

AP ENGLISH (CLASSICS ACADEMY)

In *AP English—Classical Literature and its Resonance*, students study literature from the classic period—including but not limited to works by Plato, Hesiod, Homer, Ovid, Aeschylus, Euripides, Sophocles, Apollodorus and Plutarch. These works are used, in conjunction with more modern and contemporary texts, as a springboard to develop overarching themes such as the effects of the struggle to attain and maintain power, the costs and consequences of war, gender issues, and the artistic and political purposes of historical dramatization. This course intertwines with the other Classics Academy classes to afford students the widest possible opportunity to synthesize information about the literature's historical time period and to draw conclusions about its impact on social, political and scientific developments. Most importantly, students are encouraged to recognize the commonalities among humans of each generation as they strive for greater understanding of their world and, perhaps more importantly, knowledge of themselves.

Essential Questions and Enduring Understandings for AP English (Classics Academy)

- What is a myth? How do our personal myths inform our actions? How are our personal myths windows to cultural history?
- What shared and divergent purposes do the mythologies of various cultures serve?
- In what ways is the past prologue to the present?
- How are the ancient stories a framework for Western Civilization?
- How does any formal school of criticism, in particular archetypal and psychological, engender greater understanding of literature across historical and literary timelines?
- In what ways do archetypal frameworks provide security and a sense of purpose?
- How and why do archetypal symbols resonate across time, cultures, literature and religion?
- How are personal and societal boundaries paradoxical, in that they offer both freedom and limits?
- In what ways is the epic a paradox, both personal and universal?
- How are personal and cultural development inextricably linked?
- How have the rituals surrounding death and afterlife developed?
- How can contemporary society embody the Greek concept of inspiration, via Dionysus and the Muses, in a fast-paced technologically driven world?
- In what ways is human existence a contradiction, wherein life is predicated on death, joy balanced by sorrow, and mortality provides the desire to experience the divine?
- How do the opposing attributes of Dionysus and Apollo, chaos and order, intertwine to facilitate creativity and engender stability?
- What is the relationship between fate and free will?
- What is the role of women in classical society, both historically and mythically, and in what ways has this developed across time and shaped current beliefs and systems?
- Why do the myths imbue women with Sophia, or divine wisdom? Why are women most often the conduits to the spiritual realm?
- Why are women represented as bifurcated, possessing both life-giving and life-destroying attributes as well as being saviors or sinners?
- In what ways has the violence in Classical literature informed works from later periods, including the present?
- What historical experiences inform an individual's social group, community, society, and sense of self?
- Why does hubris remain an indelible human flaw?
- In what ways does the quest for knowledge affect the individual and society?
- How can humans differentiate between information and propaganda? What are the

consequences of failing to recognize the differences? How has the manipulation of information directed the course of history?

- Does the pursuit of knowledge always benefit mankind, or is ignorance sometimes a useful element?
- Why does revenge remain a primary motivating factor in both life and literature? What are the costs of retribution?
- How does the struggle between father and son inform history and literature?
- What evidence suggests that, despite 3000 years of recorded history, humans are seemingly doomed to repeat their past mistakes?
- How do intellect and intuition act in partnership to create balance?
- How can individuals balance the compelling need to push ahead with the awareness of the futility of their efforts?
- In what ways is balance a desirable state? In what ways does imbalance both impel and hinder an individual or culture?
- How has human propensity for the accumulation of power, particularly through warfare, shaped history and engendered the present social, religious and political conflicts?
- Have the causes of war remained similar and/or to what degree have they changed throughout history? Have the consequences of war—on individuals and societies—followed any particular pattern?
- What role has the accumulation of money played in shaping individuals' actions, and what has the impact been on society?
- In what ways do the ancient stories reflect man's spiritual dimension, and in what ways do the myths reinforce the integration of the physical, emotional and spiritual aspects of individuals?
- What are the mythic aspects of a "hero" and how has the concept of a hero developed over time?
- How did the development of Christianity contribute to the dramatic conceit of sin and redemption?
- What are the common origins of comedy and tragedy? Why is comedy an essential component of entertainment, the recording of history, and in life?
- In what ways has comedy remained true to its origins and changed over time?
- What are the various types of comedy (slapstick, farce, dark, social and political satire, etc.) and how do they enhance personal and social well being?
- How are the ancient philosophies evident in 20th Century Existentialism? What influenced their development from the Classical Period through the present?
- In what ways are Modernism and Post-Modernism built on the writings of Classical philosophers and dramatic writers?
- Who am I, and how do I fit into this world? In what ways is my present contingent on my individual and humankind's collective past?

