

Grade Descriptions

Grade 12

Upon entering twelfth grade, students have read and discussed literary classics across the major genres and have studied a year each of world literature and American literature. Now they focus on European literature from the Middle Ages to the present: from Chaucer's *Canterbury Tales* and Dante's *Inferno* to twentieth-century works such as Ionesco's *Rhinoceros* and Kafka's *Metamorphosis*. Units are arranged chronologically, so that students may see how earlier works influence later works and how forms and ideas have evolved over time. Students consider prominent themes for each time period: for instance, the tension between reason and emotion in seventeenth-century literature, and questions of the relationship between art and nature in the literature of the eighteenth and early nineteenth century. Most of the poetry studied this year is English, because of the importance of reading poetry in the original language. Through immersion in the poetry of Shakespeare, Donne, Milton, Blake, Wordsworth, Byron, Auden, and others, students develop an ear for English metrical forms and learn to recite poems expressively from memory. In their essays and discussions, students may relate a work to its historical circumstances, trace a symbol through a work or works, or consider a moral or philosophical question. Writing assignments include essays and research papers. By the end of twelfth grade, students have become familiar with some of the major works and ideas of European literature, have honed their skills of literary analysis, and have learned to write a research paper.

Grade 12 Units

- **UNIT 1** European Literature: Middle Ages
- **UNIT 2** European Literature: Renaissance and Reformation
- **UNIT 3** European Literature: Seventeenth Century
- **UNIT 4** European Literature: Eighteenth and Early Nineteenth Century
- **UNIT 5** European Literature: Nineteenth Century
- **UNIT 6** European Literature: Twentieth Century

Grade 12 Unit 1**European Literature: Middle Ages**

In this six-week unit, students explore the tension between the divine and the human in the literature of the Middle Ages.

Overview:

Although the Middle Ages often is characterized as a period of darkness, the literature and art of the time typically suggest a more complex picture. Through a combination of close reading and exposure to an array of texts, students observe how satire reveals some of the contradictions and divergences within medieval literature and will draw connections between literary form and philosophy. In addition, they consider how certain traits of medieval literature can also be found in the art of the period: for instance, how characters have symbolic meaning both in literature and in iconography. Students write essays in which they analyze a work closely, compare two works, or trace an idea or theme throughout the works they have read.

Essential Question:

How did medieval man distinguish between the earthly and the divine?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.11-12.5:** Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- **RI.11-12.2:** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- **W.11-12.1(a-e):** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- **SL.11-12.4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.
- **L.11-12.3(a):** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Student Objectives:

- Consider how medieval literature exhibits many tendencies rather than a single set of characteristics.
- Observe literary elements (e.g., allegory, farce, satire, foil) in medieval literary works and identify characteristics of medieval literary forms.
- Understand how literary elements contribute to meaning and author intention.
- Consider glimpses of the Renaissance in certain works of medieval literature and art.
- Consider how medieval literary and artistic forms reflect the writers' and artists' philosophical views.
- Examine the literary, social, and religious satire in Chaucer's *Canterbury Tales*.
- Consider the role of the framed narrative in Chaucer's *Canterbury Tales*, Dante's *Inferno*, and other works.
- Compare works of medieval literature and art, particularly their depiction of character and their focus on the otherworldly.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Epic Poems

- Sir Gawain and the Green Knight (Anonymous)
- Inferno (Dante Alighieri) (Cantos I-XI, XXXI-XXXIV)
- **Stories**
- *The Decameron* (Giovanni Boccaccio) (continued in unit two)

Literary Nonfiction

- *Confessions* (Saint Augustine) (Book XI)

Plays

- The Summoning of Everyman (Anonymous)
- Farce of Master Pierre Pathelin (Anonymous)

Poems

- "When the leaf sings" (Arnaut Daniel)
- "The bitter air" (Arnaut Daniel)
- "I see scarlet, green, blue, white, yellow" (Arnaut Daniel)
- "The Ruin" in *The Exeter Book* (Anonymous)
- "The Wanderer" in *The Exeter Book* (Anonymous)
- The General Prologue in *The Canterbury Tales* (Geoffrey Chaucer) (E)
- "The Wife of Bath's Tale" in *The Canterbury Tales* (Geoffrey Chaucer) (E)
- "The Knight's Tale" in *The Canterbury Tales* (Geoffrey Chaucer) (E)
- "The Monk's Tale" in *The Canterbury Tales* (Geoffrey Chaucer) (E)
- "The Pardoner's Tale" in *The Canterbury Tales* (Geoffrey Chaucer) (E)
- "The Nun's Priest's Tale" in *The Canterbury Tales* (Geoffrey Chaucer) (E)
- "Lord Randall" (Anonymous)

- “Dance of Death” (“Danza de la Muerte”) (Anonymous)

INFORMATIONAL TEXTS

Historical Nonfiction

- The One and the Many in the Canterbury Tales (Traugott Lawler)
- Medieval Images, Icons, and Illustrated English Literary Texts: From Ruthwell Cross to the Ellesmere Chaucer (Maidie Hilmo)
- St. Thomas Aquinas (G. K. Chesterton)
- The History of the Medieval World: From the Conversion of Constantine to the First Crusade (Susan Wise Bauer)

ART, MUSIC, AND MEDIA

Prompt: Can we see as man, both the earthly and divine, begins to take on human characteristics as the Middle Ages wane?

Art

- Cimabue, *Maestà* (1280)
- Giotto, *Arena (Scrovegni) Chapel frescos* (after 1305)
 - *Joachim Among the Shepards*
 - *Meeting at the Golden Gate*
 - *Raising of Lazarus*
 - *Jonah Swallowed Up by the Whale*
- Gustave Doré, *illustrations for Dante’s Inferno*
- Lorenzo Ghiberti, *Gates of Paradise* (1425-1452)
- Hans Holbein, *Dance of Death* (1538)

Sample Activities and Assessments:

Note: After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Seminar and Essay

Compare and contrast *Sir Gawain and the Green Knight* and “The Knight’s Tale.” What are the qualities of the ideal knight? Do they differ at all? Use textual evidence from both texts to support an original, concise thesis. (RL.11-12.1, RL.11-12.3, SL.11-12.1, SL.11-12.4, W.11-12.2)

Seminar and Essay

Choose one of the *Canterbury Tales*. Explain how the main character shows his or her personality through narration. How do fabliaux reveal the point of view of the character? Use textual evidence to support an original, concise thesis statement. (RL.11-12.5, RI.11-12.2, SL.11-12.1, SL.11-12.4, W.11-12.2)

Seminar and Essay

Compare "The Monk's Tale" in *The Canterbury Tales* with Dante's story of Ugolino in Cantos XXXII-XXXIII of the *Inferno*, paying special attention to depiction of character. Use at least one critical source. Use textual evidence to support an original, concise thesis statement. (RL.11-12.3, SL.11-12.1, SL.11-12.4, W.11-12.2, W.11-12.7, L.11-12.3)

