

High School Humanities Curriculum

An Honors Thesis (ID 499)

by

Audra B. Hershman

Thesis Director



Dr. Daryl B. Adrian

Ball State University

Muncie, Indiana

December 1990

Graduation May 1991

I have designed a curriculum for a high school humanities semester course which could be taught at an advanced level, either as an honors class or for advanced placement. The course is built around the following objectives:

- 1) to educate students as to the nature of man and his reactions to the world around him;
- 2) to help students to better understand the factors in Western culture which have shaped man and his ideas; and
- 3) to help students to assimilate the common themes in Western literature with the cultural influences which produced them.

With these objectives in mind, I have attempted to incorporate the Arts into a literature-based program which will stimulate the students and encourage them to make connections between the various models. Thus the curriculum is put together hypothetically as a class as I would teach it.

Although the course is not designed as an isolated study of literature, it is based on a literature foundation with emphasis on the ideas and how they are expressed. Therefore, I begin the project with a list of works and authors which could be useful for a class of this nature. Broken down into thematic and chronological units, the list provides a parameter in

which to work. I then chose the works for my class according to the theme, readability, interest level, and length I thought would be appropriate on the high school level. For example, the theme of Unit One is Heroes. I opted to include The Iliad and The Odyssey, but decided to eliminate The Aeneid to help prevent students' confusion over getting the same story from three very different viewpoints. On the other hand, I purposely included three different authors in the study of the King Arthur legend to compare the writing styles and forms.

In the Neoclassicism unit, I specifically included Jonathan Swift's A Modest Proposal because of its appropriateness for the high school class. Bluntly satirical, Swift's Proposal is easy for the high school reader to understand and enjoy. Likewise, the excerpts from the Victorian novels are intended to spark students' interest so that they might want to read such works as Jane Eyre and Oliver Twist in their entirety. So all of the literature choices resulted from a conscious effort to both meet the needs of the high school students and to challenge them.

For the art component of the course, I incorporated individual assignments, guest speakers, and field trips. With the individual assignments, I tried to get the students involved in art as more than just a spectator. For instance, some of the activities

include having students search out works with given themes or having them share their own works of art and the feelings and motivation which fostered the work. Also important to the art component are the films, guest speakers, and field trips. By relating art to literature and its themes, students can better appreciate the art itself.

Music also represents an integral part of the Humanities study. I emphasized the importance of music through live and recorded performances as well as through many activities. Performances by the Indianapolis Symphony Orchestra can make a beautiful and lasting impression on many students who have never experienced it before. The field trip would then be complemented by assignments in which the students will relate the music and literature through theme, tone, or style. This gives the correlation a more personal touch. And I chose the opera Oedipus Rex to introduce the students to a form which was new to most, and which could be directly compared with a work previously read. Researchers and experts in the field of music can also provide the students with a much deeper understanding of this concept.

The theater aspect of the course also requires student participation and personal experience. Activities include small group dramatizations and Reader's Theater adaptations. The students are also exposed to the theater through video recordings and

field trips. And actors and actresses of the theater would give lectures on their roles, individual portrayals, and the history of the theater.

Writing assignments would also enhance this course, as students are encouraged to express their opinions. They will be expected to write essays, reaction papers, and creative assignments. And as students write about their reactions to the various course components, they will have the chance to explore and test their personal beliefs.

Unique to my course would be the requirement of cultural events and the Friday activities. Students would be required to attend activities such as the Orchestra and the art field trip as a class. Then on an individual basis, they would need to attend other performances or displays which they could relate to the course. The Friday activities center around various professionals giving guest lectures. For example, Dr. Dennis Sporre, Associate Dean of Fine Arts at Ball State University, agreed to speak on the synthesis between the Baroque period in art and music. Thus the speakers would add to the cross-disciplinary approach.

I combined these components to provide a synthesis of the models which affect thoughts and ideas. By correlating intellectual movements in literature and the fine arts, I hope to expand the students' knowledge of and interest in the arts and humanities along with the classics of world literature.

Table of Contents

- I. Suggested Readings by Unit
- II. Course Requirements
- III. Daily Logs
- IV. Weekly Reading Assignments and Activities
(Supplemented with Handouts, Quizzes, and Tests)
- V. Supplemental Materials List

Unit 1: Heroes

- A. Early Civilization
 - Genesis stories
 - The Iliad
 - The Odyssey
 - Oedipus the King
 - The Parable of the Cave
 - The Aeneid

- B. Middle Ages
 - Beowulf
 - The Inferno
 - The Canterbury Tales
 - King Arthur legends (White, Malory, Tennyson)

Unit 2: Choice

- A. Renaissance
 - Paradise Lost
 - Meditation 17
 - Donne's Holy Sonnet 10
 - Shakespeare's Sonnets
 - Macbeth

