



Advanced Creative Curriculum

Semester A Lesson Plan **A2**

In Class	Objective
<p>1. Short Story (P) <i>The Lottery Ticket</i> Chekhov (T); <i>Vendetta</i> de Maupassant (S) <i>Sir Gawain and the Green Knight</i> (T,D); <i>The Most Dangerous Game</i> Connell (T,S)</p>	How does a plot drive the story and give its message?
<p>2. Dialogue: Non-Fiction <i>My Life During The Siege of Paris</i> Whitehurst (S,D); <i>The Diary of a Young Girl</i> Frank (S,C)</p>	How do people talk to each other in a non-fiction work?
<p>3. Non-Fiction: Biography (Victor Lustig) <i>The Man Who Sold the Eiffel Tower</i> Johnson (D); <i>From Paris to Alcatraz</i> Lustig (D) <i>The Great Secret Count St. Germain</i> Bernard; <i>Comte de St. Germain</i> Cooper- Oakley</p>	How and why do two accounts of the same person vary? In what important ways are they similar and different and how does these aspects affect the narrative?
<p>4. Genre: Folk Tale/Allegory <i>The Little Mermaid</i> Andersen (T); <i>The Cave</i> Plato (T) <i>Speech of Menenius Agrippa</i> Livy (T); <i>For Greater Good</i> Indian Folk Tale</p>	Crash Course on this genre and the elements it uses that can be employed by the student for his/her work
<p>5. Editing and Sharing Class</p>	Expose students' works to outside opinion and improve their project
<p>6. Short Story (C) <i>Two Words</i> Allende (T,D); <i>The Coming Out Of Maggie</i> O'Henry (D,S) <i>Selection from Canterbury Tales</i> (D) Chaucer; <i>Selection from The Decameron</i> Boccaccio (D)</p>	How do characters drive the story and give its message?
<p>7. Dialogue: Prose Fiction</p>	How do characters speak to each other in prose fiction? For the only time, we will not

<p><i>Triumph of the Sun</i> Smith (D,S,C); <i>The Center of the World</i> Hemmingway (D,S,C) <i>Birds of Prey</i> Smith (S,C); <i>The Sun Also Rises</i> Hemmingway (S,C)</p>	<p>change the variables at all in respect to the authors</p>
<p>8. Non-Fiction: Event <i>Yamakasa Festival</i>; Various Authors (D) <i>Il Palio</i>; Various Authors (D)</p>	<p>What can we learn from the difference between a first-person account of an event and its encyclopedic description? How could these affect a narrative?</p>
<p>9. Genre: Science Fiction <i>Nightfall</i> Asimov (T,S); <i>Flowers for Algernon</i> Keyes (T) (S) <i>Falls the Shadow</i> Anthony (T); <i>The Island of Doctor Moreau</i> Wells (T)</p>	<p>Crash Course on this genre and the elements it uses that can be employed by the student for his/her work</p>
<p>10. Editing and Sharing Class</p>	<p>Expose students' works to outside opinion and improve their project</p>
<p>11. Short Story (S) <i>All Summer In A Day</i> Bradbury (D,C); <i>The Interlopers</i> Saki (D,C) <i>Descent into the Maelström</i> Poe (D); <i>A Jury Of Her Peers</i> Glaspell (C)</p>	<p>How does a powerful setting force reactions from the characters and shape the plot in order to reveal the message?</p>
<p>12. Dialogue: Play <i>Dysoklos</i> Menander (P); <i>The Robbers</i> Schiller (P) <i>The New Electric Ballroom</i> Walsh (P); <i>A Streetcar Named Desire</i> Williams (C,S)</p>	<p>With only stage direction and, most importantly, dialogue, how do playwrights convey to the reader character description and advance the plot?</p>
<p>13. Non-Fiction: Place <i>Tales Of The Alhambra</i> Irving (S,D); <i>Urbis Olisiponis descriptio</i> Damião de Góis (S,D)</p>	<p>How do these descriptions transport the reader to the place and how can the student become better at describing settings?</p>
<p>14. Genre: Adventure Novel <i>Treasure Island</i> Stevenson (S,D,C); <i>She Haggard</i> (S,D,T)</p>	<p>Crash Course on this genre and the elements it uses that can be employed by the student for his/her work</p>
<p>15. Sharing and Competition Class</p>	<p>Categories for Short Story:</p> <ul style="list-style-type: none"> Best Overall Best Opening Line Best Phrase Best Description Best Setting Best Ending Most Thought Provoking Best Character Best Dialogue Most Original Message