Seminar and Essay

Is the Wife of Bath from *A Canterbury Tales* a feminist? Use textual evidence to support an original, concise thesis. (RL.11-12.1, RL.11-12.3, SL.11-12.1, SL.11-12.4, W.11-12.2)

Seminar and Essay

Discuss "The Pardoner's Tale" as a satire. What, exactly, is being literally described versus being satirized? Why does Chaucer use satire? Is Chaucer satirizing human nature or the church as an establishment? Use textual evidence to support an original, concise thesis statement. (RL.11-12.1, RL.11-12.3, RL.11-12.5, SL.11-12.1, SL.11-12.4, W.11-12.2)

Essay

Draw parallels between representations of character in a medieval play and in medieval icons. Compare and contrast their similarities and differences. Are they more alike or different? Use concrete evidence from both texts to support an original, concise thesis statement. (RL.11-12.1, RL.11-12.3, W.11-12.2)

Seminar and Essay

Explain how Saint Augustine attempts to resolve a paradox in Book XI of the *Confessions*. Is his resolution convincing? Why or why not? (RI.11-12.5, W.11-12.1, SL.11-12.1, SL.11-12.3)

Seminar and Essay

Read Augustine's Book XI of the *Confessions*. Agree or disagree with Augustine's idea: "Evil stems not from God but from a perversion of human will." Use textual evidence to support an original, concise thesis statement. (RI.11-12.5, W.11-12.1, SL.11-12.1, SL.11-12.3)

Speech

Select one of the poems from this unit and recite it from memory. Include an introduction that states:

- What the excerpt is from;
- Who wrote it;
- Why it exemplifies the medieval period. (SL.11-12.4)

Seminar and Essay

"To what degree does medieval literature regard human existence as secondary to the divine?" Use textual evidence from one of the texts read in this unit to support an original, concise thesis statement. (RL.11-12.2, W.11-12.1, SL.11-12.1, SL.11-12.3)

Seminar and Essay

Boccaccio's *The Decameron* alludes to Dante's allegorical model. Why does he satirize Dante's allegorical model? What is revealed by this satire? Is Boccaccio enlightened and, therefore, a man ahead of this time? Use textual evidence from both texts to support an original, concise thesis statement. (RL.11-12.1, RL.11-12.3, RL.11-12.6, RL.11-12.5, SL.11-12.1, SL.11-12.4, W.11-12.2)

Seminar and Essay

Read Dante's *Inferno*. How does the allegory reveal the values of the Middle Ages? What sins are punished most severely and why? Do you agree with the hierarchical circles of hell Dante creates? Use textual evidence to support an original, concise thesis statement. (RL.11-12.1, RL.11-12.3, RL.11-12.6, RL.11-12.5, SL.11-12.1, SL.11-12.4, W.11-12.2)

Research Paper

Does the term "dark ages" accurately describe the Middle Ages? Use primary and secondary sources from this unit or outside of the unit to support an original, concise thesis statement to answer the question. (RL.11-12.1, W.11-12.1, W.11-12.7, W.11-12.8)

Research Paper

Answer the essential question: "How does medieval literature suggest a preoccupation with both divine and earthly existence?" Use primary and secondary sources from this unit or outside of the unit to support an original thesis statement to answer the question. (RL.11-12.1, W.11-12.1, W.11-12.7, W.11-12.8)

Rubric is at the end of the unit.

Terminology:

- allegory
- anonymity
- caesura
- "Dance of Death"
- epic
- farce
- foil
- framed narrative
- hyperbole
- icon (religious art)
- miracle, mystery, and morality plays
- perspective (art and literature)
- fabliaux
- symbol

Grade 12 Unit 2**European Literature: Renaissance
and Reformation**

This six-week unit introduces students to the literature of the Renaissance and Reformation, exploring its continuity with and departure from the literature of the Middle Ages.

Overview:

Students consider Renaissance writers' interest in ancient Greek and Latin literature and myth; their preoccupation with human concerns and life on earth; their aesthetic principles of harmony, balance, and divine proportion; and exceptions to all of these. This leads to a discussion of how literary forms themselves reflect religious, philosophical, and aesthetic principles. As students compare the works of the Renaissance with those of the Middle Ages, students recognize the overlap and continuity of these periods. In addition, they consider how the outstanding works of the era transcend their time and continue to inspire readers and writers. The English Renaissance of the seventeenth century includes additional works by William Shakespeare. In their essays, students may analyze the ideas, principles, and form of a literary work; discuss how a work bears attributes of both the Middle Ages and the Renaissance; discuss convergences of Renaissance literature and arts; or pursue a related topic of interest.

Note: More works have been listed than can be covered; the teacher is encouraged to select from the list so that students may analyze certain works closely while gaining a broad sense of the era. It is possible, for instance, to focus entirely on Rabelais or Boccaccio, with only a few additional short works for contrast; to consider a philosophical work in relation to a literary work; to focus on the idea of divine proportion as expressed in literature, art, and mathematics; or to consider a variety of Renaissance works. The unit should include close readings so that students may observe how Renaissance literary forms find parallels in art and reflect religious, philosophical, and aesthetic views.

Essential Question:

- **RL.11-12.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- **RL.11-12.6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- **RI.11-12.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

- **RI.11-12.2(a-f):** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- **W.11-12.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- **SL.11-12.4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- **L.11-12.4(a-d):** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.11-12.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- **RL.11-12.6:** Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- **RI.11-12.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- **RI.11-12.2(a-f):** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- **W.11-12.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- **SL.11-12.4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- **L.11-12.4(a-d):** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

Student Objectives:

- Read novels, literary nonfiction, stories, plays, and poetry from the Renaissance era, observing the continuity from the Middle Ages as well as the departures.