Standards:

College and Career Readiness Anchor Standards for Reading 1-10; Reading Standards for Literature 1-11; Reading Standards for Informational Text 1-7, 10-11; College and Career Readiness Anchor Standards for Writing 1-10; Writing Standards (for 6-12) 1-10; College and Career Readiness Anchor Standards for Speaking and Listening 1-6; Speaking and Listening Standards (for 11-12) 1-6; College and Career Readiness Anchor Standards for Language 1-6; 11-12 Language Standards 1-6; Reading Standards for Literary in History/Social Studies (for 6-12) 1-3,6-9; Writing Standards for Literacy in History/Social Studies (for 6-12) 7-10; Mathematics Standards for Mathematical Purpose 3.

Unit I—Elements of Classical Mythology

Goals:

To create a framework that enables students to recognize and utilize the formative aspects inherent in the myths, develop appreciation for the seminal influence of Classical Mythology on literature and culture, and, ultimately, to comprehend the commonalities between the Greek and Roman deities, their tales, and those of other cultures.

Objectives:

The threads that intertwine the humanities and weave them with the natural and social sciences begin with the seminal texts, the building blocks of Western literature that also facilitate an understanding of the overarching themes that run through the literature of all cultures. This unit will facilitate students' ability to identify, organize, analyze ancient texts as a basis for understanding their impact on future literature as well as their historical significance, both in the humanities and through their impact on classical and later philosophers and politicians. Classical (Greek and Roman) Mythology is the foundation for Classic literature and the understanding of ancient cultures. A strong understanding of the poets and their stories can only be built upon broad knowledge of the deities and mortals who create plot and conflict.

Instructional Delivery and Methodology:

Ultimately, the Classical texts inform every literary and historical period through the present, as well as facilitate understanding of the myriad allusions in fiction, non-fiction, and the media. That the Greeks created their deities in their own image, particularly with regard to their flaws, provides insight into the myths' allegorical and parabolic nature. Those who possess the tools to comprehend the relationships inherent in these ancient, seminal myths will be able to illuminate their interpersonal and intrapersonal relationships as well as with their community and society. Students will be expected to use written and electronic sources, particularly artistic representations and literary and archetypal criticism, to highlight and evaluate both similarities and differences in the portrayals of the deities in various original sources. Appropriate essential questions will be posed and responses will include, but not be limited to, whole class and small group discussions, presentations, open-ended questions (both hand-written and electronic submission), journal reflections (both hand-written and electronic submission), essays (including AP style prompts), performance, multi-media, and 3-D creations.

Assessment

Whole class and small group discussion, individual and team oral presentations including visual and audio components. Traditional (primarily AP-style) objective and open-ended responses, oral and written explications. Written analysis of the different interpretations and presentations of deities in the Greek and Roman tradition (the differing attributes of Mars and Ares, for example), a short research paper on a related topic of interest.

Core Texts and Other Materials

Including but not limited to excerpts from The Iliad, The Odyssey, and The Aeneid, "The Myth of Sisyphus," by Camus, Metamorphosis, by Ovid, Classical Mythology by Moreford and Lenardon, Women of Classical Mythology by Bell; Sailing the Wine Dark Sea, by Cahill, A Brief History of Myth, by Karen Armstrong.

Unit II—The Epic

Goals:

"Wherever the path leads you, steer your steps" (Virgil The Aeneid 61).

Life is an odyssey, a journey encompassing many twists and turns—not all of them desirable—that ultimately help us, to paraphrase C.J. Jung, in our process of "becoming." Man has

continually struggled to make sense of life's vicissitudes, and Joseph Campbell offers the archetypal hero as a method to help man make sense of life, embodying the literal journey as a parallel for the metaphoric, and the odyssey as a means to travel home to the self.