Semester B Lesson Plan **B2**

In Class	Objective
1. Play (P) <i>Pygmalion</i> Shaw (C,S); <i>Phèdre</i> Racine (C)	How does the plot drive the story and give its message?
2. Distance In Literature: Culture <i>Diary of Murasaki</i> Murasaki (S,D); <i>Memorias</i> López de Córdoba (S,D) <i>Maimonides & Averroes Biographies</i> (T) <i>Mangel & Sonneborn</i>	What is significant and useful about the differences between two compositions of the same format written by women (or men) of similar status during the same time period, culture being the only major difference?
3. Poetry (P,C,S,D,T) <i>Astrophel and Stella</i> Sidney; <i>Kubla Kahn</i> Coleridge; <i>Rebirtha</i> Farmer; <i>Do Not Go Gentle Into That Good Night</i> Thomas; <i>The Road Not Taken</i> Frost	How is poetry different from prose and how can the student use this knowledge to improve his/her writing?
4. Genre: Romance <i>Madness In Valencia</i> de Vega(P); <i>Cyrano de Bergerac</i> Rostand(P,C)	Crash Course on this genre and the elements it uses that can be employed by the student for his/her work
5. Editing and Sharing Class	Expose students' works to outside opinion and improve their project
6. Play (C) <i>Wild Duck</i> ; Ibsen (T) <i>Tartuffe</i> Molière (T,S)	How do the characters drive the story and give its message?
7. Distance In Literature: Time <i>Jane Eyre</i> Brontë(C,S); <i>The Flight Of Gemma</i> Hardy Livesey(C,S) <i>Faust</i> Goethe (T,C); <i>Faust</i> Marlowe (T,C)	What is significant and useful about the differences between two compositions of the same format, telling the same story, written by women of similar status of the same culture, with time being the only major difference? What about when it is two tellings with different endings?
8. Allusion <i>East Of Eden</i> Steinbeck (T); <i>The Count of Monte Cristo</i> Dumas (T)	What is allusion and how is it effectively employed?
9. Genre: Epic <i>The Aeneid</i> Virgil (P); <i>The Rape Of The Lock</i> Pope (T)	Crash Course on this genre and the elements it uses that can be employed by the student for his/her work
10. Editing and Sharing Class	Expose students' works to outside opinion and improve their project
11. Play (S) <i>La Casa De Bernarda Alba</i> Lorca (C); <i>Le Cid</i> Corneille (C)	How does a powerful setting force reactions from the characters and shape the plot in order to reveal the message?
12. Distance In Literature: Gender <i>The Trickster of Seville and the Stone Guest</i> de Molina (C); <i>Lysistrata</i> Aristophanes (C) <i>Antigone</i> Sophocles (C); <i>Sense and Sensibility</i> Austen	How are men and women portrayed in literature and how is the gap small and how is the gap large between their representations? Consider also the four examples from the other two Distance classes.

13. Foreshadowing <i>Frankenstein</i> Shelley (P); <i>Story Of An Hour</i> Chopin (P) <i>Oedipus Rex</i> Sophocles (T); <i>To Kill a Mockingbird</i> Lee (S)	What is foreshadowing and how is it effectively employed?
14. Genre: Mystery <i>The Man Who Was Thursday</i> Chesterton (D,P,C,T); <i>Peril at End House</i> Christie (P,C) <i>Hounds of Baskerville</i> Doyle (S); <i>The Notting Hill Mystery</i> (D) Adams	Crash Course on this genre and the elements it uses that can be employed by the student for his/her work
15. Sharing and Competition Class	Categories for Play Best Overall Best Opening Line Least Direct (Most Seamless) Best Stage Action Wittiest Line Best Ending Most Thought Provoking Best Character Best Dialogue Most Original Message

