

Table of Contents

Standards- Pages 1-2

Objectives- Pages 3-11

Procedure of Presentation- Pages 12-16

List of Materials- Page 17

Provisions for Individual Differences- Pages 18-19

Blocking out of Unit- Page 20

Assessment and Summary- Pages 21-

Appendix- Pages

I. Standards

1.1.11.A.- apply appropriate strategies to analyze, interpret, and evaluate author's use of techniques and elements of fiction and non-fiction for rhetorical and aesthetic purposes.

1.1.11.B.- use context clues, knowledge of root words, and word origins as well as reference sources to decode and understand new words.

1.1.11.D.- Demonstrate comprehension / understanding of a wide variety of appropriate literary works from different cultures and literary movements, including classic and contemporary literature.

1.1.11.E.- Demonstrate an appropriate rate of silent reading based upon specific grade level texts.

1.2.11.C.- Examine the author's explicit and implicit bias and assumptions, beliefs about a subject, use of fact and/or opinion, and/or the author's argument or defense of a claim as related to essential and nonessential information.

1.2.11.D.- Analyze inferences and draw conclusions based on and related to an author's implicit and explicit assumptions and beliefs about a subject.

1.3.11.A.- Examine the impact of diverse cultures and writers on the development and growth of literature. Describe how an author conveys intent and perspective in contemporary and historical writings.

1.3.11.B.- Interpret and analyze works in various genres of literary and/or cultural significance in American and world history:

- Reflect a variety of genres in the respective major periods of literature.
- Represent important authors in each historical period.
- Reveal contrasts in major themes, styles, and trends in the respective historical periods. Examine the important philosophical, religious, social, political, or ethical ideas of the time.

1.3.11.C.- Analyze the relationships, use, and effectiveness of literary elements (characterization, setting, plot, theme, point of view, tone, mood, foreshadowing, irony, and style) used by one or more authors in similar genres.

1.3.11.D.- Analyze the effectiveness, in terms of literary quality, of the author's use of literary devices, (e.g., personification, simile, alliteration, symbolism, metaphor, hyperbole, imagery, allusion, satire, foreshadowing, flashback, irony) in various genres.

1.5.11.B.- Develop content appropriate for the topic.

- Gather, organize, and determine validity and reliability of information.
- Employ the most effective format for purpose and audience.

- Write fully developed paragraphs that have details and information specific to the topic and relevant to the focus.

1.6.11.A.- Listen critically and respond to others in small and large group situations

- Respond with grade level appropriate questions, ideas, information or opinions.

1.8.11.C.- Analyze, synthesize, and integrate data, creating a reasoned product that supports and appropriately illustrates inferences and conclusions drawn from research.

II. Objectives

A. General

Students will:

1. read epic poetry.
2. identify the importance that literature plays in history.
3. compare and contrast two instances of the same type of literature.
4. write an essay paper
5. develop social skills by working in group situations.
6. evaluate two related works of literature, focusing on the period in which they were written and the beliefs of the time.
7. analyze texts and demonstrate their understanding of the material through short quizzes.
8. relate medieval perspectives to modern-day beliefs.
9. show mastery of notetaking skills from in-class discussion.

B. Specific

Students will:

1. cite the two founding stories of Rome.
 - a. Romulus and Remus, sons of Mars. Raised by she-wolves, decided to start a city, saw vultures to decide who would be king. Romulus wins, kills Remus when he laughs at how weak he is.
 - b. *Aeneid*, Aeneas' and the Trojans' journey from the sacked Troy.
2. use reasoning to determine whether or not the founding stories of Rome are factual, or if they could be stretched accounts of fact.
3. cite facts concerning Virgil's life.
 - a. Supposedly born in Andes, but biographical history is based mainly on his poetry.
 - b. Descended from Roman colonists.
 - c. Attended school at 5 years old. Studied rhetoric, medicine, and astronomy in Rome, abandoned them for philosophy.
 - d. Commissioned to write the *Aeneid* by Augustus, who wanted Virgil to link his lineage to the founders of Rome.
 - e. Wrote the *Aeneid* late in his life.
 - f. Wrote other major works the *Eclogues* and the *Georgics*.
4. list the 9 characteristics of epic poetry.
 - a. in medias res- text begins "in the middle of things," rather than at the beginning of the overarching story
 - b. vast setting
 - c. invocation to a muse
 - i. 9 muses
 1. Calliope- epic poetry
 2. Clio- history
 3. Erato- lyric poetry
 4. Euterpe- music
 5. Melpomene- tragedy
 6. Polyhymnia- choral poetry