- B. Neoclassicism
 - Tartuffe
 - Gulliver's Travels
 - A Modest Proposal
 - The Rape of the Lock
 - Candide

Unit 3: Individualism & Romanticism

- Wordsworth poems
- Coleridge poems
- Keats poems
- Shelley poems
- Browning poems
- Tennyson poems
- Whitman poems
- Dickinson poems
- "Bartleby the Scrivener"
- "The Queen of Spades"

Unit 4: Social Reform

- Oliver Twist
- Great Expectations
- Jane Eyre (excerpts)
- Dickens' "Horatio Sparkins"
- Hardy's "The Three Strangers"
- Pride and Prejudice (excerpts)

Unit 5: Search for Identity

- Dylan Thomas poems
- Yeats poems
- Joyce "Araby"
- Lawrence "The Horse Dealer's Daughter"
- Eliot "The Love Song of J. Alfred Prufrock"
- Conrad "Lagoon"
- Ellison "Battle Royal"
- Woolf "Shakespeare's Sister"
- Faulkner "Odor of Verbena"
- Mansfield poems

Most works available in one of the following:

McDougal, Littell English Literature. Evanston, IL:
McDougal, Littell & Co. 1989.

Norton Anthology of English Literature, 5th Ed., Vol. I and
II. New York: Norton & Co., 1986.

Prentice Hall Literature: The English Tradition.
Englewood Cliffs, NJ: Prentice-Hall. 1989.

Scribner's English Literature with World Masterpieces.
Mission Hills, CA: Glencoe Publishing Co. 1989.

Wilkie and Hurt Literature of the Western World, 2nd Ed.,
Vol. I and II. New York: Macmillan, 1988.

REQUIREMENTS

Class readings and discussion

Field trips

Indianapolis Symphony Orchestra (Haydn, Schuman,
Beethoven)

Art Gallery

Indiana Repertory Theater (Cyrano de Bergerac)

Outside activities

Choose one of the following:

Royal Winnipeg Ballet (Ball State University, Emens)

N.Y. City Opera Nat'l Co.

any ISO performance

any art museum presentation

Written report will be required to ensure attendance

Reading of one novel individually (project based on that)

Each student will read a novel from a prepared "college reading list" and will write a 4-6 page (typed) paper based on some literary aspect. Suggested topics include:

--comparison to a similar work studied in class
(theme, subject matter, etc.)

--trace character development through novel

--discuss the role of women/men in novel

--discuss the influence of social and/or
political factors

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
WEEK 1		Genesis stories	Art of Greece (slides)	The Iliad	Orientation for individual projects
WEEK 2	The Odyssey	Oedipus Rex (opera)	Oedipus the King	Objective Test Architecture of Ancient Greece	Bard/Storyteller
WEEK 3	Beowulf		The Inferno	The Inferno	Art Gallery field trip
WEEK 4		The Canterbury Tales "Prologue"	The Pardoner's Tale		Topics due for individual projects
WEEK 5	Arthur Becomes King Adventures of Lancelot	Le Morte d'Arthur	Camelot		Jera Lee Presentation
WEEK 6	Essay Test	Paradise Lost Book 1	Paradise Lost Book 9	Donne	Work day for individual projects

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
WEEK 7	Shakespeare's sonnets	Religion in Renaissance Art	Macbeth	Macbeth	Shakespearian actor/actress
WEEK 8	Macbeth	Macbeth	Macbeth	Writing Assignment	Work day for individual projects
WEEK 9	"Age of Reason" film	A Modest Proposal		Gulliver's Travels	Neoclassicism in music
WEEK 10	The Rape of the Lock	Tartuffe film	Objective Test	Indianapolis Symphony Orchestra field trip	Dr. Sporre Presentation
WEEK 11		Wordsworth's poems	Coleridge & Shelley's poems	"Worship of Nature" film	Relating music to poetry
WEEK 12	Keats' poems	Browning & Tennyson's poems		Whitman & Dickinson's poems	Work day for individual projects

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
WEEK 13	Bartleby the Scrivener	Queen of Spades	Indiana Repertory Theater field trip	Objective/ Essay Test	Individual art presentations
WEEK 14		Oliver Twist excerpts	Jane Eyre excerpts	Three Strangers	Dr. Lawrence Birken Presentation
WEEK 15	Pride and Prejudice excerpts	Horatio Sparkins		In-class Writing Assignment	Final work day for individual projects
WEEK 16	Individual projects due	Araby	Odor of Verbena		Artist/ Art expert
WEEK 17	Shakespeare's Sister	The Horse Dealer's Daughter		The Battle Royal	Feminist/ Civil Rights Presentation
WEEK 18	Objective Test			FINAL	EXAMS

Week 1

Overview: course objectives, requirements,
expectations

Reading Assignments:

Genesis stories-- Wilkie and Hurt, I, 21-32.