- Identify and investigate allusions to classical literature in Renaissance texts.
- Explore how a concept such as symmetry or divine proportion is expressed both in literature and in art.
- Discuss Renaissance conceptions of beauty and their literary manifestations.
- Explore how Renaissance writers took interest in human life and the individual person.
- Explore the playful, satirical, irreverent aspects of Renaissance literature—in particular, the writing of Rabelais, Boccaccio, and Shakespeare.
- Consider how literary forms and devices reflect the author’s philosophical, aesthetic, or religious views.
- Write an essay in which they (a) compare a literary work with a work of art; (b) compare a Renaissance work with a medieval work; or (c) relate a literary work to a philosophical work.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Novel

- The Life of Gargantua and the Heroic Deeds of Pantagruel (François Rabelais) (Books 1 and 2)

Stories

- *The Decameron* (Giovanni Boccaccio) (continued from unit one)

Plays

- The Jewish Women (Les Juifves) (Robert Garnier)
- Nine Carnival Plays (Hans Sachs)
- Henry IV, Part I (William Shakespeare)
- The Tragedy of Macbeth (William Shakespeare)

Poems

- *Dark Night of the Soul* (Saint John of the Cross) (selections)
- “The Nightingale of Wittenberg” (Hans Sachs)
- *The Faerie Queene* (Edmund Spenser) (selections)
- Sonnets 29, 30, 40, 116, 128, 130, 143, and 146 (William Shakespeare)
- “The Passionate Shepherd to His Love” (Christopher Marlowe)
- “The Nymph’s Reply to the Shepherd” (Sir Walter Raleigh)

INFORMATIONAL TEXTS

Historical Nonfiction

- Rabelais and His World (Mikhail Bakhtin)

Essays

- “Of Cannibals” (Michel de Montaigne)
- *On the Divine Proportion (De divina proportione)* (illustrations only) (Luca Pacioli)
- *Lives of the Most Excellent Painters, Sculptors, and Architects* (Giorgio Vasari)

Historical Nonfiction

- *The Prince* (Niccolo Machiavelli) (selections)

ART, MUSIC, AND MEDIA

Prompt: How is man's humanity depicted in Renaissance art?

Art

- Sandro Botticelli, Primavera (1482)
- Leonardo da Vinci, Vitruvian Man (1487)
- Leonardo da Vinci, Mona Lisa (1503-1505)
- Michelangelo, David (1505)
- Leonardo da Vinci, The Virgin and Child with St. Anne (1508)
- Michelangelo, Sistine Chapel, ceiling (1508-1512)
- Raphael, The Niccolini-Cowper Madonna (1508)
- Jacopo da Pontormo, Desposition from the Cross (Entombment) (1525-28)
- Michelangelo, The Last Judgment, Sistine Chapel altar wall (1536-1541)
- Caravaggio, The Entombment of Christ (1602-1603)
- Giovanni Lorenzo Bernini, Ecstasy of Saint Teresa (1647–1652)

Sample Activities and Assessments:

Note: After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Seminar and Essay

Read *Macbeth*. How does the play illustrate the demise of the Great Chain of Being? What does the play say about the divine right of kings? What does it reveal about fate and free will? Use textual evidence from the play to support your response in an original, concise thesis statement. (RL.11-12.1, RI.11-12.1)

Seminar and Essay

Read *Macbeth* and excerpts from *The Prince* by Machiavelli. How do Machiavelli's principles apply to the play? What is Shakespeare saying about Machiavelli's approach to attaining and maintaining political power? Consider the quote "it is better to be feared than to be loved." Is this true for Macbeth? Use textual evidence from both texts to support an original, concise thesis statement.

Seminar and Essay

Read *Henry IV, Part I*. How does Falstaff reflect the new ideas of the Renaissance regarding chivalry and honor? How does the play illustrate the demise of the Great Chain of Being? What does the play say about the divine right of kings? Use textual evidence from the play to support your response in an original, concise thesis statement. (RL.11-12.1, RI.11-12.1)

Seminar and Essay

Relate Pacioli's *On the Divine Proportion* to a Shakespeare sonnet. In what ways is the sonnet an expression of divine proportion (or not)? Cite specific evidence from both texts to support an original, concise thesis statement. (RL.11-12.1, RI.11-12.1)

Seminar and Essay

Compare one of the satirical stories of *Canterbury Tales* (from unit one) with one of the stories from Boccaccio's *The Decameron*. What does the satire reveal about the author's intention and message? Use textual evidence to support an original, concise thesis. (RL.11-12.2)

Seminar and Essay

Show how one of the plays from this unit departs from the medieval conceptions of drama. Use specific textual evidence to support an original, concise thesis statement.

Speech

Select a poem from this unit and recite it from memory. Include an introduction that states:

- Who wrote the poem;
- Its form, meter, rhyme scheme, and key literary elements;
- An aspect of the poem that comes through after multiple readings. (RL.11-12.4)

Seminar and Essay

Using works of art as textual evidence, do **one** of the following: (a) compare a literary work from this unit with a Renaissance work of art, with attention to principles of proportion and symmetry; (b) compare a Renaissance literary work with a medieval work, with attention to depiction of character; or (c) relate a literary work to a philosophical work. Include at least one critical source and one reference work to support an original, concise thesis statement. (RL.11-12.4, W.11-12.7)

Research Paper

Using texts from this unit as well as additional sources, explain how literature or works of art from the Renaissance break with or build on ideas derived from the Middle Ages. Cite specific textual evidence to support an original, concise thesis statement to answer the essential question. (RL.11-12.4, W.11-12.7, W.11-12.8)

Research Paper

Using texts from this unit as well as additional sources, explain how literature or works of art from the Renaissance reveal this period to actually be an age of intolerance. Cite specific textual evidence to support an original, concise thesis statement to answer the essential question. (RL.11-12.4, W.11-12.7, W.11-12.8)

Rubric is at the end of the unit.

Terminology:

- allusion
- classicism
- divine proportion (golden ratio, golden mean)
- divine right of kings
- eclogue
- epistle
- fate

- free will
- humanism
- iambic pentameter
- iambic tetrameter
- idyll
- ode
- satire
- sonnet
- symmetry
- The Great Chain of Being

Grade 12 Unit 3**European Literature: Seventeenth Century**

In this six-week unit, students explore literary works of the seventeenth century, with particular attention to questions of human reason and emotion.

Overview:

Students gain understanding of the early Enlightenment and its conception of reason. They see another side of the thought and literature of this period: an emphasis on human emotion, irrationality, and paradox. They consider how certain works express tension or conflict between emotion and reason while others present reason and emotion as complementary and interdependent. They will write a critical essay exploring an aspect of the conflict between reason and emotion. Or teachers might choose to culminate the unit with a research paper that answers the essential question.

Essential Question:

How did seventeenth century writers regard the relationship between reason and emotion?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.11-12.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- **RL.11-12.7:** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- **RI.11-12.3:** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- **RI.11-12.4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines “faction” in *Federalist No. 10*).
- **RI.11-12.6:** Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
- **W.11-12.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

- **W.11-12.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 54.)
- **SL.11-12.2:** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
- **L.11-12.1(a-b):** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Student Objectives:

- Read literary and philosophical works from the seventeenth century, with particular attention to questions of reason and emotion.
- Consider the idea of reading literature as a quest—for truth, for beauty, and for understanding.
- Analyze two philosophical works of the seventeenth century for their treatment of an idea related to human reason.
- Write literary and philosophical analyses with a focus on clarity and precision of expression.
- Conduct research, online and in libraries, on a particular seventeenth-century author, work, or idea.
- Analyze the relationship between reason and emotion as illustrated in literature of the seventeenth century.
- Understand the use of satire as a technique to reveal authorial intent.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Note: Because of the number and length of works included in this unit, teachers may want to organize it around two major works, one fiction (or dramatic, or poetic) and one nonfiction, with other works supplementing these selections. As a minimum, students should read one full literary work, a substantial excerpt from a philosophical or scientific work, and several shorter works of fiction and poetry.

