**European Literature: Eighteenth and Early Nineteenth Century**

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

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**Overview**

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

* + These Focus Standards have been selected for the unit from the Common Core State Standards.
    - **RL.11-12.2:** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
    - **RL.11-12.3:** Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
    - **RI.11-12.5:** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
    - **W.11-12.3 (a-e):** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
    - **W.11-12.7:** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
    - **W.11-12.8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
    - **L.11-12.2 (a-b):** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

[Common Core State Standards, ELA](http://commoncore.org/free/resources/CCSSI_ELA_Standards.pdf) (1.5 MB)

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**Suggested Student Objectives**

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

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

**Literary Texts**

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

**Novels**

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

**Stories**

* + - “*Micromégas*” (Voltaire)
    - *The Surprising Adventures of Baron Munchhausen* (Rudolf Erich Raspe)

**Poetry**

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

**Informational Texts**

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

**Art, Music, and Media**

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

**Art**

* + - John Singleton Copley, [*Watson and the Shark*](http://www.nga.gov/feature/watson/watsonbig.shtm) (1778)
    - Frederic Edwin Church, [*Morning in the Tropics*](http://en.wikipedia.org/wiki/File:Morning_in_the_Tropics-1877-Frederic_Edwin_Church.jpg) (1877)
    - Caspar David Friedrich, [*The Wanderer Above the Sea of Fog*](http://en.wikipedia.org/wiki/File:Caspar_David_Friedrich_032.jpg) (1818)
    - John Constable, [*Seascape Study with Rain Cloud*](http://en.wikipedia.org/wiki/File:Constable_-_Seascape_Study_with_Rain_Cloud.jpg) (1827)
    - Jean Honore-Fragonard, [*The Progress of Love: The Pursuit*](http://collections.frick.org/VieO849$14317*1264589) (1771-1773)
    - William Blake, [*The Lovers’ Whirlwind*](http://en.wikipedia.org/wiki/File:Blake_Dante_Hell_V.jpg) (1824-1827)
    - Theodore Gericault, [*The Raft of the Medusa*](http://www.louvre.fr/llv/activite/detail_evenement.jsp?CONTENT%3C%3Ecnt_id=10134198673403748&CURRENT_LLV_ACTIVITE%3C%3Ecnt_id=10134198673403748&FOLDER%3C%3Efolder_id=9852723696500927) (1818-1819)
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**Sample Activities and Assessments**

* + *After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way.  (Seminar/Essay assignments include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. (Click* [*here*](http://commoncore.org/free/index.php/maps/grade_12_unit_4/) *to see a sample seminar scoring rubric.) Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays.  In future iterations of these maps, links to samples of student work will be provided.*

**Collaborate**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Oral presentation**

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

**Writing**

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

**Research Paper**

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

[Scoring Rubric](http://commoncore.org/free/resources/Socratic_Seminar_Rubric_SP.doc)

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**Additional Resources**

* + - [**William Blake's Notebook on Online Gallery: Turning the Pages**](http://www.bl.uk/onlinegallery/ttp/ttpbooks.html)**.** A collection of classics and historical materials rendered in digital form, complete with original art, handwriting, and typeface.
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**Terminology**

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