E. "What is Satire?" Guidance Associates, 1975. 65 min. total.

IV. Methods
A. Teacher lectures on the history of the essay.
B. Students will watch a filmstrip on the essay.
C. Teacher will lecture on the structure of the essay.
D. Students will discuss theme, mood, style and the purpose of the essay.
E. Students will apply the essays to modern life.
F. Students will write essays in reaction to the works discussed in class.
G. A filmstrip will be presented on the Satire.
H. The film "Night and Fog" will be used for shock value as a catalyst for student essays. Students will be given the opportunity not to view this film if they do not wish to, due to its disturbing nature. Students taking this option will be given time in class to begin their essays.
V. Assignments

A. Read all assigned material and be prepared to participate in class discussions.

B. Write an essay in reaction to one or more of the three works discussed.

VI. Evaluation

A. Class participation

B. The essays will be graded on grammar, clarity of presentation, structure, and how well the students demonstrate their grasp of the concepts discussed.

VII. Schedule

Week 1:
1. Introduction to the essay will include a lecture on Montaigne and the history of the essay. Assignment: "That We should not Judge of Our Happiness until After Our Death."

2. Discuss the philosophy and personal elements in the essay. Compare the essays to situations that happen in real life.

3. A filmstrip will be presented on the essay. Assignment: read "Areopagitica."

4. There will be a lecture on the formal essay and "Areopagitica."

5. Discuss "Areopagitica."

Week 2:
1. The political nature of "Areopagitica" then and now will be discussed. Assignment: read "A Modest Proposal."
2. Filmstrips on satire will be presented.

3. Discuss the elements of satire.

4. Discuss social conditions and political elements of the Swift satire. Students will be asked to apply to modern life.

5. The film "Night and Fog" will be presented; no discussion will follow. Students will be given time in class to begin their essays.

Week 3: 1. Essays are due at the end of the period.
Unit V: The Drama

Drama is generally defined as an action that is intended to be interpreted and performed by actors through the use of dialogue. Two of the major subdivisions of the drama are tragedy and comedy. For the purpose of this unit, I will focus on one play from each of these categories.

The tragedy is a serious drama that relates the events in the lives of characters of some importance that lead up to some form of catastrophe. The action of the play is intended to produce the emotions of pity and fear in the audience, which will lead to a feeling of catharsis. In classical tragedy, the protagonist possesses a character flaw that contributes to his downfall. In many instances this flaw is pride. This tragic flaw is an intrinsic and essential part of tragedy as we know it today.

I have chosen Shakespeare’s *King Lear* for this unit rather than any one of his other tragedies because of its intensely emotional and highly dramatic nature. The plot is intricate enough to provide a challenge to students; however, it more concretely defines its philosophies than *Hamlet* does. This concreteness will enable the students to grasp the concepts necessary for the understanding of the play.

Traditionally, *King Lear* is not the tragedy that would be chosen for high school students; however, I think that students will relate well to the family tensions and soap-opera quality of the complex plot lines. *King Lear* deals
with the problems of lack of human kindness, loyalty, and respect for natural order. These are problems that students are familiar with and can grasp with some instruction. Students can learn to appreciate this play, if not to love it, if it is dealt with as a play and not simply as literature to be dissected and analyzed.

Comedy, on the other hand, deals with the lighter side of drama. It presents situations and people in a way that is intended to make an audience laugh. Comedy can be as obvious as slapstick or as subtle as situational irony. I have chosen Molière's *Tartuffe* for this section of the unit because his comedy remains fresh even today. The situations portrayed in this play are re-enacted on situation comedies almost every night on television. Reading *Tartuffe* will help students to understand that certain situations that produce humor have universal appeal. What Molière's audiences laughed at still makes us laugh in 1985.

Drama is sometimes a difficult genre to teach. The days are over (I would hope) when reading plays line by line around the classroom constitutes a drama lesson. Plays are written to be performed. To the best of the teacher's and the class's abilities, they should be treated as something to be interpreted and performed, not as simply words on a page.
I. Objectives

A. General

The students will gain an appreciation of drama as literature. They will improve their oral reading skills and gain confidence in front of the class through dramatics and role-playing exercises.