Novels

- *Don Quixote* (Miguel de Cervantes) (E) (selections)
- *The Pilgrim's Progress* (John Bunyan)

Plays

- *Hamlet* (William Shakespeare)
- *King Lear* (William Shakespeare) (E)
- *The Merchant of Venice* (William Shakespeare) (E)
- *The Alchemist* (Ben Jonson)
- *The Miser* (Jean-Baptiste Molière) (EA)

Poems

- "The Flea" (John Donne) (E)

- “Song: Goe, and catche a falling starre” (John Donne) (E)
- “Holy Sonnet 10” (John Donne) (E)
- “To His Coy Mistress” (Andrew Marvell)
- “To the Virgins to Make Much of Time” (Robert Herrick)
- “To Daffodils” (Robert Herrick)
- “Love III” (George Herbert)

INFORMATIONAL TEXTS

Historical Nonfiction

- *Leviathan* (Thomas Hobbes) (selections)
- *Novum Organum* (Francis Bacon) (selections)
- *An Essay Concerning Human Understanding* (John Locke)

ART, MUSIC, AND MEDIA

Media

- *Hamlet* (1964)
- *Hamlet* (1948)
- *Man of La Mancha* (1972)
- Dale Wasserman, *Man of La Mancha*, the musical

Sample Activities and Assessments:

Note: After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Seminar and Essay

Analyze “The Flea.” Why is it considered metaphysical poetry? How does it use irony to convey its message? Is it a poem of logic or of emotion? Use textual evidence to discuss and write an original, concise thesis statement. (W.11-12.5, W.11-12.7)

Seminar and Essay

Read *The Pilgrim’s Progress*. Consider the text as an allegory. What themes do the characters represent? How do these characters work together to create an allegory? What does the allegory reveal about Bunyan’s point of view on religious ideas of the seventeenth century? Use textual evidence from the novel to support an original, concise thesis statement. (W.11-12.5, W.11-12.7)

Seminar and Essay

Read *The Alchemist*. How does the plotline reveal satire? What values of this time period are being mocked? How does the author use satire to reveal his point of view? Use textual evidence from the play to support an original, concise thesis statement. (W.11-12.5, W.11-12.7)

Seminar and Essay

Read *The Miser* by Molière. How does the plotline reveal satire? What values of this time period are being mocked? How does the satire reveal Molière's point of view? Use textual evidence from the play to support an original, concise thesis statement. (W.11-12.5, W.11-12.7)

Seminar and Essay

Analyze Donne's "Holy Sonnet 10." Is the speaker of the poem pious or irreverent of the church's teachings? How does personification convey its message? Why is the poem considered metaphysical? Cite specific textual evidence from the poem to support an original, concise thesis. (W.11-12.5, W.11-12.7)

Seminar and Essay

Read Donne's "Song: Goe, and catche a falling starre." Is the point of view a cynical one? Or is its point of view realistic? Does it build upon religious views or does it depart from church teachings? How does emotion affect the logic of the speaker? Use textual evidence to support an original, concise thesis statement. (W.11-12.5, W.11-12.7)

Seminar and Essay

Compare and contrast Donne's "Song Goe, and catche a falling starre" to Marvell's "To his Coy Mistress." How do emotion and logic affect the speaker's point of view in each poem? How does gender affect the author's attitudes? Use textual evidence to support an original, concise thesis statement. (W.11-12.5, W.11-12.7)

Seminar and Essay

Read *Hamlet*. With special consideration to his soliloquies, is Prince Hamlet influenced by his sense of logic or sense of emotion? Use specific textual evidence to support an original, concise thesis statement. (W.11-12.5, W.11-12.7)

Seminar and Essay

Read *King Lear*. In the beginning of the play, is King Lear motivated by his sense of reason or by emotion? By the end of the play, how has King Lear resolved his emotional needs with his rational thought? Consider the same question for Edmund, Edgar, Regan, Goneril and/or Cordelia. Use textual evidence to support an original, concise thesis statement. (W.11-12.5, W.11-12.7)

Seminar and Essay

Read excerpts of the *Leviathan*. Agree or disagree with Hobbes's assessment of human nature. Defend your opinion with specific textual evidence that supports an original, concise thesis. (W.11-12.1, W.11-12.5, W.11-12.7)

Seminar and Essay

Read excerpts from *Don Quixote* and/or watch the film version of *Man of La Mancha*. Compare Don Quixote's outlook on life with those of another character, such as the priest. Use textual evidence citing either the novel or the film to support an original, concise thesis statement. (RL.11-12.1, W.11-12.5, W.11-12.7)

Seminar and Essay

Analyze "To Daffodils," "To the Virgins Make Much of Time," and "To His Coy Mistress." Compare the message and intention of each. Do these poems appeal to human emotion or human logic to convey their ideas? Use

textual evidence from two or more poems to write a comparative essay. Be sure your thesis is specific, concise, and original. (W.11-12.5, W.11-12.7, SL.11-12.1, SL.11-12.2)

Speech

Select a poem or excerpt from a longer poem and recite it from memory. Include an introduction that states:

1. What the excerpt is from;
2. Who wrote it;
3. What kind of poetry it exemplifies and why. (SL.11-12.6)

Research Paper

Using multiple texts from this unit and additional sources, discuss how writers of the seventeenth century regard the relationship between reason and emotion. Include an original, concise thesis statement that directly answers this essential question.

Rubric is at the end of the unit.

Terminology:

- aesthetics
- allegory
- allusion
- argumentation
- authorial intent
- blank verse
- conceit
- dissent
- doubt
- dramatic irony
- enlightenment
- ethics
- fate
- free will
- "in medias res"
- inductive reasoning
- metaphysical poetry
- paradox
- personification
- rationalism
- satire
- tragic flaw

Grade 12 Unit 4**European Literature: Eighteenth and Early Nineteenth Century**

In this four-week unit, students will read fiction, drama, poetry, biography, and autobiography from the eighteenth and early nineteenth century, with particular attention to the relationship between man and nature.

Overview:

Observing themes related to nature as well as “natural” forms and language, students consider whether nature appears as a force of good or a menace. Observing narrative digressions, idiosyncrasies, exaggerations, and biases, they consider human, unpredictable, idiosyncratic aspects of storytelling. They have the opportunity to practice some of these narrative techniques in their own fiction and nonfiction writing. Students also explore some of the philosophical ideas in the literary texts—questions of free will, fate, human conflict, and loss. In seminar discussion, students consider a philosophical question in relation to a particular text. Students write short essays and also develop an essay or topic from an earlier unit, refining the thesis and consulting additional sources. These essays can be used to inform and inspire longer research papers at the end of the unit that answer the essential question. By the end of this unit, students will have an appreciation for some of the tendencies of early Romanticism and will recognize that this era, like all others, is filled with exceptions, contradictions, and subtleties.