7. Terpsichore- dance
8. Thalia- comedy
9. Urania- astronomy
- ii. called upon to assist the artist in their particular art form
- d. statement of theme
- e. epithets
- f. long lists
- g. formal speeches
- h. divine intervention- gods interfere with human affairs
- i. heroes
5. focus on pronunciation of proper nouns while reading.
6. cite events which took place in books I-V to understand why Aeneas journeys to Hell.
7. define epithet.
 - a. a characterizing word or phrase firmly associated with a person or thing and often used in place of an actual name, title, or the like
 - b. somewhat like a modern “nickname”
8. find examples of epithets within the reading
 - a. Anchises’ son (pp. 126)
 - b. pious Aeneas (pp. 127)
9. cite events from the plot of book VI of the *Aeneid*.
 - a. Aeneas and crew’s arrival on the Hesperia shore
 - b. what item Sybil commands Aeneas to get in order to prove that he has the gods’ favor, therefore allowing him to traverse the underworld (golden branch)
 - c. how he finds it (two doves show him the way)
 - d. the monsters mentioned while Aeneas journeys through the underworld
 - i. Minotaur
 - ii. Cerberus
 - iii. Chimera
 - iv. Geryon
 - v. Scyllas
 - vi. ghosts
 - vii. Gorgon
 - viii. harpies
 - ix. centaurs
 - x. Hydra
 - xi. Cacus (fire-breather)
 - e. Virgil’s depiction of Hell
 - i. Filled with the souls of the dead, swimming in the rivers or clambering on the shores.
 - ii. A large city lies deeper in Hell on the fiery Phlegethon, with iron towers and stone walls.
 - iii. Rocks and granite outcroppings litter the fields of the underworld.

- f. Aeneas walks through Hell, speaks with Deiphobus (son of Priam), crosses the rivers of Hell, sees the sinners
 - g. Reaches the heaven portion of the underworld (Blessed Groves), speaks with his father, leaves the underworld
10. discuss the layout of the underworld in the *Aeneid*.
- a. All sinners contained in the same area, though it is not very organized.
 - b. Rivers separate certain sections of Hell.
11. list the rivers mentioned in the *Aeneid*.
- a. Acheron (river of sorrow)
 - b. Phlegethon (river of fire)
 - c. Styx (river of hate)
 - d. Cocytus (river of lamentation)
 - e. Lethe (river of forgetfulness- dead must drink from here before they are reincarnated)
12. list the types of sins mentioned in the *Aeneid*.
- a. lust
 - b. bribery
 - c. greed
 - d. fraud
 - e. adultery
 - f. rebellion
13. cite historical facts about Dante.
- a. Born in Florence around 1265
 - b. Arranged to marry Gemma di Manetto Donati, but loved Beatrice Portinari
 - c. Wrote many poems dedicated to her, but none to his wife
 - d. One of the leaders of the *Dolce Stil Nuovo* (themes of love, noble-mindedness, and *Amore*)
 - e. Exiled from Rome for two years after political uprisings
 - f. Moved back to Florence and was exiled with the death of Henry VII
 - g. He was offered a chance to do public penance, but refused, and was ordered to house arrest. He remained so until he died in 1321
14. read an English translation of the *Inferno*.
15. discuss the *Inferno* in terms of the *Divine Comedy*.
- a. Called a “comedy” because it begins with confusion and depressing thoughts, and ends with heaven and visions of God (classical “comedy”)
 - b. First part of 3, depicts Hell.
 - i. *Purgatorio*- Purgatory
 - ii. *Paradiso*- Paradise (heaven)
 - c. Written in Italian, different from the Latin texts of the time
16. focus on rhyme scheme and poetic form in the *Inferno*.
- a. *terza rima* (tercets aba-bcb-cdc-etc.)
 - b. consists of 33 cantos
17. practice writing their own poetry in *terza rima* form.
18. discuss why the repetition of 3’s is so important in the *Divine Comedy*.

