CURRICULUM GUIDE

College Prep One Semester
Writing Intensive
EN0L91

1 credit (EN0L91)
Open to Grades: 12
Grade Weight: III
Prerequisite: Six (6) semesters of required English and teacher recommendation.

College Prep is directed toward seniors who expect to attend college or technical school. Emphasis is placed on improved skills in reading fiction and nonfiction of Europe and the Americas. The students will receive practice in organizing clearly and writing perceptively in a variety of modes, in selecting vocabulary words which are appropriate in denotation and connotation, as well as in drawing logical inferences from reading, distinguishing genres of short story, essay, biography, drama, and reportage. First semester includes the use of research techniques and resources, and an independent reading project. Note that successful completion of the research paper is a requirement for this course.

District 219
Niles Township High Schools
Niles North and Niles West
Skokie, Illinois

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Revised July 2008
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Department Structure
**ENGLISH PROGRAM SEQUENCE**

Pathways illustrate typical movement within a sequence of courses; however, adjustments in sequence can be made to accommodate individual needs. Grade Weight Level is indicated in parentheses.

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<th>Freshman Year</th>
<th>Sophomore Year</th>
<th>Junior Year</th>
<th>Senior Year</th>
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<tr>
<td>Freshman English 13-23 (II)</td>
<td>Soph. English 33-43 (II)</td>
<td>Intro. to ALCUSH (II &amp; III)</td>
<td>Senior English (II)</td>
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<tr>
<td>With (West) or W/out Reading 1-2 (II)</td>
<td>With or Without Reading 1-2 (II)</td>
<td>Intro. to Amer Lit. &amp; Composition (II)</td>
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<tr>
<td>Freshman English 12-22 (III)</td>
<td>Soph. English 32-42 (III)</td>
<td>ALCUSH (III)</td>
<td>College Preparatory English (III)</td>
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<tr>
<td>With Reading 1-2 (II)</td>
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<td>American Lit. &amp; Composition (III)</td>
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<tr>
<td>Freshman English 12-22 (III)</td>
<td>Soph. English 31-41 Honors (IV)</td>
<td>Honors ALCUSH (IV)</td>
<td>College Preparatory English Honors (IV)</td>
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<tr>
<td>Freshman English 11-21 Honors (IV)</td>
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<td>American Lit. &amp; Comp. Honors (IV)</td>
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<td>AP Great American Writers (V)</td>
<td>AP English (V)</td>
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**Electives** (semester courses)

**Freshman – Senior Year**
- Journalism (III)
- Photojournalism & Publications* (III)
- Creative Writing (III)
- Bible & Mythology (IV)
- Advanced Public Speaking (IV)
- Newspaper Production* (IV)
- Yearbook Production* (IV)

**Sophomore – Senior Year**
- Images in Literature (III)
- Lit. of Sports & Amer. Culture (III)
- Lit. of Peace & Non-Violence (III)
- World Literature (III or IV)
- English Composition & Rhetoric (III)

**Junior-Senior Year**
- Lit. of Moral Conflict (IV)
- Humanities 1* (III)
- Humanities 2* (III) Public Speaking (III)

*These courses do not carry English elective credit but will count as a general elective credit.
Instructional Materials

Teacher resources:
Appleman, Deborah.  *Critical Encounters in High School English: Teaching Literary Theory to Adolescents.*


Student texts:
See Units of Instruction
Agreed-Upon Elements

In this section, list what is included in the delivery of the curriculum. You may select from the following elements or add others.

Writing Assessments:
Research paper
Literary analysis argument
In-class essays
College essay/personal statement (first semester only)
Claim-evidence-warrant paragraphs in response to literature

Research expectations:
Identifying credible, grade-level-appropriate sources
Correctly using MLA format for bibliography and in-text citations
Understanding and organizing research information using annotation and various note-taking strategies

Technology expectations:
Utilizing IRC databases for research

Grammar expectations:
Address ongoing errors as needed.

Types of in-class and homework assignments:
Reading (with independent note-taking and/or teacher-prepared study guides)
Socratic seminar
Journal responses
Small group discussions/activities
Reading quizzes
STUDENT LEARNING OUTCOMES

STATE GOAL 1: Read with understanding and fluency.

Why This Goal Is Important: Reading is essential. It is the process by which people gain information and ideas from books, newspapers, manuals, letters, contracts, advertisements and a host of other materials. Using strategies for constructing meaning before, during and after reading will help students connect what they read now with what they have learned in the past. Students who read well and widely build a strong foundation for learning in all areas of life.

<table>
<thead>
<tr>
<th>A. Apply word analysis and vocabulary skills to comprehend selections.</th>
<th>B. Apply reading strategies to improve understanding and fluency.</th>
<th>C. Comprehend a broad range of reading materials.</th>
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<tbody>
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<tr>
<td>1.A.5a Identify and analyze new terminology applying knowledge of word origins and derivations in a variety of practical settings.</td>
<td>1.B.5a Relate reading to prior knowledge and experience and make connections to related information.</td>
<td>1.C.5a Use questions and predictions to guide reading across complex materials.</td>
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<td>1.A.5b Analyze the meaning of abstract concepts and the effects of particular word and phrase choices.</td>
<td>1.B.5b Analyze the defining characteristics and structures of a variety of complex literary genres and describe how genre affects the meaning and function of the texts.</td>
<td>1.C.5b Analyze and defend an interpretation of text.</td>
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<td>1.B.5c Evaluate a variety of compositions for purpose, structure, content and details for use in school or at work.</td>
<td>1.B.5d Read age-appropriate material with fluency and accuracy.</td>
<td>1.C.5c Critically evaluate information from multiple sources.</td>
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<tr>
<td>1.B.5e Summarize and make generalizations from content and relate them to the purpose of the material.</td>
<td>1.C.5f Evaluate how authors and illustrators use text and art across materials to express their ideas (e.g., complex dialogue, persuasive techniques).</td>
<td>1.C.5d Summarize and make generalizations from content and relate them to the purpose of the material.</td>
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<td>1.C.5f Use tables, graphs and maps to challenge arguments, defend conclusions and persuade others.</td>
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STATE GOAL 2: Read and understand literature representative of various societies, eras and ideas.

Why This Goal Is Important: Literature transmits ideas, reflects societies and eras and expresses the human imagination. It brings understanding, enrichment and joy. Appreciating literature and recognizing its many forms enable students to learn and respond to ideas, issues, perspectives and actions of others. Literature study includes understanding the structure and intent of a short poem or a long, complex book. By exploring the techniques that authors use to convey messages and evoke responses, students connect literature to their own lives and daily experiences.

A. Understand how literary elements and techniques are used to convey meaning.

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<td>2.A.5a Compare and evaluate oral, written or viewed works from various eras and traditions and analyze complex literary devices (e.g., structures, images, forms, foreshadowing, flashbacks, stream of consciousness).</td>
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<tr>
<td>2.A.5b Evaluate relationships between and among character, plot, setting, theme, conflict and resolution and their influence on the effectiveness of a literary piece.</td>
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<tr>
<td>2.A.5c Analyze the development of form (e.g., short stories, essays, speeches, poetry, plays, novels) and purpose in American literature and literature of other countries.</td>
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2.A.5d Evaluate the influence of historical context on form, style and point of view for a variety of literary works.

B. Read and interpret a variety of literary works.

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<tr>
<td>2.B.5a Analyze and express an interpretation of a literary work.</td>
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<tr>
<td>2.B.5b Apply knowledge gained from literature as a means of understanding contemporary and historical economic, social and political issues and perspectives.</td>
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STATE GOAL 3: Write to communicate for a variety of purposes.

Why This Goal Is Important: The ability to write clearly is essential to any person’s effective communications. Students with high-level writing skills can produce documents that show planning and organization and effectively convey the intended message and meaning. Clear writing is critical to employment and production in today’s world. Individuals must be capable of writing for a variety of audiences in differing styles, including standard rhetoric themes, business letters and reports, financial proposals and technical and professional communications. Students should be able to use word processors and computers to enhance their writing proficiency and improve their career opportunities.

A. Use correct grammar, spelling, punctuation, capitalization and structure.

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<td>3.A.5 Produce grammatically correct documents using standard manuscript specifications for a variety of purposes and audiences.</td>
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B. Compose well-organized and coherent writing for specific purposes and audiences.

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<td>3.B.5 Using contemporary technology, produce documents of publication quality for specific purposes and audiences; exhibit clarity of focus, logic of organization, appropriate elaboration and support and overall coherence.</td>
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C. Communicate ideas in writing to accomplish a variety of purposes.

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<tr>
<td>3.C.5a Communicate information and ideas in narrative, informative and persuasive writing with clarity and effectiveness in a variety of written forms using appropriate traditional and/or electronic formats; adapt content, vocabulary, voice and tone to the audience, purpose and situation.</td>
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<tr>
<td>3.C.5b Write for real or potentially real situations in academic, professional and civic contexts (e.g., applications, job applications, business letters, resume, petitions).</td>
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STATE GOAL 4: Listen and speak effectively in a variety of situations.

Why This Goal Is Important: Of all the language arts, listening and speaking are those most often used on a daily basis at home, school and work or in the community. Skill in speaking is universally recognized as a primary indicator of a person’s knowledge, skill and credibility. In person, by phone or through video, good listening and speaking skills are essential to sending, receiving and understanding messages. To understand messages spoken by others, students must be able to listen carefully, using specific techniques to clarify what they have heard. For speaking properly and making messages understood, grammar, sentence structure, tone, expression and emphasis must be part of students’ repertoires.

A. Listen effectively in formal and informal situations.

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<tr>
<td>4.A.5a Use criteria to evaluate a variety of speakers’ verbal and nonverbal messages.</td>
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<td>4.A.5b Use techniques for analysis, synthesis, and evaluation of oral messages.</td>
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B. Speak effectively using language appropriate to the situation and audience.

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<td>4.B.5a Deliver planned and impromptu oral presentations, as individuals and members of a group, conveying results of research, projects or literature studies to a variety of audiences (e.g., peers, community, business/industry, local organizations) using appropriate visual aids and available technology.</td>
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<tr>
<td>4.B.5b Use speaking skills to participate in and lead group discussions; analyze the effectiveness of the spoken interactions based upon the ability of the group to achieve its goals.</td>
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<td>4.B.5c Implement learned strategies to self-monitor communication anxiety and apprehension (e.g., relaxation and transference techniques, scripting, extemporaneous outlining, repetitive practice).</td>
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<td>4.B.5d Use verbal and nonverbal strategies to maintain communication and to resolve individual, group and workplace conflict (e.g., mediation skills, formal and informal bargaining skills).</td>
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STATE GOAL 5: Use the language arts to acquire, assess and communicate information.

Why This Goal Is Important: To be successful in school and in the world of work, students must be able to use a wide variety of information resources (written, visual and electronic). They must also know how to frame questions for inquiry, identify and organize relevant information and communicate it effectively in a variety of formats. These skills are critical in school across all learning areas and are key to successful career and lifelong learning experiences.

A. Locate, organize, and use information from various sources to answer questions, solve problems and communicate ideas.

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<tr>
<td>5.A.5a Develop a research plan using multiple forms of data.</td>
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<tr>
<td>5.A.5b Research, design and present a project to an academic, business or school community audience on a topic selected from among contemporary issues.</td>
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B. Analyze and evaluate information acquired from various sources.

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<td>5.B.5a Evaluate the usefulness of information, synthesize information to support a thesis, and present information in a logical manner in oral and written forms.</td>
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<tr>
<td>5.B.5b Credit primary and secondary sources in a form appropriate for presentation or publication for a particular audience.</td>
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C. Apply acquired information, concepts and ideas to communicate in a variety of formats.

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<td>5.C.5a Using contemporary technology, create a research presentation or prepare a documentary related to academic, technical or occupational topics and present the findings in oral or multimedia formats.</td>
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<tr>
<td>5.C.5b Support and defend a thesis statement using various references including media and electronic resources.</td>
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UNITS of INSTRUCTION

Literary Analysis/ “Critical Lenses”

Rationale:
One option for the research paper is a literary analysis of a short story using several “critical lenses” as a guide (see Deborah Appleman’s book for help). Given that the College Prep Honors research paper is typically based on literary analysis, this option provides a scaffolded approach to a similar assignment, making it manageable for the regular-level student. In order to prepare students for the type of analysis they will see in introductory college-level English courses, as well as giving them tools with which to analyze the many texts (both written and otherwise) they do and will continue to encounter in their adult lives, this unit will expose them to various approaches and ways of seeing and interpreting texts. These approaches may include historical and biographical criticism, feminist criticism, Marxist criticism, postcolonial criticism, and reader-response criticism. This unit will help students to understand how individual perspectives and agendas shape meaning, and will enable them to articulate various arguments based on these perspectives.

Key questions:
Historical/biographical lens – How does knowledge of the historical context of a work (including the author’s personal biography) affect our interpretation of the text?

Feminist lens – How does the story represent issues of gender? What can we infer about the author’s position on these issues from reading the story with this in mind?

Marxist lens – How does the story represent issues of social class? What can we infer about the author’s position on these issues from reading the story with this in mind?

Postcolonial lens – How is the history of colonialism reflected in the events and situations in this story? What can we infer about the author’s position on these issues from reading the story with this in mind?

Reader-response – How does who you are affect your interpretation of the story? How does reading this story change the way you think about some aspect of your own life?