Campbell asserts that all humans are heroes in this fashion, and he presents a Monomyth, a framework within which the hero struggles through personal and societal limitations and dies to his or her "old self." The hero is reborn after many trials and returns with the boon that will restore and renew society. Campbell suggests that every individual embarks on multiple journeys that intersect with each other and with those of the hero's companions. The journey, like life, is a paradox in that each person travels a personal road of trials, yet the struggle is universal: "... we have only to follow the thread of the hero-path. And where we had thought to find an abomination, we shall find a god; where we had thought to slay another, we shall slay ourselves; where we had thought to travel outward, we shall come to the center of our own existence; where we had thought to be alone, we shall be with all the world (Campbell Hero with A Thousand Faces 25). Like Aeneas and Odysseus, our students travel both singly and in unison as they discover what it means to live true to their personal philosophies.

This unit will help students recognize the universality of life experiences across time and cultures, as well as develop a growing sense of themselves and their place in the world.

Objectives:

This overarching unit will present the epic genre as both an individual and collective, helping students to see that while every hero is on an individual adventure, they and their peers travel together on odysseys that reflect the experiences of all who traveled the hero path before them. As Aeneas' epic is the foundation of the Latin segment of the Classics Academy, it follows that the epic genre must be fully elaborated so students will recognize the patterns inherent in their own lives and the ways in which they mirror the archetypal journey across time and cultures. Beginning the unit with The Odyssey, a text regarded as the archetype of Western literature and one with which students are familiar, will facilitate their ability to draw conclusions based on the similarities and differences in both texts. Students will be encouraged to examine the differences in the ways Homer and Virgil constructed their epics, with particular attention to the influences of Greek and Roman culture.

Students' analysis of The Aeneid and The Odyssey will be employed in their studies of The Iliad, an unfamiliar text which provides the impetus and background materials for the subsequent epics and naturally facilitates the development of skills such as deductive reasoning and cause and effect logic. Through the literature, students will recognize the epic elements of their own lives and those of historical figures. This pattern will enable students to create order and give structure to seemingly random events.

Finally, the epic has inspired all heroes who followed, and thus has been a mainstay in contemporary entertainment. Students will explore the 20th century hero on film and identify and analyze their connection to their classical roots.

Instructional Delivery and Methodology:

A variety of texts and techniques will be employed to facilitate student understanding and achievement:

- Students will be introduced to several schools of literary criticism, with particular emphasis on archetypal and psychological criticism. Having knowledge of the various philosophies of literary analysis will enable students to further recognize and develop frameworks for ordering information. The concept of Jungian archetypes (Self; Personal, Anima/Animus, Shadow) will provide students with background for one system of

understanding human behavior. As the Greeks created the deities in human image—rather than the reverse as in contemporary monotheistic religions—it is logical that the pantheon of gods and goddesses would personify the best and worst of the human condition. Additionally, the Jungian archetypes are the basis for literary archetypes, such as the hero, mother (in all her positive and negative iterations), crone, father, puer (eternal child), kore (maiden), temptress, devil, ogre/dragon; faithful friend/sidekick, scapegoat, quest and journey. Students will use the stories in Unit I, Elements of Classical Mythology, as primary reflections of the archetypes before moving on to the more complex literary works of Unit II.

- In order to facilitate understanding of the epics, students will explicate various poems. Analyzing the language, syntax, allusions and structure will provide building blocks upon which students can examine full length texts. Moreover, scaffolding the analysis process will be useful in other areas in which a large body of information or task must be broken down into manageable pieces. The various poets and works listed in the core texts are from both Greek and Roman classical authors, as well as from more contemporary writers. The enduring draw of these stories emphasizes their archetypal nature and connects the ancient and more recent past to the present.
- Students will examine each literary work with attention to the historical and societal influence, as well as any relevant and available biographical information on the author. Students will thus be able to draw conclusions about the influence of history and culture on two different presentments of the same subject.
- Students will view several films, both wholly and selected scenes, to trace the development of the hero from Odysseus and Aeneas to Luke Skywalker, Indiana Jones, and beyond.

