**European Literature: Seventeenth Century**

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

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**Overview**

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

* + These Focus Standards have been selected for the unit from the Common Core State Standards.
		- **RL.11-12.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
		- **RL.11-12.7:**Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
		- **RI.11-12.3:** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
		- **RI.11-12.4:**Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines “faction”in *Federalist No. 10*).
		- **RI.11-12.6:**Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
		- **W.11-12.4:**Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
		- **W.11-12.5:**Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 54.)
		- **SL.11-12.2:**Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
		- **L.11-12.1(a-b):**Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

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

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

**Novels**

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

**Plays**

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

**Poems**

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

**Informational Texts**

**Historical Nonfiction**

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

**Art, Music, and Media**

**Media**

* + - *Hamlet* (1964)
		- *Hamlet* (1948)
		- *Man of La Mancha* (1972)
		- Dale Wasserman, *Man of La Mancha,* the musical
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**Sample Activities and Assessments**

* + *Note: After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. Ideas are student generated in this way.  (Seminar/Essay assignments include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. (Click* [*here*](http://commoncore.org/free/index.php/maps/grade_12_unit_3/) *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**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

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

**Seminar and Essay**

Analyze “To Daffodils,”“To the Virgins Make Much of Time,”and “To His Coy Mistress.” Compare the message and intention of each. Do these poems appeal to human emotion or human logic to convey their ideas? Use textual evidence from two or more poems to write a comparative essay. Be sure your thesis is specific, concise, and original. (W.11-12.5, W.11-12.7, SL.11-12.1, SL.11-12.2)

**Speech**

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

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

**Research Paper**

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

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

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**Additional Resources**

* + - [**Exploring Don Quixote**](http://artsedge.kennedy-center.org/exploring/donq/artsedge.html)(ArtsEdge, The Kennedy Center) (RL.11-12.1, RL.11-12.10)
		A website by ArtsEdge devoted to Don Quixote and Cervantes. It includes lesson plans for a full unit on the novel.
		- [**Hamlet and the Elizabethan Revenge Ethic in Text and Film**](http://edsitement.neh.gov/view_lesson_plan.asp?id=395)(National Endowment for the Humanities) (RL.11-12.1, RL.11-12.7, RL.11-12.10)
		This lesson investigates the complex nature of revenge as it is portrayed in Shakespeare's *The Tragedy of Hamlet, Prince of Denmark*. Students learn how Shakespeare's play interprets Elizabethan attitudes toward revenge, as reflected in the structure of the Elizabethan revenge tragedy, one of the most popular forms of drama of that era.
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**Terminology**

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