

English 12 Lesson Plan

SECOND QUARTER

The Seventeenth and Eighteenth Centuries

WEEK TEN (CONTINUED)

Day 4

Read “The Seventeenth and Eighteenth Centuries” in *Prose and Poetry of England*, pp. 141-143.

Exercise 10-1: Create your own questions on this historical and literary introduction. Create 11 questions (approximately one question for each paragraph) and answer them. Or highlight the most important point in each paragraph.

Day 5

Read “Cavalier Poets,” pp. 143-144.

Read “A Song” by Thomas Carew, pp. 144-145.

Exercise 10-2: “For Appreciation,” Questions 1, 2, & 4, p. 145.

Read “To Lucasta, on Going to the Wars,” by Richard Lovelace, pp. 145-146.

Exercise 10-3: “For Appreciation,” Questions 1-5, p. 146.

WEEK ELEVEN

Day 1

Read “To Althea, from Prison,” by Richard Lovelace, pp. 146-147.

Exercise 11-1: “For Appreciation,” Questions 1-3, p. 147.

Read “Advice to Maidens,” by Robert Herrick, p. 148.

Exercise 11-2: “For Appreciation,” Questions 1-3, p. 149.

Read “Why So Pale and Wan?,” by Sir John Suckling, p. 149.

Exercise 11-3: “For Appreciation,” Questions 1-2, p. 149.

Day 2

Read “Metaphysical Poetry,” p. 150.

Exercise 11-4: Answer the following questions on this introduction:

1. To what were the Metaphysical poets reacting in the Renaissance?
2. What great concerns of man did they choose to treat in their poetry?
3. How did Metaphysical poets attempt to create beauty in their style?
4. List five characteristics of Metaphysical poetry.
5. List five Metaphysical poets.
6. Who of the modern poets have written in the Metaphysical tradition?

Read “Repentance,” by John Donne, p. 151.

Exercise 11-5: “For Appreciation,” Questions 1-4, p. 151.

Read “Batter My Heart,” by John Donne, p. 152.

Exercise 11-6: “For Appreciation,” Questions 1-4, p. 152.

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Day 3

Read "On the Glorious Assumption of Our Blessed Lady," by Richard Crashaw, p. 153.

Exercise 11-7: "For Appreciation," Questions 1 & 2, p. 153.

Read "The Flaming Heart," by Richard Crashaw, p. 154.

Exercise 11-8: "For Appreciation," Questions 1 & 2, p. 154.

Read "The Pulley," by George Herbert, p. 155.

Exercise 11-9: "For Appreciation," Question 1, p. 155.

For enrichment: Take up the suggestion of Question 3 in "For Appreciation," p. 154.

Day 4

Read "Puritan Prose and Poetry," pp. 156-157.

Do Exercise 11-10: Answer the following questions on this introduction:

1. List the major events of John Milton's life.
2. Under what conditions was *Pilgrim's Progress* written?
3. What is "medieval" about *Pilgrim's Progress*?
4. Explain what *Pilgrim's Progress* is about.
5. What is the subject matter of Izaak Walton's *The Compleat Angler*? Why has this book remained popular?



Day 5

Read "On His Blindness," by John Milton, p. 158.

Exercise 11-11: "For Appreciation," Questions 1, 2, 4-6, pp. 158-159.

For enrichment: Read or skim read John Bunyan's *Pilgrim's Progress*.

WEEK TWELVE

Day 1

Read *Paradise Lost*, lines 1-191, pp. 159-165.

Exercise A: Answer the following questions.

1. Milton states his theme in the first five lines. Restate this theme in your own words.
2. The call for guidance in lines 6-26 is in the classical manner, patterned after the invocations to the muse in the *Iliad* and the *Aeneid*. What two sources of inspiration does Milton invoke?
3. Quote the lines from the poem that explain Milton's reasons for writing the epic.
4. In a well-written paragraph of at least 75 words, describe the situation of the fallen angels.
5. In a well-written paragraph of at least 75 words, describe how the fallen angels, especially Beelzebub and Satan, view being in hell.

Please mail the answers to Exercise A to Seton for grading at the end of the quarter. Be sure the answers are typed or keyed on the computer. OR at any time, send the answers to Seton via the internet at www.setonhome.org; click on My Seton, then Log On, then click on Courses, then Send assignments.

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For enrichment: Obtain a copy of the complete epic of *Paradise Lost* from the library. Read selected portions: at least the rest of Book I and all of Book II. Also consider obtaining and reading two other important poems by Milton, his *L'Allegro* and *Il Penseroso*. They are the most famous companion poems in English Literature. The titles are translated as meaning "the cheerful man" and "the serious or thoughtful man." The poems describe a typical day in the lives of each. Both are pastoral poems written by Milton when he was only twenty-four years old.