B. Specific

The students will comprehend and be able to discuss the elements of tragedy as versus the characteristics of comedy. They will relate Tartuffe to modern situation comedies in an essay. They will demonstrate an understanding of character motivation through role-playing exercises.

II. Content

A. Characteristics of Tragedy

1. Protagonist, a person of significance
2. Dignity and seriousness of style
3. Arousal of pity and fear in audience
4. Catharsis
5. Presence of tragic flaw

B. Structure of King Lear

1. Plots and subplots
2. Parallel characters
3. Parallel events

C. Themes in King Lear

1. Appearances vs. Reality
2. Reason in Madness
3. Wisdom in Folly
4. Sight in Blindness
D. Symbolism in *King Lear*

1. Animals
2. Storms
3. Sight/blindness
4. Disease

E. Elements of Comedy

1. Lighter form of drama
2. Intends to amuse
3. Ends happily
4. Ranges from slapstick to subtle irony

III. Materials

A. *King Lear*, William Shakespeare

B. *King Lear*, Videotape, starring Lawrence Olivier. PBS, 1983.

C. *Tartuffe*, Molière

IV. Methods

A. Teacher lectures on the tragedy.

B. Present the videotape *King Lear*.

C. Class will discuss family relationships. The teacher will attempt to relate the events in the play *King Lear* to students' experiences. This will bring the universality of the play down to a personal level.

D. Some students will take on the roles of characters in *King Lear*. As those characters, the students will answer questions that another group of students as reporters will put to them. This panel discussion exercise will help students to identify better with the characters in the play and will require them to analyze why the events in the play take place.
E. Since not all students will be able to participate in D (above), the remainder will be required to prepare a reader's theater or choral reading of a scene from the play. A scene which is especially effective for reader's theater is the blinding of Gloucester.

F. The class will discuss the action of the play. Teacher input will place emphasis on the main themes and recurrent symbolism in *King Lear*.

G. Teacher lecture and discussion will be conducted on the history of the comedy and the state of modern comedy.

H. Students will be required to write a critique of a modern situation comedy.

I. (Optional) To introduce the comedy the teacher will play suitable comedy recordings (e.g. Bill Cosby and Abbott and Costello) to help the class prepare for the mood of the lesson.

V. Assignments

A. Read *King Lear* according to the schedule.

B. Prepare questions that you would like to ask the characters in *King Lear* (all students).

C. Study the character assigned to you in order to be able to answer the questions in character (students specified).

D. Prepare a reader's theater or choral reading Interpretation of one of the scenes in *King Lear* (students specified).

E. Read *Tartuffe* as scheduled.

F. Critique a modern situation comedy on the basis of type of humor, quality of performance, and use
or reliance on such items as a laugh track.

G. Prepare to participate in class discussions at all times.

VI. Evaluation

A. Class Participation. This will be especially important during this unit. The students will be judged subjectively on how well they work with a group and the quality of the work produced. This will not result in a letter grade but will be taken into account in borderline cases.

B. Essay Test. This will cover King Lear and contain a question requiring students to comment on the universality of Shakespeare's plays. (e.g. What makes King Lear an accurate and meaningful picture of relationships even today? There will also be specific questions that will test reading skills. These will require the students to recall information, use convergent and divergent thinking, and evaluate the quality and purpose of the material in the text.

C. There will be a short answer, objective test over the universality of the comic situations in Tartuffe.

VII. Schedule

Week 1:  1. Introduce the tragedy by teacher lecture. Assignment: read KL, Act I.

2. Discuss the universality of themes and family relationships. Discuss Act I.

3. Discuss Act I, parallel plot structures and the early themes and symbolism. Assignment: read KL, Act II.
4. Discuss Act II and continue on themes and symbolism.

5. Discuss Act II. Assignment. KL. Act III. Begin to show video KL.

Week 2: 1. Present role-playing assignment to the students. Show video KL.

2. Show video KL. Assignment: read Act IV. Discuss differences between the performance and the text.

3. Continue showing video KL. Assignment: read Act V.

4. Discuss Act III and IV. Work on role-playing.

5. Discuss Act V. Work on role-playing.

Week 3: 1. Present role-playing exercises.