Readings:
Although this unit takes center-stage during the writing of the research paper, these concepts are introduced during earlier units (starting with Fate and Free Will) and integrated throughout the texts that are studied. See other units and activities for specific examples.
Research paper short story packet

Activities:
Research paper (see hand-outs for details of assignment deadlines)

Assessment: Research paper
FATE AND FREE WILL

Rationale:
This unit involves a discussion of how much control we have over our lives as exhibited by characters in literature over thousands of years. As students about to graduate from high school and move on to the next phase of their lives, questions about what determines their futures are particularly relevant and interesting. This unit lends itself to connections to current events, students’ personal experiences, as well as literature and film. Students will discuss fate as determined not only by metaphysical forces, but also social, genetic, economic, and environmental factors that may or may not shape one’s fate and alter one’s ability to exercise free will.

Key questions:
What is fate? What factors shape our fate?
How do issues of gender, social class, historical circumstances, etc. shape fate?
What is free will?
How do we try to achieve some balance between the forces of fate and free will? Which is stronger?
Is it desirable to know your fate? How would this change the way you lived your life?

Suggested readings:
Oedipus Tyrannus (major work)
“Alyosha the Pot” by Leo Tolstoy
“Eveline” by James Joyce
“King of the Bingo Game” by Ralph Ellison

Sample activities:
Journal on horoscopes
Fate and free will quotes/response
“King of the Bingo Game” questions, quiz, historical/biographical lens introduction
“Alyosha the Pot” questions, Marxist lens introduction
“Eveline” questions, feminist lens introduction
Oedipus study guide questions

Sample assessments:
Oedipus criticism and Socratic seminar questions
Oedipus test (quotes and short essay)
In-class essay on stories/reader-response
Fate and Free Will Movie Assignment
POWER
Rationale:
The exploration of power is part of all human endeavors from early child development to global politics. However, it is during late adolescence that individuals begin to struggle with power structures they confront in their social, economic and personal lives. This unit is intended to explore the different types of power that exist in human culture, the way power is used and misused, the way it is diminished or enhanced and the way it affects humans in terms of their self-esteem and conduct. This unit also involves a particular focus on issues of gender and power as well as class and power. Students, in studying power through literary works, should be able to move beyond the obvious clichés of this concept and understand the finer points of how it functions in their lives.

Key questions:
What are some different kinds of power and do they impact differently?
How does one gain and use power appropriately?
How do we define abuses of power? Why do they occur? What are the effects?
What factors make it more difficult for individuals to gain or maintain power? How do class and gender play a role in this?
How do gender stereotypes impact power distribution in society? What approaches are there to counteracting or lessening this impact?

Suggested readings:
Excerpt from The Prince by Machiavelli
“The Colonel” by Carolyn Forche
“The Censors” by Luisa Valenzuela
“Barbie Doll” by Marge Piercy
“A Work of Artifice” by Marge Piercy
“Prayer” by Alan Dugan
“Aunt Jennifer’s Tigers” by Adrienne Rich
“Power” by Adrienne Rich

Sample activities:
Restructuring the school
Foucault’s types of power/power scenarios
Machiavelli questions
“The Colonel” questions
“The Censors” questions
“A Work of Artifice” and “Prayer” comparison

Sample assessments:
In-class essay poem comparison

Macbeth quote quizzes
Macbeth test (including short essay questions)
CONFORMITY AND REBELLION

Rationale:
Since adolescence is a time of rebellion, it is important for students to examine the reasons and issues involved in the choice to conform or rebel. This unit encourages discussion of conformity and rebellion both in literature as well as in their own individual experiences and the larger society.

Key questions:
What is rebellion? What is conformity?
When is rebellion necessary? When might conformity be important?
How has rebellion become a “marketable commodity” and thus become a conformist concept?
What is the most appropriate or effective manner of rebellion?
What are the rewards and punishments for both conformity and rebellion?

Suggested readings:
Antigone
The Metamorphosis
The Stranger
Fahrenheit 451
One Flew Over the Cuckoo’s Nest
“The Unknown Citizen” by W.H. Auden
“Harrison Bergeron” by Kurt Vonnegut
“Hard Rock Returns to Prison from the Hospital for the Criminally Insane” by Etheridge Knight
“The Conscientious Objector” by Karl Shapiro
“Seven Stories” by Dino Buzzati
“The Lottery” by Shirley Jackson

Sample activities:
Ten-year reunion/”The Unknown Citizen” activity
Advertising analysis
Metamorphosis questions/quizzes
Fahrenheit 451 questions/quizzes
“Harrison Bergeron” questions
Antigone questions
“Seven Stories” questions
Conformity/rebellion scenarios

Sample assessments:
In-class essay
Socratic seminar
CONTEMPORARY NOVEL/INDEPENDENT READING
Rationale:
After completing the research paper, it might be nice to end the semester by introducing a more contemporary novel. This serves to make students aware of books adults in the real world are reading and have read for pleasure outside of school, ideally, encouraging them to continue to read past high school. This may take the form of an independent reading project, or possibly, if the teacher sees fit, a thematic unit designed around a novel of the teacher’s choosing. The book choice should remain flexible to keep in touch with popular literary trends and teacher/student interest.

Possible works:
Feed by M.T. Anderson
The Handmaid’s Tale by Margaret Atwood
(For a thematic “dystopia” unit, the above two works could be read separately or students could choose one or the other.)
The Road by Cormac McCarthy
(Possible theme: survival)

Sample activities and assessments included for Feed/Handmaid’s Tale
Summative Assessment Description

Research Paper
This is a requirement both for the course and for graduation and therefore serves as an assessment of student work over the course of the semester and over the four years of English. This is used to measure students’ critical thinking and writing skills including ability to articulate and support an argument and correct use of conventions. Although the specific parameters of the assignment may vary slightly among instructors, all papers are graded on the following rubric: FOCUS, SUPPORT/ELABORATION, ORGANIZATION, CONVENTIONS, INTEGRATION.

CRT (pending)
This should include some type of reading inventory to assess students’ ability to read and interpret a level-appropriate text utilizing tools practiced throughout the course of the semester.
APPENDIX A: Materials to Accompany Literary Analysis Unit.

Critical Lenses
Story Responses Using Critical Lenses
Research Paper Assignment
Secondary Source Organizer
Research Paper Outline
Research Paper Rubric
CRITICAL LENSES

LITERARY CRITICISM involves looking at a story through different lenses. There are many types of literary criticism. We are going to focus on four types:

HISTORICAL CRITICISM: This involves looking at a story through the lens of a historian. Historians are interested in examining political, social, cultural, and economic situations in past times and places. Looking through this lens requires you to think about the story in the context of when it was written and what was going on at that time (this might require some outside research) and how that affects the story.

When reading a story a HISTORIAN would ask questions like:
- When was the story written/published/set?
- Where is the story set?
- What specific historical events and/or social issues of this time and place are relevant to this story?
- Who wrote the story? How might the author’s life fit into the bigger picture of what was going on at that time?
- What does this story teach us about this period in history?
- What point is the author trying to make in this story about real-life issues at this time?

MARXIST CRITICISM: This involves looking at the story through the lens of a Marxist. The term Marxist comes from Karl Marx, whose theories about social class changed the history of the world. Marx believed that the division of social classes into rich and poor was unjust and that the classes should be equal. He believed that in order for this equality to be achieved, the lower classes needed to unite together to revolt against the oppression of the upper classes. Marxists believe that literature should be written to teach us about these issues of social class and should, in some way, critique our system of capitalism, class competition, and materialism. Marxists think that good literature exposes the problems of this system and, directly or indirectly, encourages people to want to change the system.

When reading a story a MARXIST would ask questions like:
- What social classes are represented in the story? How are the classes divided?
- Who has the power/money? Who does not? What happens as a result?
- Whose side are we supposed to be on when we read this story (the lower class or the upper class)?
- Does the story show capitalism, competition, and materialism as good things or does it criticize them?
- Does the story suggest in some way the need for the lower classes to unite against oppression?

FEMINIST CRITICISM: This involves looking at a story through the lens of a feminist. Feminists believe that society is a patriarchy (one in which men hold the majority of the power) and this should change to allow for equality between men and women. They are interested in how stereotypes of men’s and women’s roles in society affect social, economic, and political opportunities. They examine the world around them for examples of gender bias. Feminists believe that good literature should expose society’s gender-based inequalities in power and opportunities. They hope that reading stories like this will motivate people to make changes in society.

When reading a story a FEMINIST would ask questions like:
- How do male and female characters interact with each other in the story?
- Who has the power? Who doesn’t? What happens as a result?
- Do male/female characters follow stereotypical gender roles or do they try to resist them? What are the results of their choices?
• Overall, what is the author trying to teach us about what it’s like to be a female in this society?

Notice the similarities between MARXIST and FEMINIST criticism. Both seek to explore what literature suggests about power inequalities in our society, but while Marxist critics focus on social class, feminist critics focus on gender.

READER-RESPONSE CRITICISM: This involves looking at the story through your own unique lens. People who support reader-response criticism believe that a story doesn’t exist until someone reads it, and that the true meaning of the story comes from a combination of the story itself and what the reader brings to the reading of the story. These critics believe that interpretations of stories vary depending on factors like the time/place in which the story is read, the age of the reader, the reader’s gender, the personal experiences of the reader, the conditions under which the reader is reading the story, etc.

When you are reading a story using this lens, you should ask questions like:
  • What aspects of my own identity affect my understanding of this story?
  • What personal connections can I make to the conflicts and issues present in this story? Even if you can’t directly relate, how could some of the big ideas in the story relate to the world you live in?
  • How does reading this story change the way I see aspects of my own life and experience?
SHORT STORY RESPONSE USING CRITICAL LENSES
Today, you got a packet of eight short stories. In choosing which story you want to explore further for your research paper, I encourage you to read through all of them. For Tues., 2/19, you must have read and responded to at least three stories, using this sheet. Use your class time wisely.

1. Story title ______________________________ Author _____________________
   A. Summarize the story. This should be in complete sentences and detailed enough to demonstrate that you read the story.

   B. Reflect on the story. In a complete paragraph, respond to the following questions: what interested you about this story? Which lenses do you think would be the most useful in analyzing the story? What ideas do you have for research possibilities?

2. Story title ______________________________ Author _____________________
   A. Summarize the story. This should be in complete sentences and detailed enough to demonstrate that you read the story.
B. Reflect on the story. In a complete paragraph, respond to the following questions: what interested you about this story? Which lenses do you think would be the most useful in analyzing the story? What ideas do you have for research possibilities?

3. Story title ______________________________ Author _____________________
A. Summarize the story. This should be in complete sentences and detailed enough to demonstrate that you read the story.

B. Reflect on the story. In a complete paragraph, respond to the following questions: what interested you about this story? Which lenses do you think would be the most useful in analyzing the story? What ideas do you have for research possibilities?
RESEARCH PAPER ASSIGNMENT

For your senior research paper, you will choose one story out of a packet of short stories you will receive on Monday and do additional research to help support an original analysis of that story. For your analysis, you must examine this story through two lenses – one must be the historical/biographical lens and the other can be either the Marxist or the feminist lens. Your analysis through these lenses will make up the body of your essay. In your concluding paragraph, you should address the reader-response lens – how who you are affects your understanding of the story. This is the only paragraph that should be in first person.

Your thesis statement will look something like this (with the blanks filled in, of course):

An analysis of “[story title]” by [author’s name] through both the [historical/biographical] and [either Marxist or feminist] lenses, suggests that the story is really about [your brilliant analysis of the story goes here].

RESEARCH PAPER DEADLINES

10/1-10/3 – In-class time to read story packet.
10/3 – Fate/Free Will essays due
10/4 – Research paper orientation in the IRC
10/5 – Responses for three stories due; bibliography brush-up; preliminary research in IRC

10/9 – Research in IRC
10/10 – Point workshop on note-taking (be sure to bring your sources with you). Rationale for chosen story due – Claims for each lens; two useful sources found/read with correct bibliographic information.
10/11 – IRC
10/12 – IRC – Turn in completed notes/correct bibliographic information for one source (include a copy of the source).

10/15 – IRC
10/18 – IRC
10/19 – You must have notes/correct bibliographic information for at least five sources by this date. In-class work on thesis statements.

10/22 – Peer editing on thesis statements – polish them up in class – turn them in. Introduction to outlines.
10/23 – Point workshop on outlines.
10/24 – Work Day
10/26 – Outlines due; discussion of ordering paragraphs.

10/29 – Lesson on internal citations and final works cited page.
10/30 – Lab work day – working on drafts.
10/31 – Spooky lab work day; working on scary drafts. Be afraid!
11/1 – Lab work day
11/2 – Complete first draft due. Peer editing in class.

Week of 11/5 and Week of 11/12 – During this time period, you must visit The Point to meet with an English teacher at least once AND meet with me (your teacher) at least once. I will hang up a schedule for appointment sign-ups in the classroom. We will be starting Macbeth on Monday, 11/5 – Bring your books!
11/19 – FINAL PAPERS DUE. No late papers will be accepted. No exceptions. You must submit your paper to turnitin.com. Revisions may be required for any failing papers.
# SECONDARY SOURCE ORGANIZER

Name ____________________  Topic __________________ 
Thesis ____________________________________________

Citation Information
Author
“Article Title”
Journal/Newspaper Title
Publication Date of Article
Page Range of Published Article
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RESEARCH PAPER OUTLINE

My thesis at this point is: _____________________________

_____________________________________________________

_____________________________________________________

1. Sub-topic idea (from your notes): ___________________

Reword this into a claim (an arguable point that gets you one step closer to proving your thesis):

_____________________________________________________

_____________________________________________________

The best piece of evidence from the story that supports this claim:

_____________________________________________________

_____________________________________________________

_____________________________________________________

The best piece of evidence from my research that supports this claim:

_____________________________________________________

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_____________________________________________________

Any additional evidence from either the story or more research that I also might include in this paragraph?