Fall of man (Gen. 2, 3)

Flood (Gen. 6,7,8)

Abraham & Isaac (Gen. 21:1-8 and 22:1-14)

Jacob & Esau (Gen. 27:1-40)

The Iliad-- Scribner's, 806

Books 1 and 22

Possible Activities:

---Select a character who has the qualities of a hero or heroine. List the qualities and tell why they are heroic.

---Discuss the theme of individual choice in the Biblical tradition.

Friday:

Requirements and expectations for individual projects; begin searching for sufficient titles and topics.

Week 2

Reading Assignments:

The Odyssey-- Wilkie and Hurt, I, 254.
Books 1, 2, 17

Oedipus the King-- Wilkie and Hurt, I, 711.

Possible Activities:

---Make a time line of the major events in the work; Use drawings or cut out pictures to illustrate events.

---Create an adventure for the hero making his actions and responses consistent with his character.

Friday:

Invite a bard or storyteller to class to relate students to the oral tradition and its importance in literature and history.

Name _____

Early Civilization Period Test

Fill in the blank with the best possible answer. Each question will be worth two points, and you are allowed to leave two blank.

1. Man was formed from _____.
2. Woman was formed from _____.
3. What did God say would happen if they ate the fruit?

4. How did God punish the woman?

5. What did God put outside the Garden of Eden to guard it?

- 6-7. Name two of Noah's three sons.

8. How old was Noah during the flood?

9. What kind of bird did Noah send out to see if the flood was over?

10. What did it bring back in its beak?

11. Who was Abraham's wife?

12. How did God test Abraham?

13. What did Abraham offer as a sacrifice?

14. Who was Isaac's older son?

15. Who told the younger son to steal the blessing?

16-17. Name two ways the younger son was disguised as the older.

18. In The Iliad who was the leader of the Trojan warriors?

19. In The Iliad who was the leader of the Greek warriors?

20. Who was Priam's son who abducted Helen?

21. What caused the Trojan war?

22. Which god protected Achilles?

23. Who was Odysseus' son?

24. Skylla was a monster inhabiting a sea cave opposite what whirlpool?

25. The river of the underworld was called what?

26. How was Odysseus disguised when he returned home?

27-28. What two things did the oracle predict about Oedipus?

29. How did Oedipus show his wisdom and become king?

30. Who killed Laios?

31. What did Jocasta do when she found out the truth?

32. What injury did Oedipus inflict upon himself?

Week 3

Reading Assignments:

Beowulf-- Scribner's, 8

The Inferno-- Wilkie and Hurt, I, 1349.
Cantos 1, 13, 20

Possible Activities:

---Have students write short essays on the roles of Fate and God in the epic Beowulf

---Students can form groups and discuss characteristics of current-day heroes; then each student will write a short essay on who represents a hero or heroine to him.

---Show slides or bring in artifacts from this early period in art.

---After discussing some elements of an epic (invocation, statement of purpose, noble action, vast setting, heroic characters, universal theme) break students into groups to identify these elements in Beowulf.

Friday:

Art gallery field trip

Beowulf Quiz

Matching: Fill in the blank with the letter of the best possible answer.

- _____ 1. a troll-like monster
- _____ 2. King of the Danes
- _____ 3. sword given to Beowulf by Unferth
- _____ 4. mead hall
- _____ 5. the thane who remains loyal to Beowulf
- _____ 6. boasting
- _____ 7. supernatural sword used to defeat the dragon
- _____ 8. Beowulf's uncle
- _____ 9. the protagonist/hero
- _____ 10. a minstrel or bard

- | | |
|-------------|-------------|
| a. Beot | f. Hrunting |
| b. Beowulf | g. Hygelac |
| c. Grendel | h. Naegling |
| d. Heorot | i. Scop |
| e. Hrothgar | j. Wiglaf |

OUTLINE OF THE INFERNO*

Upper Hell, Incontinence

<u>REGION</u>	<u>SINNERS</u>	<u>PUNISHMENTS</u>
Vestibule	Trimmers, neutrals	Stung by insects, run after banners
Circle I	Virtuous pagans, unbaptized infants	Melancholy, desire without hope
Circle II	The lustful	Blown forever by storm winds
Circle III	The gluttons	Discomfort, all senses punished
Circle IV	The avaricious and the prodigal	Pushing rocks, useless labor
Circle V	The angry and the sullen	The angry thrashing about helplessly; the sullen submerged, emitting bubbles

Lower Hell, Malice (Violence and Fraud)