- a. The number 3 is often associated with God
 - b. 3 books of the *Divine Comedy* consist of 33 cantos, with 3 line rhyme scheme
19. discuss literary elements of the *Inferno*
- a. original language- Italian vernacular
 - b. point of view- first person subjective
 - c. tone- moralistic with some ironic passages
 - d. tense- past tense
 - e. setting of time- Good Friday to morning of Easter Sunday
 - f. setting of place- Hell
 - g. themes- perfection of God's justice; evil as a contradiction of God's will; storytelling as a mode of immortality
20. cite events from reading the *Inferno* according to their respective cantos.
- a. Canto 1- Dante is lost in the woods, runs into 3 beasts, Virgil scares the beasts away.
 - b. Canto 2- Virgil explains to Dante that he was sent by Beatrice to guide Dante through Hell. Begins with an invocation to a muse
 - c. Canto 3- Gate of Hell, "abandon all hope ye who enter here." Vestibule- those who were neither good nor evil. Crossing of the river Acheron via Charon
 - d. Canto 4- First circle- Limbo. Souls of the unbaptized
 - e. Canto 5- Second circle- lustful. Minos- judge of Hell
 - f. Canto 6- Third circle- the gluttons, guarded by Cerberus. Ciaccio
 - g. Canto 7- Fourth circle- avaricious and prodigal. Fifth circle- wrathful and sullen- river Styx. Phlegyas the boatmaster
 - h. Canto 8- City of Dis, guarded by fallen angels
 - i. Canto 9- furies deny entrance to Dis, Medusa threatens Dante. Allowed in by messenger from God. Sixth circle- heretics trapped in flaming tombs
 - j. Canto 10- souls in circle six talk to Dante.
 - k. Canto 11- Virgil explains why the fraudulent are deeper in Hell than the violent. Describes the layers of violence and fraud in detail
 - l. Canto 12- Seventh circle- violent. Guarded by the Minotaur. First section is violent against others. Sinners stand in boiling blood of Phlegethon, submerged based on the number of people they killed. Guarded by centaurs
 - m. Canto 13- violent against self. Suicides. Form of trees, harpies tear at leaves and limbs
 - n. Canto 14- violent against God. Walking the burning plain, with raining fire
 - o. Canto 15- prophecy of Dante's future
 - p. Canto 16- the three Florentine noblemen and the summoning of Geryon, the beast of fraud
 - q. Canto 17- description of Geryon, interaction with the usurers, descends on Geryon's back across the abyss

- r. Canto 18- Eighth circle- simple fraud. Malbolge- 10 bolgias. First bolgia- panders and seducers. Second bolgia- flatterers
 - s. Canto 19- Third bolgia- simoniacs (Nicholas II), denunciation of corrupt clergymen
 - t. Canto 20- Fourth bolgia- diviners. Amphiaraus, Tiresias, Arruns, Manto, others
 - u. Canto 21- Fifth bolgia- barrators. Evil Claws (demons), strange signal of flame
 - v. Canto 22- Mock heroic intro. Evil Claws catch Ciampolo, Dante questions him, Ciampolo escapes, Virgil and Dante run from the Evil Claws
 - w. Canto 23- demons pursue Dante and Virgil, who slide into the sixth bolgia- hypocrites.
 - x. Canto 24- climb out from the sixth bolgia. Seventh bolgia- thieves. Metamorphosis from human into lizard.
 - y. Canto 25- more of the seventh bolgia. Cacus (fire-breathing thief-dragon), more metamorphosis, Agnello
 - z. Canto 26- denunciation of Florence. Eighth bolgia- counselors of fraud. Ulysses
 - aa. Canto 27- More of the eighth bolgia. Guido de Montefeltro, tricked by Pope Boniface VIII
 - bb. Canto 28- Ninth bolgia- sowers of discord. Mohammed.
 - cc. Canto 29- more of the ninth bolgia. Tenth bolgia- falsifiers/chemists
 - dd. Canto 30- more of the tenth bolgia- impersonators/false witnesses
 - ee. Canto 31- Dante sees the giants (Nimrod, Ephialtes), Antaeus lowers them to Cocytus
 - ff. Canto 32- Ninth circle- Cocytus- traitors to kindred/brothers. Antenora- traitors to country
 - gg. Canto 33- Antenora continued. Ptolomea- traitors to guests
 - hh. Canto 34- Judecca- traitors to lords and benefactors. Satan holds Brutus, Cassius, and Judas in his 3 mouths. Dante and Virgil climb to Purgatory
21. list the three beasts Dante sees in the Dark Wood and explain what they stand for.
- a. Leopard- fraud
 - b. Lion- violence
 - c. She-wolf- appetite
 - d. Dark Wood- represents being lost in life
22. fill out pieces of a worksheet depicting a map of Hell. Students will fill in the sin, punishment, and name of each layer where applicable, as well as any significant characters in that layer
23. determine the irony of each punishment.
- a. opportunists- were neither evil nor good, but looked after themselves. Forced to chase a flag with the pain of wasps' stings, trying to "come in first place"
 - b. Limbo- did not find God in life, unable to find what they lack in death