_____________________________________________________

_____________________________________________________

_____________________________________________________

2. Sub-topic idea (from your notes): ___________________

Reword this into a claim (an arguable point that gets you one step closer to proving your thesis):

The best piece of evidence from the story that supports this claim:

_____________________________________________________

_____________________________________________________

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25
The best piece of evidence from my research that supports this claim:

___________________________________________________________________

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Any additional evidence from either the story or more research that I also might include in this paragraph?

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3. Sub-topic idea (from your notes): ______________________

Reword this into a **claim** (an arguable point that gets you one step closer to proving your thesis):

___________________________________________________________________

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The best piece of evidence from the story that supports this claim:

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The best piece of evidence from my research that supports this claim:

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Any additional evidence from either the story or more research that I also might include in this paragraph?

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4. Sub-topic idea (from your notes): ______________________

Reword this into a **claim** (an arguable point that gets you one step closer to proving your thesis):

___________________________________________________________________
The best piece of evidence from the story that supports this claim:

___________________________________________________ _____________________

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The best piece of evidence from my research that supports this claim:

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Any additional evidence from either the story or more research that I also might include in this paragraph?

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5. Sub-topic idea (from your notes): _______________________

Reword this into a claim (an arguable point that gets you one step closer to proving your thesis):

___________________________________________________ _____________________

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The best piece of evidence from the story that supports this claim:

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The best piece of evidence from my research that supports this claim:

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Any additional evidence from either the story or more research that I also might include in this paragraph?

___________________________________________________ _____________________
RESEARCH PAPER RUBRIC

ESSAY
  Focus (thesis/claims) _____/30
  Support/elaboration (specific evidence, research – at least three besides the story) _____/60
  Organization _____/10
  Conventions (spelling, punctuation, proper citation format, etc.) _____/20
  Integration (how well the essay works as a whole) _____/30

WORKS CITED: _______/10

REVISION PROCESS: ________/25

Meeting with Ms. Hoff: ________ (yes or no)

POINT VISITS (including the draft you took there with your notes on it and the sheet they gave you at The Point): ________/5

1 PEER EDITED DRAFT (including the marked-up draft they edited and the completed peer editing sheet): ________/5

ORGANIZATION/COMPLETENESS of OTHER MATERIALS (graded outline packet, peer edited claim sheet, graded thesis peer edit, Turnitin.com receipt): _____/5

  TOTAL: _______________/200

Your paper will not be accepted without a Turnitin.com receipt.
APPENDIX B: Materials to Accompany Fate and Free Will Unit.

Horoscopes
Fate and Free Will Clichés
“King of the Bingo Game” Questions
“King of the Bingo Game” Historical Lens
“Alyosha the Pot” Questions
“Alyosha the Pot” Marxist Lens
“Eveline” Questions
“Eveline” Feminist Lens
_Oedipus_ Study Guide
Socratic Seminar: _Oedipus_ Criticism
_Oedipus_ Test
Reflection on Fate and Free Will
Fate and Free Will Essay Prompt
Film Essay
Talk Show
HOROSCOPES
Read your horoscopes from yesterday’s Chicago Tribune and Chicago Sun-Times. Write about them in your notebooks for a few minutes in response to the following questions.

1. Were the predictions or advice accurate or relevant to what really happened with you yesterday? Explain any connections you made. If so, how do you explain this connection? Even if you don’t believe in astrology, try to come up with an interpretation of the horoscopes to fit your actual life.

2. Do you believe in the power of astrology? Why or why not?

3. Regardless of how you feel about astrology, why do you think horoscopes are so popular? Why do people read them? What need do we have as human beings that is fulfilled by things like horoscopes?
FATE AND FREE WILL CLICHÉS

Read the following five clichés, discuss them in your groups, and answer the following questions.

1. “The apple doesn’t fall far from the tree.” OR “He’s a chip off the old block.”
   a. What does this mean when someone says this? In what context do people usually use this expression?

   b. What does this say about fate or free will (which side does it seem to be on)?

   c. Do you agree or disagree with this statement? Give an example to support your answer.

2. “You are captain of your fate.”
   a. What does this mean when someone says this? In what context do people usually use this expression?

   b. What does this say about fate or free will (which side does it seem to be on)?

   c. Do you agree or disagree with this statement? Give an example to support your answer.

3. “Thank your lucky stars.”
   a. What does this mean when someone says this? In what context do people usually use this expression?

   b. What does this say about fate or free will (which side does it seem to be on)?

   c. Do you agree or disagree with this statement? Give an example to support your answer.
4. “Don’t tempt fate.”
   a. What does this mean when someone says this? In what context do people usually use this expression?

   b. What does this say about fate or free will (which side does it seem to be on)?

   c. Do you agree or disagree with this statement? Give an example to support your answer.

5. “You can’t make a silk purse out of a sow’s ear.”
   a. What does this mean when someone says this? In what context do people usually use this expression?

   b. What does this say about fate or free will (which side does it seem to be on)?

   c. Do you agree or disagree with this statement? Give an example to support your answer.
“KING OF THE BINGO GAME” QUESTIONS

1. What does the main character wish they would hurry up and begin?

2. According to the main character, if this were the South, how would things be different?

3. The main character’s life isn’t going so well. Give two specific examples of problems he is having.

4. Once he starts playing the game, why won’t he let go of the button?

5. In the end, where does the wheel stop? Knowing this, what is the irony of the conclusion of the story? (Irony is when what happens is the opposite of what is expected.)
6. The train appears as a symbol in this story, both in what he imagines on page 125 and later again on page 134. What does this train represent and what does it tell us about how much control the main character has over the path of his own life?

7. What is the author suggesting in this story about how race and class affect people’s ability to control what happens to them? Support your answer with specific evidence (direct quotes would be great here).
"KING OF THE BINGO GAME" HISTORICAL LENS

Biography. The American writer Ralph Waldo Ellison, b. Oklahoma City, Okla., Mar. 1, 1914, achieved international fame with his first novel, *Invisible Man* (1952). He was influenced early by the myth of the frontier, viewing the United States as a land of "infinite possibilities." The close-knit black community in which he grew up supplied him with images of courage and endurance and an interest in music. From 1933 to 1936, Ellison attended Tuskegee Institute, intent upon pursuing a career in music; his readings in modern literature, however, interested him in writing. In 1936 he moved to New York City, met the novelist Richard Wright, and became associated with the Federal Writers' Project, publishing short stories and articles in such magazines as *New Challenge* and *New Masses*. These early details of his life, set down in *Shadow and Act* (1964), a collection of political, social, and critical essays, enhance an understanding of *Invisible Man*. The influences of the frontier tradition, the black community, and Ellison's interest in music combined to create the richly symbolic, metaphorical language of the novel, as displayed in the Rhinehart and Mary Rambo episodes. Its theme, the human search for identity, also reflects Ellison's early interest in Ralph Waldo Emerson (for whom he is named), Mark Twain, and Henry David Thoreau and his later debt to Fyodor Dostoyevsky, Andre Malraux, and Wright. *Invisible Man* won the National Book Award in 1953. Ellison died in 1994.

History. The Great Migration, a long-term movement of African Americans from the South to the urban North, transformed Chicago and other northern cities between 1916 and 1970. Chicago attracted slightly more than 500,000 of the approximately 7 million African Americans who left the South during these decades. Before this migration, African Americans constituted 2 percent of Chicago's population; by 1970; they were 33 percent. What had been in the nineteenth century a largely southern and rural African American culture became a culture deeply infused with urban sensibility in the twentieth century. And what had been a marginalized population in Chicago emerged by the mid-twentieth century as a powerful force in the city's political, economic, and cultural life.

Although migration from the South had contributed to Chicago's black community since the 1840s, the city offered few opportunities to dissatisfied black southerners until World War I. Chicago, like the rest of the North, offered freedom from legally sanctioned racial discrimination, but industrial employers turned away African Americans who approached the factory gates. Widespread beliefs about the aptitudes of racial and ethnic groups on the part of employers relegated East and South European immigrants to the least skilled jobs in industry, and African Americans had even fewer opportunities. Allegedly incapable of regular, disciplined work, they were virtually excluded except as temporary strikebreakers, notably in the meatpacking industry in 1904.

What points in the excerpts above shed light on "King of the Bingo Game"? Underline several pieces of information you learned from the above information and make a note about how they apply to the story.
“ALYOSHA THE POT” QUESTIONS

Discuss these with your group. Each group member should fill in his/her own sheet.

1. List four instances in which Alyosha surrendered his fate to an external force. Then indicate what you think he could have done to exert his free will and live a more fulfilling life.

A. Specific example where Alyosha passively accepted his FATE:

________________________________________________________________________

How he could have actively exercised his FREE WILL in this situation instead:

________________________________________________________________________

B. Specific example where Alyosha passively accepted his FATE:

________________________________________________________________________

How he could have actively exercised his FREE WILL in this situation instead:

________________________________________________________________________

C. Specific example where Alyosha passively accepted his FATE:

________________________________________________________________________

How he could have actively exercised his FREE WILL in this situation instead:

________________________________________________________________________

D. Specific example where Alyosha passively accepted his FATE:

________________________________________________________________________

How he could have actively exercised his FREE WILL in this situation instead:

________________________________________________________________________

2. On the surface Alyosha seems perfectly content with the fate he has passively accepted for himself. Is there any evidence that he is not entirely happy?
3. People often describe the phenomenon of “their life flashing before their eyes” in near-death moments. Right before Alyosha dies, Tolstoy says, “he seemed surprised at something” (Tolstoy 18). What might Alyosha have realized about his life in these final moments that would have surprised him or contradicted what he thought before?

4. Compare and contrast Alyosha to the main character in “The King of the Bingo Game.”

5. What point do you think Tolstoy is making in this story about fate vs. free will? Support your answer with evidence from the story.
“ALYOSHA THE POT” MARXIST LENS

Since the Marxist critic is interested in analyzing texts to show what they are saying about issues of social class, let’s start by doing some analysis of social class in the story.

Using the “ladder” below, organize the characters in the story from highest to lowest in terms of social class. Be prepared to defend your ranking with evidence from the story.

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Now, think about what conflicts/tensions exist among these characters, and fill in the chart below with specific examples from the story.

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<th>What is the conflict and which characters is it between? Cite the page number where this conflict occurs.</th>
<th>What is the relative social class of the two characters? (Who is higher on the ladder and who is lower?)</th>
<th>In the story, which one of the characters “wins” and which one “loses”?</th>
<th>Which character do you think Tolstoy wants us to feel sympathy for?</th>
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Now that you’ve filled in the chart, think about the so what? of this analysis. Write a claim about what the story means when looking at it through the Marxist lens. Give your best evidence to support your answer.

Looking at “Alyosha the Pot” through the Marxist lens suggests that the story is really about

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

My best evidence to support this Marxist interpretation of the story is

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________
“EVELINE” QUIZ

TRUE/FALSE – Indicate true or false and provide a piece of evidence to support your answer. You will only get credit if you have supporting evidence.

1. Eveline is sad about the idea of leaving her job in “the Stores.”

2. Eveline’s father is a good provider for his family.

3. Neither Frank nor Eveline has ever been far from home.

4. Eveline chooses to be happy.

5. Eveline feels a sense of obligation to her mother.
“EVELINE” FEMINIST LENS

SAMPLE

**Curley’s Wife (from *Of Mice and Men*)**

Traditional statement (how well she fits the patriarchal definitions of how men and women are “supposed” to be):

*She is a bad girl, a tease, a flirt. She doesn’t act like a “lady” like she’s supposed to.*

Feminist statement (analyzing her through a feminist lens):

*She is not used to getting positive attention (unless it’s sexual). Her husband is horrible and selfish and treats her as a possession. She is not bad.*

**Daisy (from *The Great Gatsby*)**

Traditional statement (how well she fits the patriarchal definitions of how men and women are “supposed” to be):

Feminist statement (analyzing her through a feminist lens):

**Eveline’s mother:**

Traditional statement (how well she fits the patriarchal definitions of how men and women are “supposed” to be):

Feminist statement (analyzing her through a feminist lens):

**Eveline:**

Traditional statement (how well she fits the patriarchal definitions of how men and women are “supposed” to be):

Feminist statement (analyzing her through a feminist lens):

Now, make a claim about the story analyzing it through the feminist lens.

Looking at “Eveline” through the feminist lens, suggests that the story is really about
The best evidence to prove this is (include a page number):
OEDIPUS STUDY GUIDE
Pages 3-13

From the packet…
1. Summarize Oedipus’ life leading up to the point where the play begins.

2. What is dramatic irony? Why is it such an important element in this play?

Now start the play…
1. Why has the priest come to see Oedipus?

2. Based on both Oedipus’ opening speech and the priest’s comments to him, what can you infer about Oedipus, as a man and as a leader? How does he talk to his people? Quote the text to support your answer.

3. Where has Oedipus sent Creon and why?

4. What does Creon say is the reason for Thebes’ trouble? What needs to be done to stop it?

5. What does Oedipus pledge he will do in order to save Thebes? Knowing what we know, what is the dramatic irony here? Quote the text to show an example.

6. In the Chorus’ lines on pages 6-7, who do they ask for help? Which god do they blame for the plague?

7. What details of the plague does the Chorus reveal?
8. On pages 7-8, Oedipus spells out exactly what he plans to do with the murderer of Laius. Paraphrase what he says. Explain the dramatic irony in this section.