Students will be expected to use written and electronic sources, particularly artistic representations and literary and archetypal criticism, to highlight and evaluate both similarities and differences in the portrayals of the deities in various sources. Appropriate enduring questions will be addressed and response style will include, but not be limited to, whole class and small group discussions, presentations, open-ended questions (both hand-written and electronic submission), journal reflections (both hand-written and electronic submission), essays (including AP style prompts), performance, multi-media, and 3-D creations, and various responses to live and recorded performances. Students will create a new adventure hero, through text or visual means, whose roots are clearly evident in the original epics and whose journey is distinctively 21st century.

Assessment:

Whole class and small group discussion, individual and team oral presentations including visual and audio components. Traditional (primarily AP-style) objective and open-ended responses, oral and written explications. Written analysis and visual explanation tracing themes across genre and time and examination of character development within and across texts. Written comparison of two epics, focusing on the different interpretation of the different interpretations of the hero's struggle. Short (5pg) research paper on topic of student's choosing as preparation for long paper. An original work creating a 21st century archetypal hero.

Core Texts and Other Materials:

Including but not limited to The Iliad, The Odyssey, and The Aeneid, excerpts from The Inferno, by Dante; The Alchemist, by Coelho, Classical Mythology by Moreford and Lenardon, Women of Classical Mythology by Bell; Homeric Hymns, Sappho, Ovid, Catullus, Cavary and various poets from the Renaissance to the present, film adaptations, musical interpretations and live dramatic productions as may be available year-to-year.

Unit III—Drama

Goals:

Drama is the foundation for classical and contemporary theatre as well as for film adaptations and inspired works. Comedy and tragicomedy are complex genres that provide relief from and balance the cruelties and absurdities humans invariably suffer.

This unit will help students appreciate the interconnectedness of life and art as well as the

inextricable link between art and society. Students will also recognize and analyze the ways in which social and political events shape creativity and production, as well as audience preferences.

Objectives:

The dramatic unit will reinforce the importance of inspiration to Greek culture. The development of Dionysus as the embodiment of creativity, as well as the importance of the Muses, Sophia (divine wisdom) and Metis (cunning intelligence) will inform the foundation much of this work. Students will examine and compare the use of deities, the archetypes they embody, and the symbolic nature of the dramas to create an overarching image of humankind during the classical period. Students will then use their analysis to evaluate the works that directly employ or allude to the seminal dramas, including the epic works of Unit II, drawing inferences regarding the attitude of the playwright towards his subject. As students examine these and later dramas, they will use material from the other Classics Academy courses to direct their interpretations.

Additionally, students will develop an appreciation for the presentation of history as entertainment, examining the ways in which Shakespeare and other authors through the present day have manipulated historical events and emphasized specific character attributes to enhance the popularity of their works.

Finally, students will recognize parallels between the dramatic interpretations throughout history and the world in which they live.

Instructional Delivery and Methodology:

- The study of the elemental characters (mortals and immortals alike) will provide the foundation for this unit. Emphasis will be placed on Dionysus and the introduction and development of tragedy and comedy. Students will compare three major playwrights, Sophocles, Aeschylus, and Euripides, identifying influence of Greek culture on the authors in their differing presentations of significant subjects, most notably the fall of the House of Atreus.
- In order to facilitate understanding of the dramas, students will draw on their ongoing explication of various poems. Analyzing the language, syntax, allusions and structure will provide building blocks upon which students can examine full length texts.
- Students will examine each literary work with attention to the historical and societal influence, as well as any relevant and available biographical information on the author. Students will thus be able to draw conclusions about the influence of history and culture on two different presentments of the same subject.
- As the appreciation of drama has evolved over time, and because enjoyment of dramatic entertainment is particularly subjective due to the director's interpretation, students will research reviews and criticism of the plays when they were performed and draw conclusions about the time period, actors, and specifics of the performance. Students will critique any film or live performance, and compare their review with those published by established sources. Ultimately, this will help students synthesize the information available to develop their own opinions, rather than adopting others' conclusions as their own.
- Students will conduct research to develop, support, and refine their personal conclusions as well as to critique both the published and the informal assertions of their peers.
- Students will develop and present their own interpretations of dramatic selections, which will inform their understanding of character and plot development as well as artistic

interpretation.