- c. lustful- lived in a whirlwind of emotions in life, stuck in a literal whirlwind in Hell
- d. gluttons- forced to eat and wallow in waste since they were so wasteful, and ate constantly as Cerberus eats at them
- e. avaricious and prodigal- forced to push giant rocks against each other, just as their money management opposed each other in life
- f. wrathful and sullen- wrathful fight their way to the top of the water, while the sullen sink to the bottom, as they both did in life
- g. heretics- did not believe in the continuous spirit, so they are forced to burn in caskets, unable to escape their “bodies”
- h. violent against neighbors- boil in the blood spilt by their violence in life
- i. violent against self- given dead trees as bodies, since they did not appreciate the body given to them by God.
- j. violent against God- rained on from the heavens with fire since they cursed the heavens in life
- k. panderers and seducers- run from whipping demons, since they were slave-drivers in life
- l. flatterers- buried in excrement, since that is what they told in life (“bullshite”)
- m. simoniacs- burning feet with head buried in sand. They are unable to see the source of their pain, just as those who served the church were unable to see the simoniacs’ plot of selling church services.
- n. diviners- forced to walk with their heads on backwards; since they feigned future sight in life, they may now only look backwards
- o. barrators (those who betray a ship-owner)- buried in the tar of the ships they misused
- p. hypocrites- walk around in beautiful robes lined with lead. They present a beautiful appearance, but are weighed down, just as hypocrites are weighed by falsity
- q. thieves- bodies stolen by snakes just as they stole possessions
- r. fraudulent counselors- contained in a tongue of flames because they give false advice
- s. sowers of discord- sliced open as they walk around a track. Similar to how they caused rips in peacetime
- t. falsifiers- either stricken with scabs or angrily turn on each other. They give off a false appearance
- u. traitors of kin- frozen up to their necks. A lack of movement indicates a lack of a soul for Dante, so this is fitting
- v. traitors to party- forced to eat the head of who betrayed them .Their hunger never satiates them, just as revenge never did in life
- w. traitors against benefactors- closest to Satan’s cold wings, farthest from God

24. list some post-classical tyrants or killers who would be located in circle seven.

25. list the similarities and differences between the *Aeneid* and the *Inferno* during class discussion.

- a. Similarities
 - i. Definite structure.
 - ii. Contain unrepenting sinners.
 - iii. Guarded by beasts, many of them being the same.
 - iv. Similar judgment system (Minos).
 - v. Both epic journeys.
 - vi. Both men meet contemporaries with whom they converse
 - vii. Both men have a time restraint.
 - viii. Share four of the same rivers (*Aeneid* contains Lethe).
 - b. Differences
 - i. *Aeneid* Hell is pre-Christian; therefore there is no God judgment.
 - ii. Sinners in the *Inferno* are separated according to severity of sin, while Vergil's Hell is separated into good, evil, and neutral.
 - iii. *Inferno* sinners have no chance for redemption, while *Aeneid* sinners do.
26. discuss the significance of Virgil being Dante's guide through Hell, and compare Dante's guide (Virgil) to Aeneas' (Sybil).
 - a. Dante took his depiction of Hell directly from Virgil.
 - b. Sybil was given powers by Zeus; prophetic.
 - c. Virgil resides in Limbo and has traveled through Hell before.
 27. choose a guide for themselves if they had to take a journey through Hell and explain why, keeping in mind why the two authors chose their guides.
 28. contrast the layout of the Hells depicted in the two epics.
 - a. *Inferno* has a series of levels separating the sinners by severity of sin.
 - b. *Aeneid* has large groupings of good, evil, and neutral dead.
 29. discuss the form of both poems.
 - a. *Aeneid*- dactylic hexameter
 - b. *Inferno*- *terza rima* (tercets aba-bcb-cdc-etc.)
 30. list some of the more well-known souls in Limbo and discuss why they are there, even if they did not sin (Homer, Horace, Ovid, Hector, Aeneas, Caesar, etc.).
 31. list the beasts of Hell in the *Inferno*
 - a. centaurs
 - b. Minotaur
 - c. giants
 - d. Satan
 - e. demons
 - f. Evil Claws
 - g. Cerberus
 - h. Plutus
 - i. Geryon
 - j. Minos
 - k. Hydra
 - l. Gorgon