9. Who is Teiresias? Why have they sent for him?
10. Teiresias is reluctant to tell Oedipus what he knows. Quote the text where we see this reluctance.

11. How does Oedipus respond to Teiresias’ unwillingness to tell what he knows? What does this tell us about his personality/attitude? Quote the text to support your answer.

12. When pressed by Oedipus, what does Teiresias finally reveal?

13. Who does Oedipus blame for the murder? Why?

14. The motif of sight and blindness is found throughout the play. Quote a line from the text that uses this motif, and explain its larger symbolic meaning.

15. The Chorus’ speech on pages 12-13 suggests their confusion at dealing with the conflict between Teiresias and Oedipus. In the end, whose side are they on? What reasons do they give for choosing that side?

Pages 13-21

1. What argument does Creon make in his defense?

2. Whose side is Jocasta on? What does she convince Oedipus to do?

3. On page 17 when Jocasta tells what she knows of Laius’ murder, what detail does she give that troubles Oedipus?
4. How does Jocasta describe Laius’ physical appearance? What is ironic about this?

5. As a young man, what led Oedipus to consult the oracle at Delphi? What did he learn there?

6. What detail from the shepherd’s version of Laius’ murder does Oedipus hope the shepherd will confirm when he is sent for? Why?

7. At the end of the chorus’ speech on 20-21, they ask, “Could God be dead?” What leads them to ask this question? Explain.

Pages 21-28

1. Who is Messenger #1 and what’s the message for Oedipus?

2. What conclusions does Oedipus draw from this news? How does this comfort him but what is he still worried about?

3. What additional information does Messenger #1 give Oedipus on page 23? How does Messenger #1 know this?
4. Try to pinpoint where in the play Jocasta realizes the horrible truth. Quote the text and explain your answer.

5. What do you think about the efforts of Jocasta (and Teiresius earlier) to protect Oedipus from the truth? Do you think they are right to do so? Why or why not?

6. When Jocasta tries to keep Oedipus from asking more questions, why does he think she doesn’t want him to look deeper into who he is?

7. On page 25, what ideas does the chorus have about who Oedipus’ parents might be? What do their theories suggest about how they feel about Oedipus?

8. How does the Shepherd respond to the questions being asked of him about Oedipus’ background? Compare the Shepherd’s response to that of another character earlier in the play.

9. At what point does Oedipus finally acknowledge the truth of his past? What is his response?

10. How do you explain Oedipus’ persistence in seeking the truth, even when numerous people try to tell him not to? Should he have stopped? Could he have stopped?
11. Read the Chorus’ section on pages 27 to the top of page 28. What are they suggesting is the lesson of Oedipus’ story? What does it teach us about suffering and about being human?

Pages 28-33

1. On page 28, Messenger 2 says, “The waters of Ister and Phasis can never cleans this house of the horrors hidden within it and soon to be revealed – horrors willfully done! Worst of the sorrows we know are those that are willfully done!” To what is he referring? Be specific (summarize the news he reveals).

How could you use this quote from Messenger 2 to make an argument about Oedipus’ guilt?

2. What is the significance of Oedipus’ blindness at the end of the play?

3. Whom does Oedipus blame for his downfall (there may be several answers)? Quote the text to support your answer.

4. What is the favor that he asks of Creon?

5. Why does Oedipus worry especially about his daughters?

6. Describe the relationship between Creon and Oedipus at the end. Quote the text to illustrate your ideas. How have things changed since earlier in the play?

7. What is the lesson the Chorus draws from Oedipus’ story based on their final lines?
SOCRATIC SEMINAR: OEDIPUS CRITICISM

Read and annotate the following quotes from the criticism about Oedipus in your book. Indicate whether you agree or disagree with them. Write down questions you have. Identify parts you could use to support your arguments about the statements on the other side of the sheet.

From “On Misunderstanding the Oedipus Rex” by E.R. Dodds

Certain of Oedipus’ past actions were fate-bound; but everything that he does on the stage from first to last he does as a free agent.

From “The Innocence of Oedipus” by J.T. Sheppard:
If the innocent suffer – and who, in these days, will deny it? – if the faults of men are visited upon their own heads and the heads of others in retribution more terrible than the faults deserve, what are we to think of the justice of the gods?

From “The Flaw of Oedipus” by Laszlo Versenyi

Oedipus demonstrates that the urge to know might in itself be an ‘awful’ thing, a terrible gift of man’s which can lead to pain rather than joy, defeat rather than victory …Neither blindness nor sight are conducive to life: not knowing what he is, man cannot be what he is; knowing what he is, man cannot bear to exist.

Also from “On Misunderstanding the Oedipus Rex” by E.R. Dodds

Certainly the Oedipus Rex is a play about the blindness of man and the desperate insecurity of the human condition: in a sense every man must grope in the dark as Oedipus gropes, not knowing who he is or what he has to suffer; we all live in a world of appearance which hides from us who-knows-what dreadful reality. But surely the Oedipus Rex is also a play about human greatness. Oedipus is great, not in virtue of a great worldly position – for his worldly position is an illusion which will vanish like a dream – but in virtue of his inner strength: strength to pursue the truth at whatever personal cost, and strength to accept and endure it when found. ‘This horror is mine,’ he cries, ‘and none but I is strong enough to bear it’ (1414). Oedipus is great because he accepts the responsibility for all his acts, including those which are objectively most horrible, though subjectively innocent.

To me personally Oedipus is a kind of symbol of the human intelligence which cannot rest until it has solved all the riddles – even the last riddle, to which the answer is that human happiness is built on an illusion.
*Oedipus* final discussion questions

On Monday, we will have a graded discussion over the book and the following statements. You must prepare notes for all of the following issues or statements. Use evidence from the play and some of the critics to help defend your answers.

1. Oedipus deserved to suffer. His relentless pursuit of self-knowledge led to this.

2. The pursuit of self-knowledge is what makes us human and what makes us suffer.

3. Oedipus’ tragic flaw was his rash, impetuous, and stubborn attitude. Excessive pride will lead to your downfall.

4. Good leaders must be willing to sacrifice themselves for the good of their people.

5. Our fate is predetermined and therefore uncontrollable.

6. Fate is something that does not exist. Our free will choices determine the direction of our lives.

7. A balance exists between fate and free will.

8. At the end of the play, Oedipus is portrayed as noble.

9. At the end of the play, Oedipus is portrayed as foolish and unwise.
OEDIPUS TEST

Name _____________________________________

Quotations: Identify the speaker, the context (when this quote is said, what’s going on) and the significance (why it’s important). You only have to answer 5, but you can get extra credit for answering all six.

1. “I share with you a king’s prerogatives, yet you alone must face the danger lurking around the throne. If I were king, I would have to act in many ways against my pleasure.”
   SPEAKER:
   CONTEXT and SIGNIFICANCE:

2. “He was tall and his hair was lightly cast with silver tones, the contour of his body much like yours.”
   SPEAKER:
   CONTEXT and SIGNIFICANCE:

3. “No, I will not believe in the prophet’s charge/ till the charge has been proved to my mind./ For I saw how the king/ in the test with the Sphinx/ proved his wisdom and worth/ when he saved this city from doom./ No! I can never condemn the king!”
   SPEAKER:
   CONTEXT and SIGNIFICANCE:

4. “My only hope is waiting for this shepherd.”
   SPEAKER:
   CONTEXT and SIGNIFICANCE:

5. “You have eyes, Oedipus, and do not see your own destruction.”
   SPEAKER:
   CONTEXT and SIGNIFICANCE:
6. “I will avenge him as I would avenge my own father.”
SPEAKER:

CONTEXT and SIGNIFICANCE:

SHORT ESSAY
A. In a well-written and well-developed paragraph, answer the following questions: based on our discussion and your own ideas, what do you think is the lesson of the play? What is it teaching us about what it means to be human? What is it teaching us about fate and free will? Support your answer with specific examples.

B. Evaluate your own participation in yesterday’s discussion. Explain how you think you did and how you could have done better.

_______ Your grade (I’ll fill this in)
REFLECTION ON FATE AND FREE WILL

So now that we’ve read three stories on this topic, let’s compare what they have to say about how much control we actually have over what happens to us. Then, think about how these issues apply to your own circumstances (Reader-Response). Fill out this sheet in preparation for an in-class essay tomorrow (I will give you the specific directions – including which stories you will write about – tomorrow in class). You will turn this sheet in with your essay.

Alyosha
What factors determine/shape his fate (family, environment, class, time period, place, specific situations, etc.)? List as many as possible and give quotes/page numbers to support each.

What opportunities does he have to exercise free will and move beyond the circumstances into which he is born? List, in chronological order, as many examples as you can, giving quotes and page numbers.

In the end, what shapes his life more – the factors you listed that determine his fate OR the free will choices that he makes? In answering this question, take into consideration the entire plot of the story (through the ending). Give quotes, page numbers to support your answer.

Eveline
What factors determine/shape her fate (family, environment, class, time period, place, specific situations, etc.)? List as many as possible and give quotes to support each.

What opportunities does she have to exercise free will and move beyond the circumstances into which she is born? List, in chronological order, as many examples as you can, giving quotes and page numbers.
In the end, what shapes her life more – the factors you listed that determine his fate OR the free will choices that she makes? In answering this question, take into consideration the entire plot of the story (through the ending). Give quotes, page numbers to support your answer.

“The King of the Bingo Game”
What factors determine/shape his fate (family, environment, class, time period, place, specific situations, etc.)? List as many as possible and give quotes to support each.

What opportunities does he/she have to exercise free will and move beyond the circumstances into which he is born? List, in chronological order, as many examples as you can, giving quotes and page numbers.

In the end, what shapes his life more – the factors you listed that determine his fate OR the free will choices that he makes? In answering this question, take into consideration the entire plot of the story (through the ending). Give quotes, page numbers to support your answer.

YOU (Reader-Response)
What factors determine/shape your fate (family, environment, class, time period, place, specific situations, etc.)? List as many as possible and give examples to explain each one.

What opportunities have you had and do you have to exercise free will and move beyond the circumstances into which you are born? List and explain as many examples as you can.

In the end, what do you think will shape your life more – the factors you listed that determine your fate OR the free will choices that you have made and will make? Thoroughly explain your answer.
FATE AND FREE WILL ESSAY PROMPT

Write an essay in response to the following question: According to the stories we have read and your own experience, which is the bigger factor in shaping our lives: fate or free will?

ORGANIZATION:

• For the sake of saving time for your body paragraphs, your first body paragraph should be ONLY your thesis statement. This should be a one-sentence answer to the essay question. Keep in mind that it’s O.K. if your thesis statement says that while the stories seem to indicate one thing, your experience indicates something else.

• The rest of the essay will be three body paragraphs – two about two of the stories (I’m letting you pick which two you write about), and one about you.

• Start each body paragraph with a claim explaining what this story (or you) suggests about which one is the bigger factor in shaping our lives. Follow this with specific evidence and warrants to support this claim. In the case of the stories, use specific quotes from the story (cite page numbers). For the paragraph about you, write examples from your own experience.

• You don’t need to write a conclusion.

When you are finished, staple your planning sheet to the back of your completed essay. For homework, read the article on the background of Oedipus (possible quiz tomorrow). Also, don’t forget to bring your copy of Oedipus to class tomorrow (this is an assignment for points).
FILM ESSAY
In this unit, we have been exploring how ideas of fate and free will influence our lives. This is an issue often explored in popular film, as well as in literature. Select a film from the list below to further investigate the issue of fate and free will. After viewing one of the films below, respond to the following questions in a 500 word (approximately 2-page) essay:

What does the film suggest about the issues of fate and free will?

- Though your response will primarily focus upon the film that you have viewed, your conclusion should connect your analysis to at least one other work we are reading in this unit.
- Be sure to introduce the title of the film (underlined) and the director in your opening paragraph. End your first paragraph with a thesis statement that answers the essay question.
- Start each body paragraph with a claim. Use specific details from the film as evidence. Write warrants that connect this evidence to your claim.

Your finished essay (typed, double-spaced) is worth 50 points and is due on Monday, October 1. This gives you two weekends to watch a film and write a paper.

Strangers on the Train
Psychotic mother's boy Bruno Anthony meets famous tennis professional Guy Haines on a train. Guy wants to move into a career in politics and has been dating a senator's daughter (Ann Morton) while awaiting a divorce from his wife. Bruno wants to kill his father, but knows he will be caught because he has a motive. Bruno dreams up a crazy scheme whereby he and Guy exchange murders. Guy takes this as a joke, but Bruno is serious and takes things into his own hands.

Run, Lola, Run
The film explores the events that fate alone controls and displays the constant "what if's" that occur every moment and that can easily change the happenings of the next. The film follows the events between a woman, Lola, and her boyfriend, Mani, who she desperately tries to save from death by helping him obtain a huge amount of money he carelessly lost. It takes you on three different journeys with Lola, all controlled by fate, showing you what would happen in each, and all the "what if's" that provide the foundations for each outcome.

Minority Report
Based on a Philip K. Dick short story, Minority Report is about a cop in the future working in a division of the police department that arrests killers before they commit the crimes courtesy of some future viewing technology. Cruise's character has the tables turned on him when he is accused of a future crime and must find out what brought it about and stop it before it can happen.

Sliding Doors
Arriving at work one morning, Helen discovers that she had been unjustifiably sacked from her PR job. She is returning home when an amazing thing happens, time reverses itself for a few seconds and a second version of herself is created. In one reality Helen catches the tube train, resulting in one series of events. In the other reality Helen misses the tube train, with a completely different resulting reality.