Essential Question:

What role does nature play in eighteenth and early nineteenth century literature?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.11-12.2:** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- **RL.11-12.3:** Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- **RI.11-12.5:** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- **W.11-12.3 (a-e):** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- **W.11-12.7:** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- **W.11-12.8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
- **L.11-12.2 (a-b):** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Student Objectives:

- Read fiction, drama, poetry, biography, and autobiography from the eighteenth and early nineteenth century.
- Consider the relationship between art and nature in these works.
- Observe narrative digressions, idiosyncrasies, exaggerations, and biases.
- Consider the dual role of the narrator as a character and as a storyteller.
- Consider the role of the supernatural in the literary works read in this unit.
- Write a story in which they practice some of the narrative devices they have observed in this unit.
- Explore and analyze some of the philosophical ideas in the literary texts—questions of free will, fate, human conflict, and loss.
- Consider the difference between natural and forced language, as explained by Wordsworth.
- Consider both the common tendencies of works of this period and the contradictions, exceptions, and outliers.
- Participate in a seminar discussion in which a philosophical question is explored in relation to a specific text.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

For this shorter unit, teachers may want to choose one novel, several short stories, or a play, and poetry.

Novels

- Robinson Crusoe (Daniel Defoe)
- Gulliver's Travels (Jonathan Swift)
- The Vicar of Wakefield (Oliver Goldsmith)
- Emma (Jane Austen)
- The Sufferings of Young Werther (Johann Wolfgang Von Goethe)

Stories

- "Micromégas" (Voltaire)

- *The Surprising Adventures of Baron Munchhausen* (Rudolf Erich Raspe)

Poetry

- “Auguries of Innocence” “Songs of Innocence and of Experience” (selected poems) (William Blake) (EA)
- “Ode to Indolence” “Ode on a Grecian Urn” (excerpts) (John Keats)
- In Memoriam A. H. H. (Alfred Lord Tennyson)
- “The Deserted Village” (Oliver Goldsmith)
- “Tintern Abbey” “London, 1802” “The World is too Much with Us” “Ode to Intimations to Immortality” (excerpts) (William Wordsworth)

INFORMATIONAL TEXTS

- The Diary of Samuel Pepys (Samuel Pepys)
- The Life of Samuel Johnson (James Boswell)
- Preface to Lyrical Ballads (William Wordsworth)

ART, MUSIC, AND MEDIA

Prompt: How did artists of this period frame the relationship between man and nature?

Art

- John Singleton Copley, *Watson and the Shark* (1778)
- Frederic Edwin Church, *Morning in the Tropics* (1877)
- Caspar David Friedrich, *The Wanderer Above the Sea of Fog* (1818)
- John Constable, *Seascape Study with Rain Cloud* (1827)
- Jean Honore-Fragonard, *The Progress of Love: The Pursuit* (1771-1773)
- William Blake, *The Lovers’ Whirlwind* (1824-1827)
- Theodore Gericault, *The Raft of the Medusa* (1818-1819)

Sample Activities and Assessments:

After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. (Click [here](#) to see a sample seminar scoring rubric.) Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Seminar and Essay

Read selected poems from Blake's "Songs of Innocence." Consider biblical allusion to explain the relationship between Innocence and Paradise. Also, how is Experience a metaphor for the Fall of Man? Use textual evidence from the poems selected to create an original, concise thesis statement. (RL.11-12.1, RL.11-12.4, W.11-12.2, SL.11-12.1, SL.11-12.6)

Seminar and Essay

How does Tennyson's In Memoriam A.H.H. use nature to express metaphorically human feelings and emotions? What point of view is Tennyson revealing? Use textual evidence from the poem to support an original, concise thesis statement in an essay. (RL.11-12.1, RL.11-12.4, W.11-12.2, SL.11-12.1, SL.11-12.6)

Seminar and Essay

Explicate "Ode to Indolence." Agree or disagree with Keats: 'This (Indolence) is the only happiness; and is a rare instance of advantage in the body overpowering the Mind.' Use textual evidence to support an original, concise thesis statement. (RL.11-12.1, RL.11-12.4, W.11-12.1, SL.11-12.1, SL.11-12.6)

Seminar and Essay

What does Robinson Caruso reveal about the De Foe's point of view on imperialism? What does the author feel about colonization? What does De Foe feel about human nature? Is this a reflection of his times? Or is his point of view a departure from established beliefs of his day? Use textual evidence to support an original, concise thesis statement. (RL.11-12.1, RL.11-12.5, W.11-12.2, SL.11-12.1, SL.11-12.6)

Seminar and Essay

Compare and contrast the themes found in Gulliver's Travels and "Micromegas." Do the texts share similar messages? Do they use satire in the same way? How does Swift's allegory compare to Voltaire's science fiction? Use evidence from both texts and organize in a comparative essay. Include an original, concise thesis statement. (RL.11-12.1, RL.11-12.3, RL.11-12.6, W.11-12.2, SL.11-12.1, SL.11-12.6)

Seminar and Essay

Compare the science fiction elements in Voltaire's "Micromégas" and one of the tall tales in The Surprising Adventures of Baron Munchausen. How does the science fiction genre enable the authors to express their ideas? Use textual evidence from both texts to support a concise, original thesis statement. (RL.11-12.3, W.11-12.2, SL.11-12.1, SL.11-12.6)

Seminar and Essay

What point of view is revealed by Swift's allegory in Gulliver's Travels? How does his allegory satirize human behavior and human history? Are Swift's views reflective of the beliefs of his day? Use textual evidence to support an original thesis statement. (RL.11-12.1, RL.11-12.3, RL.11-12.6, W.11-12.2, SL.11-12.1, SL.11-12.6)

Seminar and Essay

Read The Vicar of Wakefield. Is it a sentimental, idealistic novel? Or, is it a cynical satire? Use textual evidence to support an original, concise thesis statement. (RL.11-12.1, RL.11-12.3, RL.11-12.6, W.11-12.2, SL.11-12.1, SL.11-12.6)

Seminar and Essay

Read the poems "London, 1802" and "The Deserted Village." What values and concerns do they both share? Cite specific evidence from both texts to support an original, concise thesis statement. (RL.11-12.1, RL.11-12.4, W.11-12.2, SL.11-12.1, SL.11-12.6)

Oral presentation

Recite one of the poems of this unit from memory. Include an introduction that discusses how the poem relates to the natural world. (SL.11-12.6)

Writing

Choose an existing essay from the current unit or one of the previous units and choose one of two ways of revising and expanding it: (a) taking a position on the topic and defending it with at least four secondary sources (including one that represents a contrasting point of view); (b) providing historical and cultural context, to be obtained and synthesized from primary sources and at least four secondary sources. Write an annotated bibliography and an outline. This will ultimately become a ten-page research essay. (W.11-12.7)

Research Paper

Using specific evidence from various sources studied in this unit, write a research paper that answers the essential question: What role does nature play in eighteenth and early nineteenth century literature? Include an original, concise thesis statement to answer this essential question. (RL.11-12.1, RL.11-12.2, W.11-12.7, W.11-12.8)

Rubric is at the end of the unit.