- As most creative efforts borrow from the past either wholly or in part, students will draw conclusions about more contemporary work and trace the classic influences. As the overarching themes of good and evil, revenge, existential anxiety, war, power and the like have permeated the work of every age, students will examine the various ways in which they are presented in the literature and, just as importantly, as they are interpreted in production. For example, Shakespeare's Henry V is alternately viewed as glorifying military conquest and as a warning against using war for political gains. The play can be performed with either intent, and the historical backdrop of the production can influence the performance.
- Comparing two or more different versions of one character or event also allows students to develop their deductive skills. As they analyze and draw conclusions about fiction, they can apply those same skills to their personal experience.
- Comedy is a complex genre that is at least as old as the Festival of Dionysus. Original comedies, such as Aristophane's Lysistrata, satirized war to argue for peace. Comedy protected Aristophanes and others, who might have felt the wrath of those in power had he made a more direct attack on current mores. Students will examine classical comedic drama and trace its themes and techniques through Western Literature in the works of Shakespeare, Moliere, Pirandello and more contemporary works.

Assessment

Students will be expected to use written and electronic sources, particularly artistic representations and literary and archetypal criticism, to highlight and evaluate both similarities and differences in the portrayals of the deities in various sources. Written analysis and visual explanation tracing themes across genre and time and examination of character development within and across texts. Response formats will include, but not be limited to, whole class and small group discussions, presentations, open-ended questions (both hand-written and electronic submission), journal reflections (both hand-written and electronic submission), essays (including AP style prompts), performance, multi-media, and 3-D creations, and various responses to live and recorded performances, including objective evaluation of published analysis.

Core Texts and Other Materials:

Including but not limited to and/or selections from Oedipus the King, Lysistrata, The Oresteia, Euripides' and other's interpretations of Electra, Mourning Becomes Electra (O'Neill), Julius Caesar, Antony and Cleopatra, Henry V, Plutarch's Lives, The Iliad, The Odyssey, and The Aeneid, The Alchemist, by Coelho, Metamorphosis, by Ovid, Classical Mythology by Moreford and Lenardon, Women of Classical Mythology by Bell; Homeric Hymns, Sappho, Ovid, Catullus, Cavary and various poets from the Renaissance to the present, applicable journals for literary, dramatic, and film criticism, cinematic adaptations, musical interpretations and live dramatic productions as may be available year-to-year.

Appendix

Internet links

[http://www.google.com/images?](http://www.google.com/images?hl=en&source=imghp&q=ancient+greek+ruins&gbv=2&aq=3m&aqi=g3gm3&aql=&oq=greek+ru&gs_rfai=)

[hl=en&source=imghp&q=ancient+greek+ruins&gbv=2&aq=3m&aqi=g3gm3&aql=&oq=greek+ru&gs_rfai=](http://www.google.com/images?hl=en&source=imghp&q=ancient+greek+ruins&gbv=2&aq=3m&aqi=g3gm3&aql=&oq=greek+ru&gs_rfai=)

<http://www.didaskalia.net/introduction.html>

<http://www.bctela.ca/resources/english-practice/spring2008/alchemy-paul-coelho>

<http://vos.ucsb.edu/browse.asp?id=2708>
<http://www.lsa.umich.edu/classics/>
<http://www.utexas.edu/cola/depts/classics/>
<http://www.heavens-above.com/countries.aspx>
<http://eclassics.ning.com/>
<http://academic.reed.edu/humanities/110Tech/Iliad.html>
http://facstaff.gpc.edu/~shale/humanities/literature/world_literature/homer.html
<http://athome.harvard.edu/programs/nagy/threads/women.html>
<http://www.helium.com/items/776210-Classical-Lit-Mythology>
<http://www.mla.org/>
<http://owl.english.purdue.edu/owl/resource/747/01/>

Resources

Glossary