Circle VI	Heretics	In burning tombs
Circle VII	The violent	
Round 1	against neighbors, fellow men	Submerged in hot blood
Round 2	against self (suicides)	Enclosed in new bodies, as trees and bushes
Round 3	against God (blasphemers, sodomites, usurers)	On burning sand in rain of fire
Circle VIII	Fraud against those who have no special trust	
Bolgia 1	Pandors and seducers	Whipped by devils
Bolgia 2	Flatterers	Covered with filth
Bolgia 3	Simonists	Upside down in holes, feet on fire
Bolgia 4	Soothsayers	Heads twisted, turned backward
Bolgia 5	Barrators	Covered with boiling pitch
Bolgia 6	Hypocrites	Wearing leaden mantles
Bolgia 7	Thieves	In snake pit, transformations
Bolgia 8	Evil counselors	Concealed in flames
Bolgia 9	Sowers of discord	Wounds, mutilations
Bolgia 10	Falsifiers (alchemists, impersonators, counterfeiters, liars)	Diseases (leprosy, madness, dropsy, high fever)
Circle IX	Fraudulent against those who have special trust	
Caina	Murderers of kindred	In ice to necks, heads bent forward
Antenora	Traitors to party or country	In ice to necks
Tolomea	Murderers of guests	In ice to necks, heads bent backward
Giudecca	Traitors to lords and benefactors	Completely submerged in ice

At the Center of the Earth (Universe)

Lucifer with Judas, Brutus, and Cassius in his three mouths, with three sets of wings sending forth a freezing blast of impotence, ignorance, and hatred.

* Wilkie & Hurt, Literature of the Western World, Vol. 1.

Week 4

Reading Assignments:

The Canterbury Tales -- Wilkie and Hurt, I, 1563.
"General Prologue"

"The Pardoner's Tale"

Possible Activities:

---Writing dialogue: Choose two characters and write a short scene using dialogue to reveal their characters.

---Choose a current national issue and compose a short speech on the topic by a major character. Be sure the speech reflects the character's personality and beliefs.

---Have students prepare a Reader's Theater production of "The Pardoner's Tale" in which they write and present their own adaptations.

Friday:

Final discussion and selection of topics for individual projects.

The Canterbury Tales

The Pilgrims in the General Prologue

1. KNIGHT (lines 43-78)
He was an honorable, chivalrous man and a fine soldier. Had fought at Alexandria, in Russia, Spain, North Africa, etc. He was modest, well-spoken, a true gentleman, and had just returned from wars.
2. SQUIRE (lines 79-100)
Son of the Knight, he was a gaily dressed lover, age 20, well-built, soldierly. He would sing, ride well, write songs, dance, etc. He was courteous and dutiful.
3. YEOMAN (lines 101-117)
Servant of the Knight, he was dressed in green, with the bow and arrows of an expert archer, doubtless a forester.
- 4-6. PRIORESS, NUN, 1-3 PRIESTS (lines 118-164)
Madame Eglentyne was modest, sang well, spoke French and had very dainty table manners. She was soft-hearted about her dogs. A large, handsome woman, she was well-dressed, and wore a gold brooch. A nun and 3 priests traveled with her.
7. MONK (lines 165-207)
He loved horses and hunting, and cared nothing for the strict monastic rules against such sports. He was richly dressed, bald, fat, with glowing eyes.
8. FRIAR (lines 208-269)
He had found husbands for girls he had seduced. He gave easy penances in return for money. He could sing well, knew taverns, and was skilled at begging. He was well-dressed and had a lisp. He was called Hubert.
9. MERCHANT (lines 270-284)
He was fashionably dressed. He spoke always of his profits so that no one would guess he was in debt.
10. CLERK (lines 285-308)
He had long studied logic at Oxford, was thin, poorly dressed, and sober. He loved books, learning, and teaching. His speech was concise and edifying.
11. SERGEANT OF THE LAW (lines 309-330)
He was sly and learned, often served as judge. He had bought many properties. He knew law thoroughly.
12. FRANKLIN (lines 331-360)
He had a white beard. He loved pleasure. He served the best food and drink in his district, and took great pride in his hospitality, keeping a table always set. He had served as judge, sheriff, and member of Parliament.

- 13-17. FIVE GUILDSMEN (lines 361-378)
A haberdasher, carpenter, weaver, dyer, and tapestry-maker traveled in group. They were prosperous guildsmen.
18. COOK (lines 379-387)
With guildsmen was the cook, who was very skillful at his trade but had an ulcer on his shin.
19. SHIPMAN (lines 388-410)
He was from Dartsmouth and had often stolen wine from cargoes. Ruthless in sea fights, he was also a skillful navigator of his ship, the Maudelayne.
20. DOCTOR OF PHYSIC (lines 411-444)
He was expert in medicine, surgery, and astrology. He knew all medical texts. He was very richly dressed. He was a mercenary.
21. WIFE OF BATH (lines 445-476)
She was slightly deaf, good at weaving, gaudily dressed, and aggressive. She had had five husbands and had gone on many pilgrimages. She was very sociable. She knew much about love.
22. PARSON (lines 477-528)
A poor priest of a small village, he was learned diligent, and patient; he helped and visited his people. He set a noble example. Unlike many, he did not neglect humble duties, but tried to live by Christ's example.
23. PLOWMAN (lines 529-541)
With the Parson was his brother the Plowman, an honest worker who loved God and was charitable.
24. MILLER (lines 542-566)
He was brawny, good at wrestling and butting with his head. He had a red beard, a wart on his nose, a large mouth. He liked to tell coarse tales. He led the pilgrimage, playing bagpipe.
25. MANCIPLE (lines 567-586)
He was an expert in buying food and getting bargains. Though employed by a college of learned lawyers, he managed to cheat them all.
26. REEVE (lines 587-622)
He was slender, choleric, close shaven. He was skilled at managing grain and livestock for his lord while slyly feathering his own nest. He came from Norfolk, had been carpenter, and rode last of the pilgrims.
27. SUMMONER (lines 623-668)
He had a red diseased face, loved rich food and wine, and spoke Latin when drunk. He employed informers, extorted money by blackmail, and was lecherous himself.