Groundhog Day
A weather man is reluctantly sent to cover a story about a weather forecasting "rat" (as he calls it). This is his fourth year on the story, and he makes no effort to hide his frustration. On awaking the 'following' day he
discovers that it's Groundhog Day again, and again, and again. First he uses this to his advantage, then comes the realization that he is doomed to spend the rest of eternity in the same place, seeing the same people do the same thing EVERY day.

**Ikiru**
Kanji Watanabe is a longtime bureaucrat in a city office who, along with the rest of the office, spends his entire working life doing nothing. He learns he is dying of cancer and wants to find some meaning in his life. The film follows his search to break out of the pattern of his life before it’s too late.

**Next Stop Wonderland**
Erin is a nurse and her longtime boyfriend has dumped her. Her mother Piper places a personal ad for her. Meanwhile the film follows the life of Alan, an employee at a local aquarium who dreams of becoming a marine biologist. Will fate bring them together?

*all film summaries taken from [http://www.imdb.com](http://www.imdb.com)*
TALK SHOW

A TALK SHOW EVENT!

Congratulations! You have been invited to appear on a talk show this Friday! Each of you will either be guests, moderators, or audience members, but everyone will play an important role. Friday’s topic is the classic debate of FATE vs. FREE WILL. In the next few days, we will be preparing for this discussion by assigning roles and going back and doing some research.

ROLES: Oedipus, Eveline, Alyosha, Poor Man’s daughter, the King of the Bingo Game, Moderator

PREPARATION:

Characters: In groups, you will discuss and answer in detail the questions for characters on the attached handout. One person in your group will act in the role of your character on Friday (extra credit, anyone?). The rest of you will be audience members – you will need to be taking notes on the discussion and you will have a chance to ask the panel questions in the second half of the show.

Moderators: All of you will prepare for this role, but only one of you will act as moderator on Friday. If you are in the moderator group, your job will be to prepare questions and to plan to structure the discussion in a way that creates the most conflict and the most interesting debate (would Jerry Springer be any fun if everyone agreed?).

EVALUATION:

For Monday, each person will type an informal one-page write-up of the discussion, answering the following questions: How do you think the discussion went? What did you learn? What suggestions do you have for how it could have gone better? Which two characters do you think made the most effective arguments and why? Which character(s) missed an important piece of evidence, which would have helped him/her make a better argument?

Group preparation worksheet ____________/20

Participation/performance ____________/10

Final write-up _________________/20

TOTAL ________________/50
QUESTIONS FOR CHARACTER GROUPS

Our character _____________________ (played by ________________)

Our names __________________________________________________________

Answer these questions thoughtfully. The more specific evidence you have to back up your position, the better.

1. What is this character’s position on fate? What evidence from his/her own experience could this character use to back up his/her position?

2. What is this character’s position on free will? What evidence from his/her own experience could this character use to back up his/her position?

3. With whom is he/she most likely to agree? What specific evidence from his/her own experience is most similar to another character’s experience?

4. With whom is he/she most likely to disagree? What specific evidence from his/her own experience contrasts most with another character’s experience?

5. Now that you’ve gone back and done some research, write (in first person) a short introduction explaining who you are and generally what you think about the topic.
PREPARATION FOR MODERATORS

A good moderator will keep the discussion moving, generate conflict, and facilitate a discussion that gets into the topic of fate vs. free will in great depth. To prepare, do the following:

Answer these questions:
1. Which characters are most likely to agree? Why do you think so (give examples)?

2. Which characters are most likely to disagree? Why do you think so (give examples)?

On Friday, start the discussion by having each character introduce himself or herself and give a little background on their position on the topic (they will have prepared this).

After this initial warm-up, you will need a list of discussion questions. Write some questions that anyone on the panel could answer, write some questions that you will specifically target towards certain panelists. Write at least 7 questions (2 general, and one specific for each of the five characters). On Friday, you will be able to veer from your script, of course, to facilitate the flow of the discussion, but always be ready with a question in case the discussion slows down.
APPENDIX C: Materials to Accompany Power Unit

School Power Structure Analysis
Restructuring the School
Foucault’s Types of Power
Foucault Follow-Up
Machiavelli Questions
“The Censors” and “The Colonel” Quiz and Questions
“Barbie Doll” by Marge Piercy
“A Work of Artifice” and “Prayer”
“Innocence”
In-Class Essay: Gender Expectations
Macbeth Study Guides
Macbeth Quizzes
Macbeth Test
SCHOOL POWER STRUCTURE ANALYSIS
Work with your groups to respond to the following.

Step 1: Outline the hierarchy (most powerful to least powerful) of the power structure at our school.

Step 2: Describe how power is exercised at our school. Give a specific example to illustrate how the chain of power works.

Step 3: Discuss potential abuses of power in our current system. What structures are in place to guard against abuses of power? Do you think they work? Why or why not?

Step 4: What suggestions do you have for how the power structure should be arranged/implemented differently? Design a new system that deals with the problems and issues you identified in the course of your discussion, especially in completing step 3.
RESTRUCTURING THE SCHOOL

Now that we have discussed the school’s power structure, you have your chance to restructure it. In your notebooks, outline how you would restructure the power distribution in the school. In restructuring the school, you will need to defend your choices against other groups who would have very different ideas about what a school should be. Your justification should include how your power will not be abused and the checks against that abuse. Both describe your plan in your notes, and be prepared to present and defend your plan to the rest of the class.

HW: Journal – do an analysis of power another power structure in your life (e.g. home or work). Explain what works, what doesn’t, what you would change, and why. Also, read and give examples for the power types on the other side of this sheet. Also, bring Short Shorts to class tomorrow.
FOUCAULT'S TYPES OF POWER

The following terms are associated with Michel Foucault’s analysis of power dynamics. Most power can be classified by one of these categories. It is possible for a person to have more than one type of power, or for an act to be classified in more than one category.

CUSTODIAL: This type of power includes caretaking, record keeping, and monitoring. Like all types of power, it can be abused when it is used to repress, rather than to sustain and nurture.

EXAMPLES: ________________________________________________________________

INDOCTRINARY: This type of power includes consciously persuading, educating, or otherwise informing another person. People who use this type of power usually have an agenda they want to further.

EXAMPLES: ________________________________________________________________

VISIONARY: This is the type of power exercised by charismatic leaders, entertainers, and preachers. Visionary power appeals to the soul, taking the listener out of his or her world and creating a new vision altogether.

EXAMPLES: ________________________________________________________________

OPPRESSIVE: While all types of power can be used abusively, oppressive power is the force at work during acts of cruelty, hatred, and violence. Oppressive power exists only to hurt – there is no other motive (such as nurturing, educating, or inspiring).

EXAMPLES: ________________________________________________________________
FOUCAULT FOLLOW-UP

Abuses of Power. For homework tonight, think about powerful figures you know of. These could be people you know personally, figures from history, or leaders you have heard of involved in current events. Fill in the chart below for three powerful figures.

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<th>How did this figure obtain his power?</th>
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<td>How does/did this figure use his power?</td>
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<td>Does/did this figure abuse his power? If yes, how?</td>
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<td>Who are/were the victims of this abuse of power?</td>
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<td>What type of power does/did this figure have according to Foucault's types?</td>
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MACHIAVELLI QUESTIONS

Read the excerpts from Machiavelli’s famous text on how rulers should gain and maintain power. Then answer the questions.

1. According to Machiavelli, is it better for a leader to be feared or to be loved? Why?

2. How does he describe “men” in general (be sure to define words you don’t know, including “fickle”)? How do his ideas about people affect what he thinks leaders should be like?

3. What kind of balance does a leader need to strike between fear and love? Why?

4. Why does a leader need to be good at “simulating and dissembling” (define these words)? What does he mean when he says that “he who wishes to deceive will never fail in finding willing dupes” (define “dupes”)?

5. What does Machiavelli mean when he says, “It is not essential, then, that a Prince should have all the good qualities which I have enumerated above, but it is most essential that he should seem to have them”?

6. Overall, what does Machiavelli suggest about POWER and how to maintain it? Do you think his advice adequately avoids the potential abuse of power? Explain your answer.

7. What do you think of Machiavelli’s advice to leaders? Do you think his ideas should be followed by those in power (in the school, in the government, etc.)? Do you think leaders today follow his model? Explain.
“THE CENSORS” AND “THE COLONEL”

“The Censors”
Reading Quiz

1. Why does Juan decide to get a job as a censor? Be specific.

2. What do the workers in Section K do (the first section where Juan works)?

3. What does Juan do that gets him his first promotion? Be specific.

4. What does Juan do when Mariana’s letter comes through his office and what happens to him as a result?

5. What kind of power does the nameless government (those who run the censor’s office, etc.) have? Explain how if fits the definition of the type you chose.
“The Censors”
By Luisa Valenzuela (1938-)

Argentinian writer Luisa Valenzuela’s work often focuses on contemporary politics (especially in Argentina), abuses of power, oppression, control, and censorship. “The Censors” was published in 1983, the final year of Argentina’s “Dirty War.” Under the politically repressive leadership of a military dictator, an estimated 30,000 people (primarily alleged political dissidents) disappeared or were killed from 1976 to 1983. Leftist rebels, students, workers, and union leaders were abducted, tortured, and killed by military-backed death squads. It is in this climate that Valenzuela wrote “The Censors.”

Write complete answers to these questions in your notebooks.

1. What is Valenzuela suggesting about the way power affects an individual? Give specific evidence to support your answer.

2. Why do you think Juan’s bosses, representatives of the government, etc. remain unnamed and faceless in the story? What impact does this have on Valenzuela’s message?

3. Identify a key turning point(s) in the story. Write down the quote and explain what shift occurs here and why it is significant.

4. What is Valenzuela suggesting in this story about how small groups in power (even those who use their power to oppress the masses) are able to gain and maintain power over large groups of people? Give specific evidence to support your answer.

5. Although (hopefully) none of us has had to live under the kind of oppressive conditions described in the story, how do Valenzuela’s ideas apply to your own experiences? In other words, based on your own experiences, how do those in power use the masses to gain and maintain their own power (even when those in power aren’t acting for the benefit of the masses)? Give examples from your own experience to support your answer.
“The Colonel” by Carolyn Forche

Read the explanation below of the historical context and author’s background for this “prose-poem” called “The Colonel”. After watching the video clip of the poet reading and discussing the circumstances of this poem, answer the questions below.

During the late 1970s-early 1980s in El Salvador, the government backed rightest “death squads” who targeted any one who opposed the military-backed right wing government. In 1980, Oscar Romero, the archbishop of San Salvador and a human rights advocate, was killed—an act which is believed to have occurred at the hands of a death squad. The murder of three American nuns and an American social worker near San Salvador also made worldwide news. During this time, poet Carolyn Forche worked as a writer and human rights advocate in El Salvador. This poem is based on her experiences there, including her interactions with some of the military men in power.

Answer these questions. Be sure your answers are thoughtful and complete.
1. Look closely at the details of the colonel’s house and family. How are these details symbols of his power? List as many examples as you can and tell me how they represent power.

2. What is the turning point in the poem? How do things change?

3. How does the Colonel maintain his position of power? What is his relationship with the people over whom he rules? Give evidence from the poem to support your answer.

4. The phrase “pressing your ears to the ground” suggests listening closely for what’s coming. With this in mind, what is the significance of the last two lines of the poem (notice the connection to the first line of the poem)?
This girlchild was born as usual
and presented dolls that did pee-pee
and miniature GE stoves and irons
and wee lipsticks the color of cherry candy.
Then in the magic of puberty, a classmate said:
You have a great big nose and fat legs.

She was healthy, tested intelligent,
possessed strong arms and back,
abundant sexual drive and manual dexterity.
She went to and fro apologizing.
Everyone saw a fat nose on thick legs.

She was advised to play coy,
exhorted to come on hearty,
exercise, diet, smile and wheedle.
Her good nature wore out
like a fan belt.
So she cut off her nose and her legs
and offered them up.

In the casket displayed on satin she lay
with the undertaker's cosmetics painted on,
a turned-up putty nose,
dressed in a pink and white nightie.
Doesn't she look pretty? everyone said.
Consummation at last.
To every woman a happy ending.

Questions. Answer in your notebook.
1. What gender expectations was this girl first exposed to?
2. What were some qualities that this girl was born with? How did society view these qualities? How did she view these qualities?
3. How does the girl cope with the intense emotional conflict that she faces? Explain the emotions she felt in coping with this conflict.
5. What do you think Piercy is saying about gender expectations? (Why doesn't this girl have a name?)
“A WORK OF ARTIFICE” AND “PRAYER”
Read “A work of artifice” and “Prayer” and answer the following questions for each poem.

1. According to the poem, what are the expectations for people of this gender?

2. According to the poem, what are the consequences of not meeting these expectations?

3. According to the poem, what are the consequences of meeting these expectations?

4. How do the messages of these poems relate to what you perceive as societal expectations for your gender?

A work of artifice
by Marge Piercy

The bonsai tree
in the attractive pot
could have grown eighty feet tall
on the side of a mountain
till split by lightning.
But a gardener
carefully pruned it.
It is nine inches high.
Every day as he
whittles back the branches
the gardener croons,
It is your nature
to be small and cozy,
domestic and weak;
how lucky, little tree,
to have a pot to grow in.
With living creatures
one must begin very early
to dwarf their growth:
the bound feet,
the crippled brain,
the hair in curlers,
the hands you
love to touch.
Prayer

by Alan Dugan

God, I need a job because I need money.
Here the world is, enjoyable with whiskey,
women, ultimate weapons, and class!
But if I have no money, then my wife
gets mad at me, I can't drink well,
the armed oppress me, and no boss,
pays me money. But when I work,
Oh I get paid!, the police are courteous
and I can have a drink and breathe air.
I feel classy. I am where the arms are.
The wife is a wife in deed. The world
is interesting! except I have to be
indoors all day and take shit, and make
weapons to kill outsiders with. I miss
the air and smell that paid work stinks
when done for somebody else's profit, so I quit,
enjoy a few flush days in air, drunk, then
I need a job again. I'm caught in a steel cycle.
“INNOCENCE”  
by Thom Gunn

He ran the course and as he ran he grew,  
And smelt his fragrance in the field. Already,  
Running he knew the most he ever knew,  
The egotism of a healthy body.