2. Finish role-playing, review for test.

3. Test

4. Introduce the comedy, teacher lecture. Assignment: read Tartuffe Act I.

5. Teacher will lecture on Moliere and the French comedy. Volunteers will be asked for to take the various parts in the play. Assignment: read Act II.

Week 4: 1. Read the play in class, using minor stage movements and facial/vocal expression. Assignment: read Act III.

2. Assign TV exercises, continue reading the play in class.

3. Finish reading the play in class

4. Critiques on TV programs will be due. Review for test.

5. Test
Unit VI: The Novel

A novel is any prose fictional narrative that is of an extended length, and in this way it is different from history. This is a very broad definition, but the novel covers a very broad range of subject matters, ideas, styles, and themes. In fact, the subject matter of novels is so vast that it is practically impossible to categorize. In terms of narrative, it can be thought of as the modern counterpart to the epic and romance.

The novel emerged rather late as a popular genre. It was not until the Victorian Age in England that it became a widely read and accepted literary form. The early fore-runners of these novels included the post-renaissance Italian novellas, Rabelais' *Gargantua*, (1535), and Cervantes' *Don Quixote*. Many critics agree that *Pamela; or Virtue Rewarded* (1740) by Samuel Richardson was the first novel produced in England. America's first novel came much later, of course, with William Hill Brown's *The Power of Sympathy*. (A Handbook to Literature, 1972).

Novels are the most widely read of the popular genre. They provide vicarious experiences of worlds that, otherwise, their readers could never visit. Whether the setting is a small country village in Austen's Victorian England, or the vastness of the ocean and freedom of a whaling vessel in Melville's *Moby Dick*, the novelist's words converge with the reader's experiences to create a unique world. Some novelists ask the readers to judge their worlds, and others insist
that we refrain from such judgments. In either case, the novel introduces us to interesting characters and our experiences are richer for having met them.

This unit is designed to provide students with individualized experiences, as well as intense group work. Each student will be required to read one novel from the reading list provided, and one of the three novels assigned to the class. The individual readings will be presented to the class in an informal and creative book review. The students will be required to discuss the background of the author, the time period of the work, and the work itself.

Meanwhile, the students will be divided into three groups in order to read the three novels designated for this unit. The theme of Justice will be the central idea, which draws Les Miserables by Victor Hugo, The Count of Monte Cristo by Alexandre Dumas, and Jude the Obscure by Thomas Hardy together. Hugo's work studies the legal and social injustices of nineteenth-century France. Dumas' Count wields his own personal sword of justice in his pursuit of revenge. Finally, Hardy's Jude is the recipient of a higher form of justice, that of the Divine Being.

The students will work in groups to discuss these novels, and the teacher will float from group to group to provide guidance where necessary. This group work is geared toward student initiated discussion. Because this is the last unit in this course, the students will be expected to initiate and participate in quality discussion. Grades will be based on peer evaluation of the quality of participation in group
discussion, and the final group presentation of the novel. Students will also be graded individually on their presentations of their independent reading assignments.
I. Objectives

A. General

Students will select and read a novel from the reading list provided. They will also read one of three novels in class and note the methods of justice exhibited in the book.

B. Specific

Students will research the background of a novel and present it informally to the class. They will also initiate and participate in discussions about the three novels used in class. They will be able to discern the difference between a good piece of fiction and pulp fiction.

II. Content

A. The history of the modern English language novel

1. Italian novellas
2. Rabelais' *Gargantua*
3. Cervantes' *Don Quixote*
4. *Pamela; or, Virtue Rewarded* by Samuel Richardson
6. The Victorian Novels

B. Guidelines

1. Artistic merit
2. Imitative, or literary truth

C. The Nature of Justice

1. Social and legal Justice/Injustice
2. Personal Justice and Revenge
3. Divine Justice

D. Student Centered topics of discussion

E. Student reports on approved novels
III. Materials
A. *The Count of Monte Cristo*, Alexandre Dumas
B. *Les Miserables*, Victor Hugo
C. *Jude the Obscure*, Thomas Hardy
D. Books from the novels reading list (attached)

IV. Methods
A. Teacher will lecture on the history of the novel.
B. The guidelines for a good novel will be discussed.
C. Students will discuss novels in groups.
D. Students will present the novels that have been discussed in the groups.
E. Students will present the novels that they have read on their own.
F. Teacher will float from group to group and help in the discussion when needed.