28. PARDONER (lines 669-714)
Fresh from Rome, he rode with his friend the Summoner. He had thin hair, glaring eyes, a squeaky voice, and was probably a eunuch. He carried false relics and cheated folk with flattery and tricks. He was clever preacher.
29. HOST (lines 747-858)
He served the pilgrims well. He was portly, talkative, knowing, and good-natured. After supper he offered a plan to pass time on the trip if the pilgrims would agree to accept his judgment. They agreed. The host suggested that each pilgrim tell two tales going and two more on the return trip. He would accompany the group and choose the best tale, and the winner would get a free supper at the Tabard. All agreed. The next morning, outside of town, the pilgrims drew lots for the first tale. The knight won.
30. CHAUCER (lines 1-42)
In April, folk loved to go on pilgrimages, especially to Canterbury. He was about to do so when he was joined by twenty-nine other pilgrims at the Tabard Inn, Southwark. He described them.

*Honors 202 handout by Professor D. Adrian.

The Canterbury Tales Quiz

Matching: Fill in the blank with the letter which corresponds to the best possible answer.

- | | | |
|-------|-------------------------------|---------------------|
| _____ | 1. Soft-hearted about dogs | a. the doctor |
| _____ | 2. Had an ulcer on the shin | b. the plowman |
| _____ | 3. An expert in buying food | c. the summoner |
| _____ | 4. Studied at Oxford | d. the manciple |
| _____ | 5. Forester dressed in green | e. the squire |
| _____ | 6. Had a white beard | f. the cook |
| _____ | 7. An expert in astrology | g. the miller |
| _____ | 8. Found husbands for girls | h. the prioress |
| _____ | 9. Son of the knight | i. the wife of Bath |
| _____ | 10. Spoke Latin when drunk | j. the franklin |
| _____ | 11. Loved horses and hunting | k. the clerk |
| _____ | 12. Had five husbands | l. the monk |
| _____ | 13. Had a wart on the nose | m. the reeve |
| _____ | 14. Rode last of the Pilgrims | n. the yeoman |
| _____ | 15. Brother of the Parson | o. the friar |

Week 5

Reading Assignments:

Arthur Becomes King-- McDougal, Littell, 133

Adventures of Lancelot-- McDougal, Littell, 138

"Morte d'Arthur"-- Scribner's, 99

Possible Activities:

---Write a comparison/contrast paper between two versions in terms of content, style, form, etc.

---Consider the roles of magic and belief in dreams in Medieval literature; Have students write short journal-type essays based on their beliefs and opinions of such.

---Discuss the adaptation Camelot and how it is related to 20th Century issues and situations.

Friday:

Miss Jera Lee will give presentation on the correspondence between opera and Milton's work Samson Agonistes.

Name _____

ESSAY TEST ON THE MIDDLE AGES

Write a fully developed essay on one of the following questions.

1. Discuss the three types of irony and tell how the "The Pardoner's Tale" is ironic using specific examples from the story.
2. Heroism was an important ideal in Medieval times and was seen as a means of immortality. Using details from the works, tell what qualities constitute heroism and discuss why either Beowulf or King Arthur was heroic.
3. In a work about a legend such as King Arthur, there are often many mythical elements. Choose a scene from one of the King Arthur stories and tell what mythical elements or qualities it has and how the those elements relate to the character or the story.

Week 6

Reading Assignments:

Paradise Lost-- Wilkie and Hurt, II, 2182.
Books 1, 9

"Meditation 17"-- Norton, I, 1107.

Holy Sonnet 10 "Death Be Not Proud"-- Wilkie and
Hurt, I, 2326.

Possible Activities:

---Discuss personification in the sonnet; have students write short passages in which an abstract is personified.

---Comparison of theme of death in Sonnet 10 and Thomas's "Do Not Go Gentle into That Good Night."

---Comparison/contrast paper between the story of the Fall in Paradise Lost and Genesis.