Ran into manhood, ignorant of the past:  
Culture of guilt and guilt's vague heritage,  
Self-pity and the soul; what he possessed  
Was rich, potential, like the bud's tipped rage.

The Corps developed, it was plain to see,  
Courage, endurance, loyalty and skill  
To a morale firm as morality,  
Hardening him to an instrument, until

The finitude of virtues that were there  
Bodied within the swarthy uniform  
A compact innocence, child-like and clear,  
No doubt could penetrate, no act could harm.

When he stood near the Russian partisan  
Being burned alive, he therefore could behold  
The ribs wear gently through the darkening skin  
And sicken only at the Northern cold,

Could watch the fat burn with a violent flame  
And feel disgusted only at the smell,  
And judge that all pain finishes the same  
As melting quietly by his boots it fell.

Questions. Answer in your notebook.

1. How does this boy fulfill gender expectations for males?  
2. How does this boy feel about fulfilling these expectations?  
3. In what ways is this boy "innocent"? What is missing from his life?  
4. Does the boy change his mind in death? Why or why not?  
5. What do you think Gunn is saying about what "innocence" is and what it means to remain "innocent"? What is he saying about gender expectations for males? Compare this to what Piercy is saying about gender expectations for females.
IN-CLASS ESSAY: GENDER EXPECTATIONS

Choose one of the five poems we have studied in this unit ("A work of artifice" by Marge Piercy, "Prayer" by Alan Dugan, "Barbie Doll" by Marge Piercy, "Innocence" by Thom Gunn, and "Aunt Jennifer's Tigers" by Adrienne Rich). **Write an essay explaining what point you think the poet is making about gender expectations.**

A successful essay will have a thesis that makes an arguable statement about gender expectations and quotes from the selected poem to support each claim. You may use your notes and copy of the poem. **In your conclusion, explain how your identity and experiences you have had with gender expectations affect your interpretation of this poem.**

Staple this sheet to the front of your essay when you are finished.

___/10 FOCUS
___/10 SUPPORT
___/5 CONVENTIONS
___/5 ORGANIZATION
___/10 INTEGRATION

___/40 TOTAL
1. What does the story the First Witch tells teach us about what kind of powers and attitudes these witches have? Be specific.

2. What does Banquo say about the witches that shows that appearances can be deceiving (fair is foul and foul is fair)?

3. What are the predictions the witches have for Banquo and for Macbeth? Be specific.

4. What news do Ross and Angus bring? How does this change Macbeth’s reaction to the witches’ predictions?

5. In lines 140-155, Macbeth debates whether the witches’ predictions are “ill” or “good.” According to this speech (delivered “aside,” meaning he’s speaking to himself), what’s “good” about this? What is “ill” about it? What is the “horrid image” it makes him think of (hint: what would have to happen for him to become king)? Write a paragraph response for this question using specific lines to support your answer.

6. After debating this back and forth in this speech, what decision does Macbeth finally reach in line 158-159?
Act I, Scene 4

1. What is the report of the Thane of Cawdor’s execution? What does Malcolm mean when he says “Nothing in his life became him like the leaving it”?

2. Duncan says of the former Thane of Cawdor: “There’s no art to find the mind’s construction in the face.” What is he saying about judging someone by appearances? What does this statement have to do with “fair is foul and foul is fair”?

3. Who does Duncan appoint Prince of Cumberland? Why is this significant? How does Macbeth respond to this as an aside in lines 55-57?

4. What “black and deep desires” does Macbeth not want to come to light?

5. In the next scene, Macbeth writes a letter to his wife about what has happened with the witches’ predictions, etc. What do you think her response will be as an 11th century wife?
Act I, Scene v

In your group, you will be assigned a section of Act I, Scene v to put into easier language. Before you do this, read over these tips.

A couple tips for “translating” Shakespeare.
1. Change “thou” to “you” and “art” to “are” and “wouldst” to “would” and “shalt” to “shall.”

2. Shakespearean language often switches the order of subject and verb – when you “translate” it, switch the subject back to the beginning and the verb after.

3. Sometimes, Shakespeare leaves out words, or uses words that we wouldn’t necessarily use. When you “translate” it, fill in the blanks left in his language and replace unusual words or phrases with simpler equivalents to help spell out more clearly what is really being said.

For example:

Glamis thou art, and Cawdor, and shalt be
What thou art promised.

1. Switch “thou” and “art” and “shalt” to “you” and “are” and “shall.”

Glamis you are, and Cawdor, and shall be
What you are promised.

2. Switch the subject-verb order back to what we’re used to.

You are Glamis, and Cawdor, and you shall be what you are promised.

3. Clarify for us exactly what she’s saying by filling in the blanks and spelling it out for us.

You are Glamis, and Cawdor, and you shall be king, too, since the witches promised it.

Each group should translate the assigned section of I.v (sentence by sentence) on the back of this sheet. When you are finished, answer the questions at the bottom. Add an additional sheet of paper if you need more space.

GROUPS 1&2: I, v, 15-33 (I did the first line for you)
GROUPS 3&4: I, v, 45-61
GROUPS 5&6: I, v, 62-86
What does this section of the text tell you about Lady Macbeth’s character? Does Lady Macbeth fit traditional gender roles? Does she think her husband is enough of a “man”? Give evidence to support your ideas.

Act I, Scene vi
1. What kind of woman does Duncan think Lady Macbeth is? Quote the text to support your answer.

2. How does Lady Macbeth’s behavior in this scene fit our “fair is foul” motif? Quote a line that shows her acting in a way that is different from what we know her true intentions to be.

Act I, Scene vii
1. This scene opens with a soliloquy from Macbeth, in which he goes over why it’s a bad idea to kill Duncan. List at least 4 specific reasons he gives for not killing him.

2. In lines 34-38, what does Macbeth tell Lady Macbeth that he has decided?

3. Analyze Lady Macbeth’s attempts to convince Macbeth to change his mind. Where does she call him chicken and question his manhood? Quote the text.

4. How does Macbeth respond to Lady Macbeth’s attacks? Where does he question her femininity?

5. In the end, what is the plan on which the two of them decide? Be specific.
Act II, Scene I
1. Who is Fleance? Why might he be an important character to introduce (remember the witches’ prophecy for Banquo)?

2. Around line 25, Banquo tells Macbeth about a dream he had. What did he dream about? What lie does Macbeth tell in response? Quote the play for your answer.

3. Starting around line 44 through the end of the scene, Macbeth delivers a famous soliloquy. Summarize in a paragraph what he’s talking about – be specific (what does he think he sees? At what point does this switch to reality? Where is he headed at the end of this speech?).

Act II, Scene ii
1. Both Lady Macbeth and Macbeth seem a bit jumpy and nervous at the beginning of this scene. Quote a line from each one of them that suggests this jumpiness.

2. In lines 13-15 (“Alack. . . I had done ‘t.”), what is Lady Macbeth worried has happened?

3. Describe Macbeth’s mental state in this scene. What did he hear (or think he heard) when he was committing the murder? What was he unable to say? Why does he think this is significant?
4. In line 45-46 (“These deeds. . . will make us mad”), what advice does Lady Macbeth give Macbeth?

5. Around line 60-64, what does Lady Macbeth realize Macbeth is carrying? What does she tell him to do and what is his response?
6. Summarize what Lady Macbeth is saying about her husband in lines 68-71 (“Infirm... devil.”) and in lines 82-83 (“My hands... so white”).

7. After reading lines 86-95 (“A little water... I would thou couldst”), contrast how Lady Macbeth and Macbeth feel about what they have just done. Quote the text to explain your answer.

Act II, iii-iv
1. The porter (servant at the door) is meant to be a comical character (displaying the kind of comedy that would be popular with the common people). When Macduff asks him why he was up so late, what is his response?

2. According to the porter, what are the three things that drinking provokes? What off-color joke does he make about drinking and lechery (look up this word if you don’t know it)?

3. What does Lennox say about the conditions the past night? Significance?

4. Who first discovers the body?
5. What does Macduff say when Lady Macbeth asks him what’s going on? What is ironic here about his idea of gender roles?

6. O, yet I do repent me of my fury,  
That I did kill them.  

Who is speaking here and what is he talking about?

How does this person explain what he did in terms of his gender?

7. …Our separated fortune  
Shall keep us both the safer. Where we are,  
There’s daggers in men’s smiles…  

Who is speaking here and what is he talking about?

Act II, Scene iv  
1. What happened to Duncan’s horses? What does this signify?

2. Who is ultimately blamed for arranging Duncan’s murder (not the guards)? Quote the text to support your answer.

3. At the end of Act II, what is the status of the witch’s prophecy for Macbeth? Quote the text to support your answer.
Act III, Scenes i-ii

1. In Banquo’s opening speech, he expresses conflicting feelings about Macbeth’s rise to the throne. What are the two sides of his thinking on this? Use quotes (correctly cited) to support your answer.

2. What questions does Macbeth ask Banquo about what he has planned for the afternoon? Why might this be significant?

3. In Macbeth’s speech starting around III, I, line 48, Macbeth expresses his feelings about becoming king. Why is he not completely satisfied yet? What’s bothering him? Use quotes (correctly cited) to support your answer.

4. Macbeth has convinced some poor men that Banquo (not him) is responsible for their economic misfortune. After getting them to believe that Banquo, then, is their enemy, he needs to bring them to the “point of the second meeting” (persuading them to kill Banquo). Macbeth says…

   ...Do you find
   Your patience so predominant in your nature
   That you can let this go? Are you so gospeled
   To pray for this good man and for his issue,
   Whose heavy hand hath bowed you to the grave
   And beggared yours for ever?

   And the First Murderer responds:

   We are men, my liege.
What is Macbeth saying in the above quote that leads the First Murderer to feel like he needs to remind Macbeth that they are “men.” Translate Macbeth’s lines into regular English, and explain how he is questioning their “manhood.”

5. What has being poor done to these men? How has it affected their attitudes towards life? Give evidence to support your answer.

6. Once he gets them to agree to commit the murder, Macbeth further instructs them, saying:

… and with him –
To leave no rubs nor botches in the work –
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father’s, must embrace the fate
Of that dark hour.

Why is Fleance’s “absence…no less material” to Macbeth? Explain what he means.

7. In Act I, vii, Lady Macbeth had to convince Macbeth to kill Duncan. Compare this to the interaction between Macbeth and Lady Macbeth in III, ii. What has changed? Use quotes (correctly cited) to support your answer.

List characters (most powerful on top, to least powerful on the bottom) to illustrate the social ladder in Macbeth’s world. Include as many characters as you can (not just the ones with names, but unnamed characters like the witches and the murderers, too).

______________________
______________________
______________________
Now, fill in the chart below (remember when we did this with “Alyosha the Pot”?), analyzing the various conflicts in the story.

<table>
<thead>
<tr>
<th>What is the conflict and which characters is it between? Cite the page number where this conflict occurs.</th>
<th>What is the relative social class of the two characters? (Who is higher on the ladder and who is lower?)</th>
<th>In the story, which one of the characters “wins” and which one “loses”?</th>
<th>Which character do you think Shakespeare wants us to feel sympathy for?</th>
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Now that you’ve filled in the chart, think about the so what? of this analysis. Write a claim about what the story means when looking at it through the Marxist lens (Is Shakespeare supporting the dominant social class or contributing to the struggle against oppression and exploitation?). Your answer should be a complete paragraph, starting with your claim and supported by evidence and warrants.
Act III, iii, iv, vi

III, iii
1. What happens to Banquo and Fleance in this scene? Quote the text to support your answer. Be specific.

III, iv
1. There the grawn serpent lies. The worm that’s fled
Hath nature that in time will venom breed,
No teeth for th’ present.

Who says this and to whom is he speaking?

Translate what he is saying and why it’s important.

2. Why does Macbeth think the table is full?

3. What is Macbeth doing in this scene that leads Lady Macbeth to ask, “Are you a man?” (III, iv, 70)? Be specific.

4. Quote one thing Macbeth says to the ghost and explain what it means.

5. Who does Macbeth toast? Why is this interesting?

6. How does Lady Macbeth ultimately deal with the situation? Be specific.
7. Towards the end of the scene, what does Macbeth say about Macduff and what does he plan to do next?

8. … I am in blood
   Stepped in so far that, should I wade no more,
   Returning were as tedious as go o’er.

   List all the examples of the blood Macbeth has “stepped in” so far in the play.

   What does this quote suggest about how Macbeth will proceed from this point forward?

SKIP III, v (this scene is often thought to have been added in later, and not written by Shakespeare)

III, vi
1. In this scene, Lennox is commenting sarcastically on Macbeth’s official versions of the deaths. Give one example of how you know Lennox is being sarcastic here. Quote the text.

2. What has Malcolm been up to in England? Why is Macduff going there, too?

3. How do Lennox and Lord feel about Macbeth as king and about what Malcolm and Macduff are up to? Quote the text to support your answer.
IV, i

1. What do you think is the grossest ingredient in the witches’ potion?

2. The witches conjure up three main apparitions in response to Macbeth’s unspoken questions. What is each one and what is its message to Macbeth?