Semester C Lesson Plan C2

In Class	Objective
1. Novella (P) <i>The Crying Of Lot 49</i> Pynchon (T); <i>A Christmas Carol</i> Dickens (S)	How does the plot drive the story and give its message?
2. Tone and Diction (D) <i>Common Sense</i> Paine (T); <i>Mein Kampf</i> Hitler (T); <i>The Masque of the Red Death</i> Poe (T); <i>The Mauritius Command</i> O'Brian (S)	How does diction help set the tone and what ways do both shape the feeling and message?
3. Turning A Topic Into Literature: Tragedy <i>Animal Farm</i> Orwell (P,T); <i>Darkness At Noon</i> Koestler (P,D)	How does an author turn an issue into literature meant to provoke action through sad emotional response?
4. Genre: Historical Fiction <i>The Last Of The Mohicans</i> Cooper (D,S); <i>Ivanhoe</i> Scott (D,S)	Crash Course on this genre and the elements it uses that can be employed by the student for his/her work
5. Editing and Sharing Class	Expose students' works to outside opinion and improve their project
6. Novella (C) <i>Death Of Ivan Ilyich</i> Tolstoy;(P) <i>The Strange Case Of Dr. Jekyll And Mr. Hyde</i> Stevenson(D)	How do the characters drive the story and give its message?

<p>7. Turning A Topic Into Literature: Epic <i>The Phantom Tollbooth</i> Juster (P); <i>Don Quixote</i> Cervantes(P,T)</p>	<p>How does an author turn an issue into literature using episodic delivery and a hero the reader cares about to provoke action?</p>
<p>8. Inspiration Of Authors From Experience <i>The Gambler</i> Dostoyevsky (P,C); <i>A Moveable Feast</i> Hemmingway (D,S) <i>Tender Is The Night</i> Fitzgerald (C) <i>All Quiet On The Western Front</i> Remarque (S)</p>	<p>How do authors use their experiences to motivate themselves and find material for their stories?</p>
<p>9. Genre: Magical Realism <i>One Hundred Years Of Solitude</i> Marquez (D,T,P); <i>The Master And Margarita</i> Bulgakov (D,T,P)</p>	<p>Crash Course on this genre and the elements it uses that can be employed by the student for his/her work</p>
<p>10. Editing and Sharing Class</p>	<p>Expose students' works to outside opinion and improve their project</p>
<p>11. Novella (S) <i>Candide</i> Voltaire (T); <i>Billy Budd</i> Melville (C)</p>	<p>How does a powerful setting force reactions from the characters and shape the plot in order to reveal the message?</p>
<p>12. Turning A Topic Into Literature: Comedy <i>Gargantua and Pantagruel</i> Rabelais (D,S,T); <i>Dead Souls</i> Gogol (D,S,T)</p>	<p>How does an author turn an issue into literature using comedy and satire to provoke action?</p>
<p>13. Paint With Words: Character</p>	<p>Focusing on just one image, the class will describe to a hyperbolic degree a character, making use of a dictionary and thesaurus. Then, students will compare their writing to show how different authors will have different ways of describing, different areas of focus, different levels of attention to detail, and different variety of vocabulary despite the original content remaining constant. Furthermore, the students will see how subjective description is added based not on the image, but on how the viewer and author feels about it.</p>
<p>14. Genre: Picaresque <i>Moll Flanders</i> DeFoe (C,S); <i>Lazarillo De Tormes</i> Anonymous (C,S)</p>	<p>Crash Course on this genre and the elements it uses that can be employed by the student for his/her work</p>
<p>15. Sharing and Competition Class</p>	<p>Categories for Novella:</p> <ul style="list-style-type: none"> Best Overall Best Opening Line Best Phrase Best Description Best Setting Best Climax Most Thought Provoking Best Character Best Dialogue Most Original Message

--	--