---Discuss and write on the idea of evil as shown in Paradise Lost and Macbeth.

---Have students respond either orally or in writing to the idea that "No man is an island entire of itself."

---Compare/contrast the elements of epic style between Beowulf and Paradise Lost.

Friday:

Work day for individual projects

Week 7

Reading Assignments:

Shakespeare's sonnets-- Wilkie and Hurt, I, 2321.
18 "Shall I Compare Thee to a Summer's Day"
73 "That Time of Year Thou Mayest in me Behold"
116 "Let Me Not to the Marriage of True Minds"
130 "My Mistress' Eyes Are Nothing Like the Sun"

Macbeth-- Scribner's, 148

Possible Activities:

---Have small groups analyze one sonnet in terms of poetic devices, denotative and connotative meaning; then present 5-10 minute panel discussion/ group presentation.

---Based on one of the dramas read thus far, discuss one of the following ideas:

"At the heart of every drama is the success or failure of an attitude towards life."

"In every drama, we see an individual at the end of his tether."

---Discuss the difference between the two sonnet forms studied.

---Discuss the couplet as the summing up of the other twelve lines in Sonnets 18 and 73.

Friday:

Invite in an actor or actress from a Shakespearian production to discuss language, performance, difficulties of the part, favorite plays/parts, etc.

Week 8

Reading Assignments:
Macbeth

Possible Activities:

---Have small group dramatizations of various scenes.

---Show the film version of the play and compare the two mediums.

---Write short papers dealing with characterization, imagery, the theme of choice, etc. in the play.

---Choose the character you most identify/sympathize with and tell why.

---Show VHS film on themes in Macbeth to instigate discussion and increase understanding.

Friday:

Work day for individual projects.

Macbeth Quiz

For each of the following quotations, identify the speaker. Each one is worth 2 points.

Fair is foul, and foul is fair. (1,1,10)

Yet I do fear thy nature;
It is too full o' th' milk of human kindness. (1,5,15-16)

Will all great Neptune's ocean wash this blood
Clean from my hand? (2,2,59-60)

Where we are
There's daggers in men's smiles; (2,3,126-7)

Things without all remedy
Should be without regard: what's done is done. (3,2,11-12)

Macbeth Take Home Essay

Choose one of the following and write a fully developed 3-4 page paper.

1. Ambition is usually thought of as a positive characteristic for a person to have. Discuss ambition as one of Macbeth's attributes but how it also leads to his downfall. Be sure to use specific examples.
2. Discuss the themes of good and evil using characters from Macbeth to represent each. (Be sure to use specific details to explain why you classify the characters as you do.)
3. Macbeth seems to believe that chance controls his life. He hopes that he will not have to act in order to achieve his goals. Explain how his choices and actions do control the outcome of his life.

Week 9

Reading Assignments:

A Modest Proposal-- McDougal, Littell, 379

Gulliver's Travels-- Scribner's, 323
"A Village to Lilliput"

Possible Activities:

---Have students bring in examples of satire found in newspapers, books, etc.

---Ask students to write a satirical essay about something which affects their lives.

---Prepare and present satirical speeches such as those by Andy Rooney of 60 Minutes.

---Discuss Swift's statement about war in general in "A Voyage to Lilliput."

Friday:

Neoclassicism in music; presentation based on book and record; discusses basic concepts, Schoenberg, Stravinsky.

Week 10

Reading Assignments:

The Rape of the Lock--Wilkie and Hurt, II, 312.

Tartuffe (film version only)

Possible Activities:

---Play a "Who's Who" sort of game to ensure student understanding of characters' interrelationships (could include facts, descriptions, or quotations).

---Have students compare the satirical styles of Swift and Pope. Which is more biting? more clever? has the most telling impact?

---Discuss the purpose of the mock epic and its relationship to epic poetry.

Friday:

Dennis J. Sporre's lecture on synthesis between opera and the baroque period.

Name _____

Neoclassicism Test

1. Who is the author of A Modest Proposal?

2. What was the purpose of the proposal (as stated in the foreword)?

3. What does the author propose to do with the children?

4. The technique of combining criticism with wit and humor is called

5. How tall were the Lilliputians?

- 6-8. Name three things the Lilliputians found in Gulliver's pockets.

9. What did the Lilliputians call Gulliver?

10. A humorous imitation of another work is called

11. In The Rape of the Lock, what does the Baron decide he must have?

12. Who is the author of The Rape of the Lock?

ESSAY: In approximately half a page, discuss the difference between the person Tartuffe appears to be and the person he really is.

Week 11

Reading Assignments:

Wordsworth-- Wilkie and Hurt, II, 571.

"We Are Seven"

"Tintern Abbey"

"The Tables Turned"

"The World is Too Much With Us"

Coleridge-- Wilkie and Hurt, II, 598.