Terminology:

- allegory
- allusion
- assonance
- defamiliarization
- digression
- elegy
- grotesque
- metaphor
- moral imperative
- narrative devices
- pastoral
- satire
- science fiction
- Sturm und Drang
- supernatural
- tall tale
- unreliable narrator

Grade 12 Unit 5**European Literature: Nineteenth Century**

In this eight-week unit, students will observe common tendencies, contradictions, outliers, and subtleties of nineteenth-century Romantic literature including Victorian, Gothic, and Edwardian

Overview:

They will explore both form and meaning of literary works and consider historical context. Through close reading of selected texts, students will see how subtle narrative and stylistic details contribute to the meaning of the whole. They will consider how certain poems of this unit are intimate on the one hand and reflective of a larger civilization on the other. Moral conflicts and subtle psychological portrayals of characters will be another area of focus; students will consider how novels of the nineteenth century develop character and how their conflicts are both universal and culturally bound. Students will also have the opportunity to develop a research paper from earlier in the year and to write a shorter essay on topic from the unit. In their essays, students will continue to strive for precision and clarity, paying close attention to the nuances of words.

Essential Question:

How do Romantic and Victorian literature embody the tension between art for art's sake and art as a response to social and cultural conflict?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.11-12.3:** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- **RL.11-12.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

- **RI.11-12.2:** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- **W.11-12.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 54.)
- **W.11-12.7:** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- **W.11-12.8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
- **SL.11-12.4:** Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.
- **L.11-12.5 (a-b):** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Student Objectives:

- Consider the tension between art for art’s sake and art as a response to social and cultural conflict, as expressed in the works of this unit.
- Closely analyze a key passage from a novel and comment on how it illuminates the work as whole.
- Contrast two works by a single author.
- Observe common tendencies, *contradictions*, outliers, and subtleties of the Romantic and Victorian periods in literature.
- Contrast the moral conflicts of characters in two works of this unit consider how the poetry of this period reflects both on the human psyche and on the state of civilization.
- Analyze how the forms of the poems in this unit contribute to the meaning.
- Consider how the works of this period show signs of early modernism.
- Develop a research paper on one of the topics from this year.
- Identify elements of romanticism and gothic romanticism in works of literature.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

This is a longer unit. Teachers may want to select one novel, one play; one long poem; and several short poems. Alternately, the teacher might choose to include two plays instead of a novel, or two long poems instead of a play. The selections of the unit should show a range of literary imagination and contrasting attitudes toward the role of literature in society.

Novels

- *The Red and the Black* (Stendhal)
- *The Hunchback of Notre Dame* (Victor Hugo)
- *The Three Musketeers, The Count of Monte Cristo* (Andre Dumas)
- *Twenty Thousand Leagues Under the Sea* (Jules Verne)
- *The Time Machine* (H.G. Wells)
- *Heart of Darkness* (Joseph Conrad)
- *A Passage to India* (E.M. Forster)
- *Sense and Sensibility* (Jane Austen)
- *Jane Eyre* (Charlotte Brontë) (E)
- *Wuthering Heights* (Emily Brontë)
- *A Christmas Carol* (Charles Dickens)
- *Frankenstein* (Mary Shelley)
- *Dracula* (Bram Stoker)
- *The Picture of Dorian Gray* (Oscar Wilde)

Children's Literature

- *Peter and Wendy* (J.M. Barrie)
- *The Adventure of Alice in Wonderland* (Lewis Carroll)
- *The Jungle Book* (Rudyard Kipling)

Drama

- *A Doll's House* (Henrik Ibsen) (E)
- *The Sunken Bell* (Gerhart Hauptmann)
- *The Importance of Being Earnest* (Oscar Wilde) (E)

Poetry

- *Flowers of Evil* (Charles Baudelaire) (poems)
- *Childe Harold's Pilgrimage* (George Gordon, Lord Byron)
- "The Ballad of Reading Gaol" (Oscar Wilde) (EA)
- "Dover Beach" (Matthew Arnold)
- "Goblin Market" (Christina Rossetti) (EA)
- "Spring and Fall" (Gerard Manley Hopkins)
- Sonnet 43 (Elizabeth Barrett Browning)
- "Love Among the Ruins" (Robert Browning)
- "The Raven" "Annabel Lee" (Edgar Allan Poe)
- "The Rime of the Ancient Mariner" (Samuel Taylor Coleridge)

INFORMATIONAL TEXTS

- Excerpts from *Culture and Anarchy* (Matthew Arnold)
- Excerpts from the opening of *Faust* (Johann Wolfgang Von Goethe)
- Excerpts from *Reveries of a Solitary Walker* (Jean-Jacques Rousseau)
- Excerpts from *The Origin of Species* (Charles Darwin)
- Excerpts from *Hard Times* (Charles Dickens)
- *The Decay of Lying* (Oscar Wilde) (EA)
- *Tallis's History and Description of the Crystal Palace, and the Exhibition of the World's Industry in 1851* (John Tallis)

Sample Activities and Assessments:

Note: After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way. (Seminar/Essay assignments include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing?(RL.11-12.1, SL.11-12.1)

Seminar and Essay

Compare the moral conflict of Julien Sorel in *The Red and the Black* and Nora Helmer in *A Doll's House*. What are their similarities and differences? Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, RL.11-12.3W.11-12.1)

Seminar and Essay

Analyze an author's view of art (and literature) as expressed in a work from this unit. Refer to Oscar Wilde's "Ballad of Reading Gaol" and *The Importance of Being Earnest* in order to gain insight into the author's work as a whole. Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, W.11-12.1)

Seminar and Essay

Closely analyze a key passage from a novel and comment on how setting illuminates the themes of the work as a whole. How do the aesthetics of setting create larger meaning? Consider Notre Dame in *The Hunchback of Notre Dame*, The Red Room in *Jane Eyre* or the Castle in *Dracula*. Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, SL.11-12.4,W.11-12.1)

Seminar and Essay

According to Charles Darwin: "Of all the differences between man and the lower animal, man's sense of moral conscience is by far the most important." Do you agree with Darwin? Consider *Heart of Darkness*. Does this novel support or challenge Darwin's idea? Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, SL.11-12.4 W.11-12.1)