   Apparition #1:
   What is it?
   What is its message?

   Apparition #2:
   What is it?
   What is its message?

   Apparition #3:
   What is it?
   What is its message?

3. After the third apparition speaks, what question does Macbeth have that he still wants answered, even when the witches say, “Seek to know no more”?

4. What do they show him that answers his question?

5. Look at Macbeth’s final speech in this scene. Based on what he has seen from the witches, what does Macbeth plan to do?
IV, ii

1. Why is Lady Macduff upset with her husband? Quote the text to support your answer.

2. What does Ross say to her in response to her complaints?

3. After Ross leaves, Lady Macduff pretends/jokes with her son that her husband is dead. Quote a part of the text that shows the playful humor of this conversation.

4. What news does the messenger bring to Lady Macduff? What is her response?

5. What happens in the end of this scene?
Macbeth
Feminist lens

Remember how we did this with “Eveline”? Let’s try it for Macbeth.

**Lady Macbeth:**
Traditional statement (how well she fits the patriarchal definitions of how men and women are “supposed” to be):

Feminist statement (a statement about Lady Macbeth analyzing her through the feminist lens):

**Lady Macduff**
Traditional statement (how well she fits the patriarchal definitions of how men and women are “supposed” to be):

Feminist statement (a statement about Lady Macduff analyzing her through the feminist lens):

**The witches:**
Traditional statement (how well they fit the patriarchal definitions of how men and women are “supposed” to be):

Feminist statement (a statement analyzing them through the feminist lens):

Based on what you’ve written, write a paragraph analyzing the play through the feminist lens. What does Shakespeare seem to be saying in this play about women’s roles and what happens if they do/don’t follow the traditional patriarchal model? Write a claim and support it with your best evidence from the play. Write this on the back of the sheet.
1. In Act IV, Scene iii, Macduff comes to find Malcolm in England. Malcolm questions whether Macduff is really on his side or not. What reasons does Malcolm have to doubt him? Quote the text to support your answer.

2. After establishing his worries about Macduff, Malcolm starts to describe what he would be like as a leader of Scotland. What negative qualities does Malcolm claim to have? How does Macduff respond to each one?

3. Finally, Macduff says, “O Scotland, Scotland!” expressing his sadness that even with Malcolm as king, the country is lost. Malcolm then tells Macduff that he’s been lying about himself and describes what he’s really like. What’s he really like? How was all this a test of Macduff’s loyalty to Scotland?

4. What power does the King of England have? Why might Shakespeare include this detail in the play?

5. How does Macduff take the news of the murder of his family? Quote the text to support your answer.

6. When Malcolm tells Macduff to “Dispute it like a man,” Macduff replies, “I shall do so,/ But I must also feel it as a man” (Iv, iii, 259-261). What do these lines suggest about gender roles that is different from what we’ve said up until now in the play?
Act V, Scenes i-vii

Scene i
1. While sleepwalking, Lady Macbeth says some pretty incriminating things. Write down a line that shows that she’s involved in each of the following crimes:

The murder of King Duncan

The murder of Macduff’s wife and family

The murder of Banquo

2. According to the Doctor, why can’t he help her? Quote the text to support your answer.

3. Look at the downfall of Lady Macbeth through a feminist lens.

Write a traditional statement explaining why she goes crazy:

Write a feminist statement explaining why she goes crazy:

Scene ii
1. Lennox says that among the army are “many unrough youths that even now/ Protest their first of manhood.” What does this tell us about who is fighting in this war?

2. Where are they planning on meeting Macbeth’s army? Where is Macbeth’s stronghold? What part of the apparitions’ prophecy does this relate to?
3. According to Caithness, how are people describing Macbeth’s state of mind?

4. According to Angus, why are Macbeth’s followers following him? Think back to Machiavelli’s advice to leaders – how does this relate?

Scene iii
1. Read Macbeth’s opening speech in this scene. How would you describe his state of mind? Quote the text to support your answer.

2. What does the servant report to Macbeth about the other side? How does Macbeth respond? Quote the text to support your answer.

3. What does Macbeth think a person should have in old age? What does he have instead? How do you think this knowledge will affect his actions?

4. What does Macbeth want the Doctor to do? Quote the text to support your answer.

5. How does the Doctor feel about Macbeth (look at what he says in his “aside” at the end of this scene)?

Scene iv
1. What directions does Malcolm give to his soldiers relating to the “wood of Birnam”?

2. Why does he tell them to do this? Why is this significant? Quote the text to support your answer.

3. According to Malcolm, what kinds of people are left fighting with Macbeth?
Scene v
1. Reread Macbeth’s response to hearing the “cry of women” (“I have almost forgot the taste of fears… Cannot once start me”). Based on what he says here, how has Macbeth changed since the beginning of the play? Cite comparative examples from earlier in the play to support your answer.

2. After he learns of Lady Macbeth’s death, Macbeth delivers one of the most famous speeches in all of Shakespeare (“Tomorrow and tomorrow and tomorrow…Signifying nothing.”). Read this speech over carefully. According to this speech, what is Macbeth’s philosophy of life? Give a specific and detailed response.

3. What report does the messenger bring from the battlefield? How does Macbeth respond? Quote the text to support your answer.

Scene vi
1. What instructions does Malcolm give to his troops?

Scene vii
1. What do Macbeth’s opening lines in this scene tell us about his state of mind? Be specific.

2. Describe the confrontation between Young Siward and Macbeth.


4. By the end of this scene, where has Malcolm’s army advanced to?
Scene viii
1. Of all men else I have avoided thee.
   But get thee back. My soul is too much charged
   With blood of thine already.

   Who says this? To whom? What does it mean?

2. What do we learn about Macduff’s birth and why is this important?

3. Describe the what happens in the fight between the two of them.

4. What does Ross say about Young Siward in lines 44-48? What is he saying (once again) about what it means to be a man during this time? What is Siward’s reaction to the news about his son?
ACT I QUIZ

Choose 4 of the following quotes. In the space below your 4 quotes, do the following: (a) Identify the speaker. (b) Identify to whom he or she is speaking and what is going on in the play when the words are spoken. (c) Explain how this quote connects to a bigger theme or idea in the play (why it’s important). A few themes we’ve discussed so far are issues of power and what it does to people, fate vs. free will, issues of gender roles, and “fair is foul and foul is fair.”

1. . . . You should be women,  
   And yet your beards forbid me to interpret  
   That you are so.

   a.  
   b.  
   c.  

2. If chance will have me king, why, chance may crown me  
   Without my stir.

   a.  
   b.  
   c.  

3. There’s no art  
   To find the mind’s construction in the face.  
   He was a gentleman on whom I built  
   An absolute trust.

   a.  
   b.  
   c.  

4. Bring forth men-children only. 
For thy undaunted mettle should compose 
Nothing but males.

a. 
b. 
c. 

5. Glamis thou art, and Cawdor, and shalt be 
What thou art promised. Yet do I fear thy nature; 
It is too full o’ th’ milk of human kindness 
To catch the nearest way.

a. 
b. 
c. 

d. 

6. The Prince of Cumberland! That is a step 
On which I must fall down or else o’erleap. 
For in my way it lies. Stars, hide your fires; 
Let not light see my black and deep desires.

a. 
b. 
c. 
d. 
Macbeth
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1. Stay, you imperfect speakers. Tell me more.
By Sinel’s death I know I am Thane of Glamis.
But how of Cawdor? The Thane of Cawdor lives?

   a.
   b.
   c.

2. There’s no art
To find the mind’s construction in the face.
He was a gentleman on whom I built
An absolute trust.

   a.
   b.
   c.

3. The Prince of Cumberland! That is a step
On which I must fall down or else o’erleap.
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires.

   a.
   b.
   c.
4. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty.

a.
b.
c.

5. Glamis thou art, and Cawdor, and shalt be
What thou art promised. Yet do I fear thy nature;
It is too full o’ th’ milk of human kindness
To catch the nearest way.

a.
b.
c.

For thy undaunted mettle should compose
Nothing but males.

a.
b.
c.
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   a.
   b.
   c.

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   On which I must fall down or else o’erleap.
   For in my way it lies. Stars, hide your fires;
   Let not light see my black and deep desires.

   a.
   b.
   c.

3. There’s no art
   To find the mind’s construction in the face.
   He was a gentleman on whom I built
   An absolute trust.

   a.
   b.
   c.
4. Glamis thou art, and Cawdor, and shalt be
What thou art promised. Yet do I fear thy nature;
It is too full o’ th’ milk of human kindness
To catch the nearest way.

   a.
   b.
   c.

5. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty.

   a.
   b.
   c.
Choose 6 of the following quotes (you can do all 7 for extra credit). In the space below your 6 quotes, do the following: (a) Identify the speaker. (b) Identify to whom he or she is speaking and what is going on in the play when the words are spoken. (c) Explain how this quote connects to a bigger theme or idea in the play (why it’s important). A few themes we’ve discussed so far are issues of power and what it does to people, fate vs. free will, issues of gender roles, and “fair is foul and foul is fair.”

1. Thou hast it now – King, Cawdor, Glamis, all
   As the Weird Women promised, and I fear
   Thou played’st most fouly for ‘t.

   a.
   b.
   c.

2. I am in blood
   Stepped in so far that, should I wade no more,
   Returning were as tedious as go o’er.

   a.
   b.
   c.

3. O gentle lady,
   ‘Tis not for you to hear what I can speak.
   The repetition in a woman’s ear
   Would murder as it fell.

   a.
   b.
   c.
4. Who can be wise, amazed, temp’rate, and furious, Loyal, and neutral, in a moment? No man.

a.

b.

c.

5. And I another
So weary with disasters, tugged with fortune, That I would set my life on any chance, To mend it or be rid on ’t.

a.

b.

c.

6…Do you find
Your patience so predominant in your nature That you can let this go?

a.

b.

c.

7. Be innocent of the knowledge, dearest chuck, Till thou applaud the deed…

a.

b.

c.
8. And the right valiant Banquo walked too late,
Whom you may say, if’t please you, Fleance killed,
For Fleance fled…

a.
b.
c.

In the space below, tell me how it’s going with Macbeth. Do you have any questions? Is it getting any easier? Are you using the study guides? What has been helpful?
Part One: Match the quote with the speaker.

<table>
<thead>
<tr>
<th>QUOTES</th>
<th>CHARACTERS</th>
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<tbody>
<tr>
<td>1. “Life’s but a walking shadow, a poor player/ That struts and frets his hour upon the stage/ And then is heard no more.”</td>
<td>A. Macbeth</td>
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<tr>
<td>2. “By the pricking of my thumbs,/ Something wicked this way comes”</td>
<td>B. Lady Macbeth</td>
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<tr>
<td>3. “All the perfumes of Arabia will not sweeten this little hand!”</td>
<td>C. Witches</td>
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<tr>
<td>4. “…I shall do so,/ But I must also feel it as a man.”</td>
<td>D. Banquo (or his ghost)</td>
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<tr>
<td>5. “Unnatural deeds/ Do breed unnatural troubles.”</td>
<td>E. Fleance</td>
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<td>6. “O treachery! Fly, good Fleance, fly, fly, fly!”</td>
<td>AB. Duncan</td>
</tr>
<tr>
<td>7. “Macbeth shall never vanquished be until/ Great Birnam Wood to high Dunsinane Hill/ Shall come against him.”</td>
<td>AC. Macduff</td>
</tr>
<tr>
<td>8. “… Why then, alas,/ Do I put up that womanly defense/ To say I have done no harm?”</td>
<td>AD. Lady Macduff</td>
</tr>
<tr>
<td>9. “Let every soldier hew him down a bow/ And bear it before him.”</td>
<td>AE. Malcolm</td>
</tr>
<tr>
<td></td>
<td>BC. An armed head (apparition)</td>
</tr>
<tr>
<td></td>
<td>BD. A child crowned, with a tree in his hand (apparition)</td>
</tr>
<tr>
<td></td>
<td>BE. A bloody child (apparition)</td>
</tr>
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<td></td>
<td>CD. The murderers</td>
</tr>
<tr>
<td></td>
<td>CE. The doctor</td>
</tr>
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<td></td>
<td>DE. The porter</td>
</tr>
</tbody>
</table>
Part Two: Who’s being described? (not who’s saying it, but who he/she is describing—be careful).

<table>
<thead>
<tr>
<th>QUOTES</th>
<th>CHARACTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. “Yet do I fear thy nature;/ It is too full of the milk of human kindness to catch the nearest way”</td>
<td>A. Macbeth</td>
</tr>
<tr>
<td>11. “Yet who would have thought the old man to have had so much blood in him?”</td>
<td>B. Lady Macbeth</td>
</tr>
<tr>
<td>12. “Of all men else I have avoided thee./ But get thee back. My soul is too much charged/ With blood of thine already.”</td>
<td>C. Witches</td>
</tr>
<tr>
<td>13. “Thou canst not say I did it. Never shake/ Thy gory locks at me.”</td>
<td>D. Banquo (or his ghost)</td>
</tr>
<tr>
<td>14. “What a sigh is there! The heart is sorely charged!”</td>
<td>E. Fleance</td>
</tr>
<tr>
<td>15. “He loves us not;/ He wants the natural touch…”</td>
<td>AB. Duncan</td>
</tr>
<tr>
<td></td>
<td>AC. Macduff</td>
</tr>
<tr>
<td></td>
<td>AD. Lady Macduff</td>
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<tr>
<td></td>
<td>DE. The porter</td>
</tr>
</tbody>
</table>

Part Three: SHORT ESSAY QUESTIONS: Write a complete paragraph (in complete sentences) for each answer. You will not get credit without good, specific examples to support your claims.