"Kubla Khan"

Shelley-- Norton, II, 691.

"Ozymandias"

Possible Activities:

---Using popular songs, discuss the similarity of structure between poetry and song. (example: Paul Simon's "I Am a Rock")

---Discuss how to read poetry by first using a bad example (monotonous, distracted, emphasis on rhyme, etc.)

---Discuss Romantic elements and have students find examples of such in current poetry, writing, advertising, etc.

---Identify symbols in "Kubla Khan" and discuss their meanings.

---Discuss the nature imagery used in Romantic poetry (especially Wordsworth); write about a personal experience when you were struck by the beauty of a place.

Friday:

Relating poetry to music: Suggested pairings
Tschaikovsky's "None But the Lonely Heart" with
Wilde's "Requiescat" or "Sunrise" from Peer Gynt
with Dickinson's "I'll Tell You How the Sun
Rose".

Week 12

Reading Assignments:

Keats-- Wilkie and Hurt, II, 778.
"Ode to a Nightingale"
"Ode on Melancholy"
"Ode on a Grecian Urn"

Browning-- Wilkie and Hurt, II, 922.
"My Last Duchess"

Tennyson-- Wilkie and Hurt, II, 876.
"The Lotos-Eaters"

Whitman-- Wilkie and Hurt, II, 1084.
"When Lilacs Last in the Dooryard Bloom'd"

Dickinson-- Wilkie and Hurt, II, 1122.
67 "Success is counted sweetest"
258 "There's a certain Slant of Light"
465 "I heard a Fly buzz-- when I died"

Possible Activities:

---2 page comparison/contrast paper between 2 poems with common themes such as Dickinson's 67 and "To an Athlete Dying Young"

---Discuss the theme of escape in Tennyson's "The Lotos-Eaters" and relate it to other works studied.

---Have students find a painting which expresses the same mood as one of the poems. Students will name the mood and briefly describe the painting.

---Supply an artifact or picture of a typical Greek vase and have students discuss its utilitarian and artistic value.

---Discuss the symbolism in Whitman's "When Lilacs Last in the Dooryard Bloom'd."

Friday:

---work day for individual projects
---cover proper paper form, MLA, citations, etc.

Week 13

Reading Assignments:

"Bartleby the Scrivener"-- Wilkie and Hurt, II.

"The Queen of Spades"-- Wilkie and Hurt, II, 849.

Possible Activities:

---have students prepare a case against a character for which they might appear in court; other students could defend witness.

---discuss the Romantic theme of individuality as represented in the stories.

---have students write a short essay on the problems of nonconformity; defiance of societal standards.

Friday:

Each student will bring in some form of art which represents to him or her either a Romantic theme or the theme of one of the course units and will share it with the class. Students are encouraged to share their own works of art.

Romanticism

A movement of the eighteenth and nineteenth centuries that marked the reaction in literature, philosophy, art, religion, and politics from the Neoclassicism and formal orthodoxy of the preceding period.

Romanticism reflects liberalism especially in the freeing of the artist and writer from the restraints and rules of the classicists and suggesting that phase of individualism marked by the encouragement of revolutionary political ideas. An interesting schematic explanation calls romanticism the predominance of imagination over reason and formal rules (classicism) and over the sense of fact or the actual (realism).

Among the aspects of the Romantic movement in England may be listed: Sensibility; love of nature; sympathetic interest in the past; mysticism; individualism; and a reaction against whatever characterized Neoclassicism. Among the specific characteristics embraced by these general attitudes are: the dropping of the conventional poetic diction in favor of fresher language and bolder figures; the idealization of rural life; unrestrained imagination, enthusiasm for the uncivilized or "natural"; interest in human rights; and sentimental melancholy.

"Romanticism" designates a literary and philosophical theory that tends to see the individual at the very center of all life and experience, and it places the individual, therefore, at the center of art, making literature most valuable as an expression of unique feelings and particular attitudes. It places a high premium on the creative function of the imagination, seeing art as a formulation of intuitive imaginative perceptions that tend to speak a nobler truth than that of fact, logic, or the here and now. The main romantic tendency is to employ the commonplace, the natural, the simple as its materials. It seeks to find the Absolute, the Ideal, by transcending the actual.

(Adapted from Holman & Harmon's A Handbook to Literature 5th Ed.)

Name _____

Romanticism Test

For each of the following quotations, identify the poem and the author. Each author is worth 2 points and each poem is worth 2 points.

1. I met a traveler from an antique land
Who said: Two vast and trunkless legs of stone
stand in the desert. . . .

P _____ A _____

2. None may teach it- Any-
'Tis the seal Despair-
An imperial affliction
Sent us of the Air

P _____ A _____

3. O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou silent form! dost tease us out of thought
As doth eternity: Cold Pastoral!

P _____ A _____

4. But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! As holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon lover!