Seminar and Essay

Some believe Victorians "invented" childhood through art and literature. Is childhood a product of nature and science or is it socially invented? What qualities of childhood are illustrated by the children's classics *Peter and Wendy* or *The Adventures of Alice in Wonderland*? What social conventions are these texts responding to? What literary devices are used to respond to the adult world of the Victorian era? Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, SL.11-12.4,W.11-12.1)

Seminar and Essay

Consider *The Jungle Book* as an allegorical tale. What lessons do the laws of the jungle teach the reader? How does the text demonstrate romanticism through science? Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, SL.11-12.4, W.11-12.1)

Seminar and Essay

How do the poems of this unit—especially Arnold, Baudelaire, Hopkins, Wilde, and Robert Browning--grapple with hope and despair? By the end of the poems selected, does hope or despair triumph? Organize textual evidence to support an original, concise thesis statement. (RL.11-12.2, SL.11-12.4, W.11-12.1)

Seminar/Essay

Is it helpful or misleading to define literature in terms of trends and movements such as Romanticism? Organize textual evidence to support an original, concise thesis statement. (W.11-12.1, SL.11-12.4)

Seminar/Essay

Trace the distinction between logic and emotion in *Sense and Sensibility*. How does this text demonstrate itself as a romantic novel? Compare or contrast its depiction of class and gender hierarchies to another text in this unit. Organize textual evidence to support an original, concise thesis statement. (RL.11-12.2, SL.11-12.4, W.11-12.1)

Seminar and Essay

Consider *The Three Musketeers* or *Twenty Thousand Leagues Under the Sea* as adventure novels. Do these texts serve the reader as a means of entertainment? Or are they meant to illustrate a social statement and moral message? Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, W.11-12.1)

Seminar and Essay

Consider the horror novels: *Dracula* and/or *Frankenstein*. Are these texts written for the sake of entertaining us with horror and heighten our senses? Or, is social commentary weaved into the stories? Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, W.11-12.1)

Seminar and Essay

Charlotte Bronte once said, "Conventionality is not morality." How is this statement illustrated in her novel *Jane Eyre*? Consider the text as a Gothic novel. How do its Gothic characteristics help convey its themes? Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, SL.11-12.4, W.11-12.1)

Seminar and Essay

Catherine in *Wuthering Heights* has to choose between nature and culture. Explain how this is illustrated in the text. Is this a moral choice? Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, SL.11-12.4, W.11-12.1)

Seminar and Essay

Compare and contrast in a balanced argument *Wuthering Heights* and *Jane Eyre* with *Frankenstein* or *Dracula*. All are considered Gothic novels. What characteristics make them Gothic? Does the Gothic motif serve as a source of entertainment or does it help illustrate social commentary? Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, SL.11-12.4, W.11-12.1)

Seminar and Essay

H.G. Wells called himself a Socialist. How does *The Time Machine* illustrate socialist values? Does this text maintain the tradition of the Victorian novel? How? Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, SL.11-12.4, W.11-12.1)

Seminar and Essay

Ibsen's *A Doll's House* is considered by some to be the first feminist play. Do you agree or disagree with this designation? What do we mean when we call a piece of literature "feminist"? Do we make such a judgment according to today's standards or according to the standards in the day the text was written? You may refer to other texts to illustrate your point. Organize textual evidence to support an original, concise thesis statement. (RI.11-12.2, SL.11-12.4, W.11-12.1)

Speech

Recite a poem from this unit (or a two-minute passage from a long poem). Include an introduction that discusses how the poem's structure and form contributes to its meaning. (RI.11-12.2, SL.11-12.4, W.11-12.1)

Research Paper

Use specific evidence from various sources studied in this unit and/or additional sources to write a research paper that answers: How does the literature of the Romantic and Victorian era show tension between art for art's sake (where art includes literature) and art as a response to social and cultural conflict? Include an original, concise thesis statement to answer this essential question. (RL.11-12.1, RI.11-12.1, W.11-12.7, W.11-12.8)

Rubric is at the end of the unit.

Terminology:

- antihero
- adventure
- decadence
- foreshadowing
- Gothic
- horror
- framed narrative
- narrator
- Romanticism
- scientific rationalism
- social satire
- sprung rhythm
- symbol
- worldview
- caste Systems
- gender
- feminism
- Victorian
- Edwardian

Grade 12 Unit 6**European Literature: Twentieth Century**

Using Auden’s term “Age of Anxiety” as a focal idea, students consider both the breakdown and affirmation of meaning in twentieth-century literature in this final six-week unit.

Overview:

Through the close reading of “dystopian” works such as *Pygmalion*, *1984*, and *Rhinoceros*, students consider the problems inherent in fashioning a perfect society or perfect individual. At the same time, they also consider how authors of the twentieth century affirm the possibility of beauty and meaning—for instance, in Eliot’s *Four Quartets*, Federico García Lorca’s *Poem of the Deep Song*, or Thomas Hardy’s “The Darkling Thrush.” To gain a deeper appreciation of the role of beauty in twentieth-century literature, they appraise connections between poetry and music: for instance, the relation of Eliot’s *Four Quartets* to a Beethoven quartet, and the relation of Federico García Lorca’s poetry to the rhythms of flamenco music. Examining how authors rework classical stories and themes (e.g., in Anouilh’s *Antigone* or Camus’ *Caligula*), students ponder how historical context affects an enduring story or theme. Students complete research papers in which they consult literary criticism and historical materials. They engage in discussions resembling college seminars, where they pursue focused questions in depth over the course of one or two class sessions. At the close of the unit, students have the opportunity to research the literature they have read over the course of the year and the concepts they have studied.

Essential Question:

- **RL.11-12.3:** Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.6: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- **RL.11-12.10:** By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.
- **RI.11-12.5:** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- **W.11-12.7:** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- **W.11-12.8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain

the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

- **SL.11-12.1(a-d):** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
- **L.11-12.6:** Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- Read works of the twentieth century, focusing on the earlier decades.
- Consider aspects of modernism (such as anxiety) in their historical context.
- Explain both the breakdown and affirmation of form and meaning in modernist literature.
- Analyze dystopian literature, considering the problems inherent in fashioning a perfect person or society.
- Consider how poems in this unit reflect on poetry itself and its possibilities.
- Write research papers in which they consult literary criticism and historical materials.
- Consider the implications of modern versions of classical works.
- Examine the musical allusions and their meanings in twentieth-century poetical works in seminars.
- Pursue focused questions in depth over the course of one or two class sessions.
- Understand absurdist and existential philosophy as it applies to literature and theatre.
- Research the literature they have read over the course of the year and the concepts they have studied.

Student Objectives:

- Read works of the twentieth century, focusing on the earlier decades.
- Consider aspects of modernism (such as anxiety) in their historical context.
- Explain both the breakdown and affirmation of form and meaning in modernist literature.
- Analyze dystopian literature, considering the problems inherent in fashioning a perfect person or society.
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- Write research papers in which they consult literary criticism and historical materials.
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- Examine the musical allusions and their meanings in twentieth-century poetical works in seminars.
- Pursue focused questions in depth over the course of one or two class sessions.
- Understand absurdist and existential philosophy as it applies to literature and theatre.
- Research the literature they have read over the course of the year and the concepts they have studied.

Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Teachers may make the literary selections in a number of ways. They may select works across the genres, or they may focus primarily on a particular genre. The selections should address the ideas of anxiety and beauty in some manner and should offer contrasting responses to the tension and crises of the twentieth century.

Novels

- The Mayor of Casterbridge (Thomas Hardy)
- Pan: From Lieutenant Thomas Glahn's Papers (Knut Hamsun)
- Steppenwolf (Hermann Hesse)
- Briefing for a Descent into Hell (Doris Lessing)
- 1984 (George Orwell)
- Brave New World (Aldous Huxley)
- All Quiet on the Western Front (Erich Maria Remarque)

Novellas

- *The Metamorphosis* (Franz Kafka) (E)

Plays

- *Antigone* (Jean Anouilh)
- *Mother Courage and Her Children* (Bertolt Brecht)
- *Caligula* (Albert Camus)
- *Pygmalion* (George Bernard Shaw)
- *Rhinoceros* (Eugene Ionesco) (E)
- *Waiting for Godot* (Samuel Beckett)
- *King Lear* (William Shakespeare)
- *Hamlet* (William Shakespeare)

Poems

- "The Darkling Thrush" (Thomas Hardy)
- "Archaic Torso of Apollo" (Rainer Maria Rilke)
- "The Second Coming" (William Butler Yeats)
- *Poem of the Deep Song* (Federico García Lorca) (selections)
- *Four Quartets* (T. S. Eliot) (EA)
- *The Wasteland* (T. S. Eliot) (EA)
- "Conversation with a Stone" (Wisława Szymborska)
- "Suicide in the Trenches" (Siegfried Sassoon)
- "Counter-Attack" (Siegfried Sassoon)
- "The Old Huntsman" (Siegfried Sassoon)
- "Dreamers" (Siegfried Sassoon)
- "The Daffodil Murderer" (Siegfried Sassoon)
- *The Age of Anxiety: A Baroque Eclogue* (W.H. Auden) (EA)

INFORMATIONAL TEXTS

Historical Nonfiction

- *Thus Spoke Zarathustra* (Friedrich Wilhelm Nietzsche)
- *Letters to a Young Poet* (Rainer Maria Rilke)
- *The Courage to Be* (Paul Tillich) (selections)
- *The Ego and the Id* (Sigmund Freud) (selections)

Speeches

- “Their Finest Hour” (House of Commons, June 18, 1940) (Winston Churchill) (EA)

Essays

- “Crisis of the Mind” (Paul Valéry)
- “The Fallacy of Success” (G.K. Chesterton) (E)

ART, MUSIC, AND MEDIA**Music**

- Ludwig van Beethoven, String Quartet No. 15 in A Minor, Op. 132 (1825)
- Flamenco guitar music (such as that performed by Carlos Montoya or Paco Peña)

Sample Activities and Assessments:

Note: After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. In this way, ideas are student generated. (Seminar/Essay assignments include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

Collaborate

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing?(RL.11-12.1, SL.11-12.1)

Seminar and Essay

How does Auden’s “September 1, 1939” (in *The Age of Anxiety*) shed light on the works studied in this unit? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4, SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

How did the war-era poetry of Sassoon contribute to the shaping of existentialism as a philosophy? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4, SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

How do *All Quiet on the Western Front* and Sassoon’s war poems influence and contribute to the existential movement? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4, SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

Compare Anouilh's *Antigone* with Sophocles' *Antigone* (which students read in grade 9). Cite at least two sources of outside literary criticism. Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4,SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

Was Orwell's classic novel *1984* prophetic? Consider the rise, fall, and endurance in the twentieth century of political regimes that restrict personal freedoms. Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4,SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

Compare the outcasts of two dystopian works in this unit, *1984* and *A Brave New World*. How are their struggles different? How are they similar? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4, SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

What social values are discarded in the dystopian works *1984* and/or *A Brave New World*? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4, SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

Hesse is a master of blending fantasy and reality. He claims his novel *Steppenwolf* has been "violently misunderstood." Consider it as an existential novel. Why could it easily be misunderstood? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4,SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

Relate the loss of hope and despair to one of the dystopian novels in this unit to Hardy's poem "The Darkling Thrush." From where does this hopelessness derive in both texts? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4,SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

Consider *Mother Courage and Her Children* as an allegorical, moral tale where war is depicted as a business. What moral is presented by the story? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4,SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

How is Gregor Samsa's transformation in *The Metamorphosis* a metaphor for the existential experience? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4,SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

Examine how each author reworks classical stories and themes in Anouilh's *Antigone* and/or Camus' *Caligula*. Consider how historical context affects an enduring story or theme. Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.2, SL.11-12.1 W.11-12.5, L.11-12.6)

Seminar and Essay

Consider the musical allusions and their contribution to the meaning of twentieth-century poetical works using Eliot's *Four Quartets* and/or Lorca's *Poem of the Deep Song*. What musical characteristics highlight the themes in the poetry? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4, SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

Paying close attention to the storm scenes and the role of the fool in *King Lear*, how could the play be regarded as an existential work? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4, SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

Paying close attention to Hamlet's soliloquies, how can *Hamlet* be regarded as a work of existentialism? How does it apply to Auden's concept of anxiety? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4, SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

"The Second Coming" is an allegorical poem that describes the state of Europe after WWI. How do the metaphors in the poem convey meaning? Does it reveal an existential world view? Why or why not? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4, SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Seminar and Essay

Compare and contrast how *The Mayor of Casterbridge* and *Pygmalion* are both concerned with fashioning the perfect individual. How do these texts conform to Auden's Age of Anxiety? Write an essay that uses specific textual evidence that supports an original, concise thesis statement. (RL.11-12.4,SL.11-12.4 W.11-12.5, W.11-12.7, W.11-12.8, L.11-12.6)

Oral presentation

Recite a one- to two-minute passage from one of the texts. Include an introduction that discusses:

- How the passage deals with the question of meaning and meaninglessness; or
- How the passage comments, directly or indirectly, on historical events. (SL.11-12.4)

Research Paper

Using texts from this unit or additional outside sources, write a research paper that answers the essential question: "Why (in literature) might the twentieth century be regarded as the Age of Anxiety?" Use textual evidence to support an original thesis statement designed to answer this question. (W.11-12.7, W.11-12.8)

Rubric is at the end of the unit.

Terminology:

- absurd
- affirmation
- negation
- anxiety
- dystopia
- existentialism
- free verse

- modernism
- neologism
- postmodernism
- rhetorical device
- satire
- totalitarianism
- understatement