1. Overall, what do you think Shakespeare is trying to say in this play about gender roles? Does he think that traditional gender roles are good or bad for society? Provide evidence to support your answer.
2. “Fair is foul, and foul is fair.” This theme, established by the witches in the opening scene, runs throughout Macbeth. Give at least three specific examples of where we see this theme from the play and explain the significance of each one.

3. At the end of the article about life in England in 1606 that we read before we started the play, the author poses this question: “Is Macbeth a play intended to celebrate divine right and the absolute power of the monarchy – and hence, to flatter James? Or is it instead a subtle warning carefully encoded in the lines of its text to beware of the absolute power of any ruler over his subjects?”

Based on your own reading of the play, which interpretation do you think is the most valid? Defend your answer with examples from the play.

5. Who is the new king?

6. What do we learn in this final speech about the details of Lady Macbeth’s death?

7. Have Malcolm and the new people in charge learned anything from the story of Macbeth? Do they have any new understanding of what it should mean to be “a man”?
Appendix D: Materials to Accompany Conformity and Rebellion Unit

Class Reunion
“Seven Stories” Quiz
“Harrison Bergeron” Quiz
“Hard Rock…” Questions
Antigone
Antigone Characters
“Harlem” Questions
The Metamorphosis: Insect or Human?
The Metamorphosis: Part I Quiz
The Metamorphosis: Part II Quiz
Imagine it is ten years from now, and this letter arrives in the mail:

May 22, 2016

Dear Class of 2006:

Can you believe it’s been 10 years since we graduated? June 15, 2016 is our 10-year high school reunion, and the Class of 2006 Reunion Planning Committee needs to hear from you! As part of the program for the reunion, we need each of our former classmates to submit a one-page description of his/her life in 2016! Tell us about your job, your love life (married with kids yet?), your hobbies, your education after Niles North, where you live, what kind of life you live, etc. No need to embellish – just give us the straight scoop on what your life is like now! We can’t wait to hear what everyone has been up to! Go Vikings!

Sincerely,

The Class of 2006 Reunion Planning Committee

Picture your life in 2016 and respond to the letter in the space below and on the back (it should be about a page). Your letter should convey your job, education, marital status, social status, financial status, interests, and any other relevant information.

Dear Class of 2006 Reunion Planning Committee:

Here’s what I’ve been up to! ____________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________

___________________________________________________
When you are finished, get the next handout from the teacher.

Reread what you just wrote about yourself in 10 years. Would you characterize this future you as a **conformist** or as a **rebel**? Why? In answering this, be sure to define what you think these terms mean. How do you feel about your future self based on this characterization? Write a paragraph in response to this question.

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

Now read the poem “The Unknown Citizen” on the other side of this sheet. Answer the questions below. You may work with a partner to read and discuss the poem.

1. This poem is an epitaph (the inscription on a tombstone) of a man as written by the state. Looking back on the description of this man’s life, would you consider him a conformist or a rebel? **Underline** each example in the poem, and **explain** how it is an example of conforming or rebelling in the space in the margins.

2. What point do you think the author is making about conformity and rebellion? In other words, how do you think the poet wants us to feel about this man’s life? Keep in mind the ironic tone of the poem (this is “the state” speaking, not the poet). Be sure to explain the last two lines of the poem in your answer.

3. How would you feel if your epitaph sounded like this? What would be the pros and cons of this? **Explain.**
“Seven Stories”  Name ________________________________
QUIZ

1. Describe the structure for distributing patients throughout the hospital (who goes where and why).

2. Give two specific reasons given for two different floor transfers for Giuseppe.

3. What do you think the author of the story is saying about conformity vs. rebellion? Make a claim about his point. Write a paragraph giving the best specific examples from the story to support your claim.
“Harrison Bergeron”  Name ________________________________
QUIZ

1. In 2081, what is the job of the United States Handicapper General?

2. What kinds of things cause sharp noises to be transmitted through George’s ear radio?

3. Describe what Harrison looks like in the police photograph they show of him on television. Why does he look this way?

4. Describe Harrison’s rebellion. In a paragraph, describe what he does and how effective you think his rebellion is.
“Hard Rock Returns to Prison from the Hospital for the Criminal Insane”
Etheridge Knight

Read the poem and discuss it with your group. Answer the questions.

1. What have the doctors done to Hard Rock and why?

2. What did Hard Rock used to be like? Give examples of his “exploits.”

3. How has he changed since his return from the hospital? How do they test him and how does he respond?

4. How does Hard Rock’s change affect the other inmates? Explain what the narrator is saying about this in the last stanza.

5. What is the poet saying about both the cost of rebellion and the need for rebellion in this poem? Give your best evidence for your answer.
ANTIGONE leaves Thebes…

As we know, Antigone tells the story of a powerful and unbending leader, who most fear to disobey or question, and an individual who refuses to conform to his rules. This story, however, is not unique to ancient Greece, but rather, a story we see played out in many variations through history, in current politics, even, perhaps, in our everyday lives. Playwrights have already rewritten/restaged Antigone in different contexts. One famous version set the play in Nazi-occupied France. Others set it during “the troubles” in Northern Ireland and another in a Japanese internment camp during WWII.

Your task will be to rewrite a scene of the play in a new context. This new context can be

- Historical (think of examples in U.S. and world history where people have been pressured to conform to the policies of a powerful ruler)
- Current events/ fictionalized modern-day political context (a President’s cabinet? A military unit in Iraq? A Patriot Act violation?)
- Everyday context (teacher-student, dean-student, parent-child, boss-employee, etc.)

You will rewrite one of two scenes from the play in this new context:

- Creon, Haemon, the chorus-leader on pages 21-24
- Creon, Antigone, the chorus-leader on pages 18-19

Your new script will begin with a description of the setting – the time, place, and background on your story (since you are just rewriting one scene). In this introduction, give us a little information on your characters – who is your Creon, your Haemon, your Antigone, your chorus? What are their equivalent crimes/laws/arguments/roles in the new context you have chosen?

You may work either by yourself or with a partner. Your task for Tuesday is to fill 2 pages in your notebook with brainstorming. Reread the possible scenes and take notes – what will your characters in your new setting have to do/say to reflect Sophocles’ original content/intent? What are the details of your particular setting/characters? Research background for your new context if applicable; bring in articles, etc. Settle on a possible setting (or two). By the end of class on Tuesday, I will need to approve your topic.

On Wednesday and Thursday (and possibly Friday), we will be in the computer lab typing our scenes using FinalDraft software.

This assignment is due on Monday, 2/28.
CHARACTERS’ VALUES – ANTIGONE

Our character is ________________________________.

For your assigned character, rank the following values from (1) most important to (12) least important. Provide a supporting piece of evidence (a direct quote with page number, correctly cited) and a warrant to support your ranking for at least six of the values listed (top 3 and bottom 3). Be sure your evidence shows how you know the 2nd ranked value is less important than the 3rd, etc.

_______ Acceptance (approval from others)

_______ Wisdom

_______ Justice

_______ Love

_______ Loyalty

_______ Morality

_______ Power

_______ Family

_______ Religious Faith

_______ Self-respect

_______ Health/well-being

_______ Fame
“Harlem” by Langston Hughes

What happens to a dream deferred?

      Does it dry up
    Like a raisin in the sun?
Or fester like a sore—
    And then run?
Does it stink like rotten meat?
Or crust and sugar over—
    Like a syrupy sweet?

    Maybe it just sags
    like a heavy load.

    Or does it explode?

Answer these questions about the poem in your notebook.

1. What does it mean to have a dream “deferred”? Look up the word “defer” if you don’t know what it means.

2. According to Hughes, what are the possible outcomes of deferment of a dream (look at the second and third stanzas)? He uses similes to describe these possibilities – what does each one really mean?

3. Look at the last line of the poem and connect back to the first line. What does it suggest about the underlying cause of rebellion?

4. Why is this poem, published in 1951, called “Harlem”?

5. Bring in one example from the news of a person or group who is in rebellion (you must have a copy of the news item with you on Monday). Paraphrase the news item in your notebook and answer these questions: What circumstances have led to this rebellion? Does this connect with Hughes’ theory about the “dream deferred”? 
**INSECT OR HUMAN?**

Gregor is like an insect in some ways and like a human in other ways. In your groups, find quotes that depict Gregor as an insect and quotes that depict him as human. Then, answer the questions on the back of this sheet.

<table>
<thead>
<tr>
<th>GREGOR AS AN INSECT</th>
<th>GREGOR AS A HUMAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
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<td>3.</td>
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<td>4.</td>
<td>4.</td>
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<td>5.</td>
<td>5.</td>
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</tbody>
</table>
1. Who in Gregor’s life treats him like an insect? How can you tell?

2. Who in Gregor’s life treats him like a human? How can you tell?

3. Explain what happens at the end of Part II. Is Gregor’s father treating him like a human or like an insect? Do you think what he does to Gregor is ok? Why or why not?

4. In your opinion, is Gregor more like an insect or more like a human? In your answer, be sure to explain what characteristics you think define us as human and whether or not Gregor has these traits.
College Prep.
Meta Part 1 QUIZ

Answer the following questions in 1-2 sentences.

1. Name one sound Gregor’s family and the chief clerk hear coming from inside Gregor’s room?

2. What finally makes Gregor feel a sense of “physical well-being?”

Answer the following in a PARAGRAPH.

3. Gregor’s family is extremely shocked and upset that he has turned into an insect. Explain how Gregor responds to their reactions. Give several examples of Gregor’s actions in response to their shock. Be specific so that I know you have read.
1. What used to be Gregor’s favorite food but now is not appealing to him at all? What kinds of foods does he like instead?

2. “His back was a little cramped and he could not lift his head up.”
   Where is Gregor when he feels like this?

   Why is he there?

3. What does Gregor’s sister do to show she might care about him?
Appendix E: Materials to Accompany Contemporary Novel Unit

*Feed* and *Handmaid’s Tale* Questions
Research Assignment
End of Book
For your first night of reading, take notes on the following. This sheet needs to be filled in completely when you come to class tomorrow.

1. What clues do you have about what this society is like? How is it different from today’s society?

2. What clues do you have about who the narrator is? What details do you get about his/her life? How does he/she feel about the society he/she lives in?

3. What questions do you have about the reading so far? Write at least two good questions in the space below.

4. Finish the sentence for at least two of the following based on your reading:

   This reminds me of…

   I predict…

   I wonder…

   I think this means…
The Handmaid’s Tale

GROUP RESEARCH PRESENTATIONS

“One of the tasks I set myself when writing the novel was to avoid including any practices that had not already happened somewhere, at some time.”

Margaret Atwood

On Thursday and Friday, we will be in the IRC researching some historical events, people, and situations that contributed to Atwood’s ideas for the dystopia of Gilead. Your group will choose one of four broader areas to research. Within your group, you can divide up the research among the subtopics. As a group, you should then come together, answer the questions, and prepare to present your findings to the class. You should practice good research skills – limit your research to the databases that can be accessed through the IRC homepage (no Google searches or Wikipedia or anything else that would turn up sources of dubious quality). Some good sources include Gale Group Student Resource Center – Gold, Gale Group Opposing Viewpoints Research Center, and CultureGrams (a good start for country information). You will be graded on the quality of your research, your connections to the novel, the effectiveness of your use of class time, and the effectiveness of your presentation. We will start our presentations Monday, January 8. Use your class time wisely.

TOPIC #1: Environmental Issues
Agent Orange
Silent Spring by Rachel Carson
Thalidomide
Three-Mile Island nuclear disaster

TOPIC #2: Oppressive Societies (oppression of women’s rights, freedom of speech, religious and political freedoms, etc.)
Puritan New England
Iran after the 1979 revolution
Communist China
Chile under Pinochet

TOPIC #3: Debate over the Equal Rights Amendment
Phyllis Schlafly
The Moral Majority
Gloria Steinem
Representative Shirley Chisholm

TOPIC #4: Radical Feminism and the Anti-Pornography Movement
Andrea Dworkin
Catharine MacKinnon
Liberal opposition to anti-pornography legislation (Feminist Anti-Censorship Task Force, which included Betty Friedan; the American Civil Liberties Union)
GROUP MEMBERS: ____________________________________

TOPIC:_________________________________________

RESEARCH SUMMARY: In the space below, summarize what you found out about your topic overall and the individual people/events referenced. This should only be done after all your research is completed and should be thorough and concise.
RECORD SOURCES YOU USED IN COMPILING YOUR REPORT (use correct bibliographic format):

CONNECTIONS TO THE NOVEL: Where in the novel do we see Margaret Atwood’s writing being influenced by these events/people/situations? Identify passages/characters/situations that connect (include page numbers). Explain how each quote connects to your research findings.
1. What do you think makes something a good ending (to a book or a movie)? List your criteria for a good ending.

2. Describe what happens at the end of the novel you read. Be specific, describing what happens in the end both in terms of plot and in terms of what the writer puts in the last few lines or pages.

3. Look back at the criteria you listed in #1. Which ones does this novel’s ending meet? Which ones doesn’t it meet? Explain.

4. How did you feel about the ending? Explain.

5. Even if you didn’t “like” the ending and/or it didn’t meet your criteria for a good ending, why do you think the author chose to end the book like this? In other words, why does the ending make sense in terms of what point the author was trying to get across in the novel as a whole? Write out a complete, thoughtful and well-supported explanation here.