P _____ A _____

5. O powerful western fallen star!
O shades of night-- O moody, tearful night!
O great star disappear'd-- O the black murk that
hides the star!

P _____ A _____

6. How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer through the woods,
How often has my spirit turned to thee!

P _____ A _____

ESSAY: Choose one of the following questions and write a fully developed 2-3 page essay.

1. In class we have discussed many characteristics and ideas which are often associated with the Romantic period. Choosing one of the works we have studied, write about four of the characteristics, how they are used in the poem, and how they develop the poem's overall theme. Use careful organization and specific details.

2. The power of nature is a theme which recurs throughout the poetry of the Romantic period. In an organized, detailed essay, discuss three poems in which this theme is evident and by what literary devices the author establishes the theme.

Week 14

Reading Assignments:

Oliver Twist-- Scribner's, 511.
(excerpt)

Jane Eyre-- Scribner's, 516.
(excerpt)

Three Strangers-- Prentice Hall, 894.
(excerpt)

Possible Activities:

---have students write short informal essay on the way point of view is important to these works.

---rewrite a scene from one of the works from another point of view.

---brainstorm a list of social issues which authors currently write about for reform.

Friday:

Dr. Lawrence Birken, Ball State University History Department, will speak on the changing ideas and intellectual standards with the changes of social reform.

Week 15

Reading Assignments:

Pride and Prejudice-- Scribner's, 470
(excerpt)

"Horatio Sparkins"-- available in The Best Short Stories of Charles Dickens. New York: Scribner's, 1947. 243-256.

Possible Activities:

---hold a student debate on the difference between the Victorian woman's outlook on social mores and the man's outlook.

---discuss the changing roles of women during Victorian period.

---have students write a short essay, form debate, or give speeches about such unit themes as:

- 1) relationship between money and happiness
- 2) definition of a "gentleman"
- 3) vocational vs. liberal education
- 4) roles appropriate for women.

Friday:

final work day for individual projects

The Victorian Period

Answer one of the following questions in a specific, detailed essay approximately 3 pages long.

1. Compare and contrast Jane Eyre with Oliver Twist in terms of their character traits, their appropriate roles, oppression, and their attempts to overcome it.
2. Discuss the roles of women and how they were changing during the Victorian period using Jane Austen, the Brontes, and their protagonists as examples.

Week 16

Reading Assignments:

"Araby"-- Scribner's, 707

"Odor of Verbena"-- available in The Portable Faulkner. New York: Viking, 1946. 186-224.

Possible Activities:

---give students a writing assignment on a character coming to terms with him/herself and his/her place in society

---discuss the boy's isolation in "Araby". How does Joyce reveal this isolation through his style and in the boy himself.

---explain Joyce's use of epiphany in the end of the story and try to locate epiphany in other works (possibly "The Horse Dealer's Daughter.")

Friday:

Have an artist or art expert discuss modern movements in art; use example themes of self-identification and expressions of individuality

Week 17

Reading Assignments:

"Shakespeare's Sister"-- Norton, II, 1999.

"The Horse Dealer's Daughter"-- Wilkie and Hurt,
II, 1853.

"The Battle Royal"-- Wilkie and Hurt, II, 2080.

Possible Activities:

---have students create a picture collage which conveys the tone of one of the above works.

---create an analysis of forces working for or against the protagonist (parallel ideas).

---have students write personal account of a time when they were in a degrading situation and the feelings involved.

Friday:

Invite a professional woman and a black historian to discuss the development and progress of the feminist movement and the Civil Rights movement.

Name _____

20th Century Authors Test

SHORT ANSWER: In 2-3 sentences, identify for each of the following items the author, work, and the significance of the item within the work.

1. bazaar
2. buried at the crossroads
3. Joe, Malcolm, and Fred Henry
4. Ringo
5. the minister
6. gold coins
7. epiphany
8. leather briefcase
9. the pond
10. B. J. Redmond, Atty at Law

Week 18

Catch up

Follow-up

Prepare for exam

SUPPLEMENTARY MATERIALS

- "An Age of Reason, An Age of Passion," Number six in Art of the Western World, PBS series, WNET/ New York.
- Art of Greece (slides). New York: Cineque Colorfilm Labs, 1979.
- Architecture of Ancient Greece. Warren Schloat Productions, 1969.
- Camelot produced by Jack L. Warner. Burbank, CA: Warner Home Video, 1967.
- Macbeth. BBC production directed by Jack Gold, 1982.
- Oedipus Rex opera by Igor Stravinsky and Jean Cocteau. New York: Boosey & Hawkes, 1948.
- Tartuffe. Stratford-Barbican Television Productions, 1984.
- "The Themes of Macbeth" produced by John Barnes. Chicago: IL: Encyclopedia Britannica Films, 1964.
- "The Worship of Nature," Number 11 in The Clark Civilisation Series.