Day 2

Read "The Restoration" and "The Age of Pope," pp. 167-174.

Exercise 12-1: Answer the following questions on these literary periods:

1. Why is it not advisable to mark off and hold to sharp boundaries within short periods of literature?
2. List at least four important facts about John Dryden and/or his literary work.
3. Identify the two men who wrote diaries that are of great interest to modern readers. Why are the diaries of great interest?
4. What conflict in the political history of 18th and 19th century England colors the history of English literature?
5. Indicate the three different meanings of "classic."
6. Indicate the qualities that mark real classicism.
7. What did classicism mean to Dryden and Pope?
8. What is the proper interpretation of Aristotle's notion of "imitation"?
9. What artistic goal did the neo-classicists fail to reach in a literary work?
10. List the four doctrines of the neo-classic school.
11. List four important points of information about Alexander Pope.

Day 3

Read "An Essay on Criticism," pp. 174-176.

Exercise 12-2: "For Discussion," Questions 1-4, p. 176.

Day 4

Read "Neo-classic Prose," pp. 177-179. (A definition of satire: a kind of writing that holds up to ridicule or contempt the weaknesses and wrong-doings of individuals, groups, institutions, or humanity in general.)

Exercise 12-3: Answer the following questions on neo-classic prose:

1. What is prose at its best? At its worst?
2. Explain the origin of "the essay."
3. What is a modern definition of "the essay"?
4. What are two characteristics that are of first importance for the essay?
5. Name and describe the two basic types of essays.
6. Name and describe the two types of formal essays.
7. Indicate five characteristics of the informal essay.
8. Who were the first English writers of the formal essay? Of the informal essay?
9. Explain the importance of Daniel Defoe to the development of newspapers.
10. Explain the importance of the *Tatler* and the *Spectator* in the history of English literature.
11. Who was the most powerful of the prose satirists?
12. Why did Swift write *Gulliver's Travels*?
13. Explain the difference between the satire of Addison and Steele and that of Swift and Pope.

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Day 5

Read "Sir Roger at Church," pp. 180-182.

Exercise 12-4: "For Discussion," Questions 4-7, p. 183.

WEEK THIRTEEN

Introduction to Daniel Defoe and *Robinson Crusoe*

Daniel Defoe (1660-1731) is usually considered part of the neo-classical period in British literature, often called the Age of Pope (1689-1740). He began his literary career as a political pamphleteer, and in this field he was second only to Jonathan Swift. He is considered important in the development of journalism and in the development of the English novel.

Defoe had a marvelous gift for minute realism. He was able to write fictional accounts that gave an utterly convincing air of truth. This is nowhere better shown than in his *Journal of the Plague Year*. He describes the great plague of London in 1665 with the careful fidelity of a simple and honest eye-witness. The *Journal* was actually believed to have been written by such a man; but as a matter of fact, Defoe was only a young child when the events took place.

In 1719, at the age of 59, Defoe published what purported to be the true account of the strange, surprising adventures of Robinson Crusoe, a mariner of York, written by himself. Nevertheless, the story was based on a real account of an actual mariner, Alexander Selkirk, who in a fit of anger had himself put ashore on a desert island.

The conception of a castaway on a desert island was not in itself a great invention. However, Defoe knew how to devise interesting incidents to give a natural atmosphere and a local color, and to add those apparently trivial touches of realistic detail which make the reader feel that all this must have happened just as it is told. Of all his works, Defoe is best remembered for *Robinson Crusoe*. It was a "bestseller" in his day, and it has remained popular ever since. It is considered one of the world's great pieces of fiction.

Because of *Robinson Crusoe* and other novel-length adventures, Defoe is considered the forerunner, if not the actual founder, of the English novel. He certainly discovered the novel of incident. Character analysis is not lacking but adventure is stressed. As one pair of commentators put it, Defoe was able to build up "a relatively unified story centered about one main character and [aim] at a surface reality through careful amassing of detail, and a normal, matter-of-fact tone that would create in the reader belief, in spite of the fantastic quality of the incident itself" (Hall and Hurley, *Outlines of Literature*, p. 156).

Many commentators hesitate to call Defoe the actual founder of the novel, because they believe *Robinson Crusoe* and his other adventures lack sufficient plot complexity and character portrayal to be called true novels. One commentator put it this way: "His work fails of being a novel because the incidents are simply strung on the career of a single character. A little more unity of plot, a little more fullness in the treatment of character-relations, and the novel will exist." Defoe did not take these steps, "but he, more than any other man, pointed out the way to those who were to take it in the next generation" (Crawshaw, *The Making of English Literature*, p. 213).

Before you begin reading *Robinson Crusoe*, it is suggested that you read the two essay topics on the story that are assigned on Days 3 and 4 of Week 16 and Days 1 and 2 of Week 17, and take notes or highlight sentences on those topics as you read the book.