V. Assignments
A. Read the novel assigned for in-class work.
B. Discuss novel and prepare a group presentation.
C. Read one outside novel from the reading list, or otherwise approved book, and prepare a presentation on the author, the work, and its relation to the age.
D. Write a recommendation of your book for future students' reference.

VI. Evaluation
A. Class Participation. The students will be subject
to peer evaluations on their group work. This will be their only grade on the classroom work, so they rely on how much work they do within their individual groups for their grades.

B. The students will also be graded on their individual presentations. The grade will be based on the depth of research, understanding of the work, and general clarity of the material presented.

VII. Schedule

Week 1:
1. Teacher will lecture on the history of the novel. Assignment: choose novel to be read in class and begin reading, also choose the individual book to be read.
2. Time will be given each day in class for both discussion and reading. During the reading time, individual student/teacher conferences will take place in order to monitor the progress of the students on the individual reading assignments.
3. Discussion, reading, conferences
4. 
5. 

Week 2:
1. 
2. 
3. 
4. 
5. 

Students should have finished reading the in-class novels and begun individual reading.
Week 3: 1. Novel presentation, group 1  
2. Novel presentation, group 2  
3. Novel presentation, group 3  
4. Class will do peer evaluations and read individual novels.  
5. Library day. Students will be given the opportunity to research the authors and the background of the novels in the school library.

Week 4: 1. Library day  
2. Novel presentations, individuals  
3. Novel presentations, individuals  
4. Novel presentations, individuals  
5. Novel presentations, individuals  
   Students will write a recommendation of their book directed toward other students. These will be kept on file for future reference.
READING LIST

BRITISH NOVELS

Pride and Prejudice, Jane Austen (1775-1817)
Jane Eyre, Charlotte Bronte (1816-1885)
Wuthering Heights, Emily Bronte (1818-1848)
A Tale of Two Cities,
Little Dorrit,
Great Expectations, Charles Dickens (1812-1870)
Tom Jones, Henry Fielding (1707-1754)
Tess of the D'Urbervilles,
The Mayor of Casterbridge, Thomas Hardy (1840-1928)
Brave New World, Aldous Huxley (1894-1963)
Vanity Fair, William Makepeace Thackeray (1811-1863)
The Hobbit,
The Lord of the Rings, J.R.R. Tolkien (1892-1973)
The War of the Worlds, H.G. Wells (1866-1946)

AMERICAN NOVELS

The Good Earth, Pearl S. Buck (1851-1904)
The Awakening, Kate Chopin (1851-1904)
The Optimist's Daughter, Eudora Welty
Sister Carrie, Theodore Dreiser (1871-1945)
Invisible Man, Ralph Ellison (1914- )
The Catcher in the Rye, J.D. Salinger (1919- )
East of Eden, John Steinbeck (1902-1968)
Catch 22, Joseph Heller
FRENCH NOVELS

Madame Bovary, Gustave Flaubert (1821-1880)
Candide, Voltaire (1694-1788)
The Red and the Black, Stendhal (1788-1842)
Twenty Thousand Leagues Under the Sea, Jules Verne
All Quiet on the Western Front, Erich Remarque
Man's Fate, Andre Malreux (1901-)
The Stranger, Albert Camus (1913-1960)

RUSSIAN NOVELS

One Day in the Life of Ivan Denisovitch, Aleksandr Solzhenitsyn (1918-)
War and Peace,
Anna Karenina, Leo Tolstoy (1828-1910)
Crime and Punishment,
The Brothers Karamazov, Fyodor Dostoevski (1821-1881)
Doctor Zhivago, Boris Pasternak (1890-1960)

OTHER EUROPEAN NOVELS

Ulysses, James Joyce
Don Quixote, Miguel de Cervantes
The Trial, Franz Kafka
Siddhartha,
Steppenwolf, Hermann Hesse
BIBLIOGRAPHY