- m. harpies
 - n. furies
 - o. Cacus
32. identify important characters in the *Inferno*
- a. Beatrice- Dante's lover, who resides in *Paradiso*. She sends Virgil to guide Dante
 - b. Virgil- Dante's guide through Hell, as well as his major influence
 - c. Charon- boatmaster on the Acheron
 - d. Paolo and Francesca da Rimini- lovers in circle 2 who had an affair
 - e. Lucifer/Satan/Dis- prince of Hell. Has 3 heads, icy wings, and is very giant
 - f. Minos- king of Crete in Greek mythology. Judge of Hell in the *Inferno*. Wraps his tail around himself a certain number of times to indicate which layer of Hell the sinner must go to
 - g. Phlegyas- boatman on the river Styx
 - h. Filippo Argenti- member of the Black Guelphs, resides as one of the wrathful in the river Styx
 - i. Nessus- centaur who carries Dante through the First Ring of the seventh circle
 - j. Alexander the Great- tyrant, imprisoned in the seventh circle
 - k. Ulysses- hero of the *Illiad* and *Odyssey*. Imprisoned in the eighth circle
 - l. Antaeus- a giant who carries Dante and Virgil from the eighth to the ninth circle of Hell
 - m. Count Ugolino- ate the corpses of his sons when he was imprisoned by Archbishop Ruggieri, resides in Antenora
 - n. Ciacco- "The Hog," glutton whom Dante speaks to in circle 3
33. explain the difference between the sins in upper Hell and the sins of lower Hell, noting especially how free will plays a role
- a. upper Hell sins do not require conscious action; if anything, they occur when one loses any sense of self-control
 - b. lower Hell sins require conscious action, and thus are sins of free will
34. list those who the sections of the lowest circle of Hell are named after.
- a. Caina- Cain, biblical brother
 - b. Antenora- Antenor from the *Illiad*
 - c. Ptolomea- Ptolemy, governor of Jericho, murdered his guests
 - d. Judecca- Judas, betrayed Jesus
35. compare a modern-day film retelling of the *Inferno* to Dante's work.

III. Procedure of presentation

A. Daily lessons

Day 1- Introduction to Virgil and his *Aeneid*.

Objectives 1-4, 8, 29

- a. Discuss whether or not the founding stories of Rome seem factual or not. Did the ancient Romans feel the same way?
- b. View the powerpoint on the history of Virgil.
- c. Make a list of the 9 characteristics of epic poetry. How is this different from contemporary poetry?
- d. The *Aeneid* begins with an invocation to a muse, who helps Virgil tell the story accurately. Think of contemporary muses that might be used for current media (e.g. Spielberg for movies or Eminem for rap songs).
- e. Homework- read to line 235 (roughly 5 pages).

Day 2- Continuation of the *Aeneid* and epithets.

Objectives 5-8.

- a. Daily quiz #1
 1. "What item does Sybil command Aeneas to obtain in order to prove that he has the gods' favor, allowing him to traverse the underworld?" (Golden Branch)
 2. "How does he find it?" (two doves show him the way)
- b. Summarize events from the homework reading.
- c. Search for epithets within the *Aeneid*. Define what characteristics designate an epithet.
- d. Create unique epithets for celebrities or historical figures. Explain why this epithet would be appropriate.
- e. Homework- read to the end of book VI, focusing specifically on the sins mentioned.

Day 3- Finishing book VI of the *Aeneid*, review for quiz.

Objectives 8-11.

- a. Daily quiz #2
 1. "Name two of the monsters mentioned while Aeneas journeys through Hell." (Minotaur, Cerberus, Geryon, Scyllas, ghosts, Gorgon, harpies, centaurs, hydra)
 2. Name two of the sins mentioned. (greed, lust, bribery, fraud, adultery, rebellion)
- b. Discuss the layout of the underworld from the reading. Does it meet expectations, or did you imagine it differently?
- c. Cite what Aeneas sees in the underworld. How would you feel if you made this journey? Frightened? Amazed?
- d. Create lists of the various elements of Hell.
 1. monsters
 2. rivers

3. sins

Day 4- Quiz on book VI, followed by silent reading.
Objectives 4, 9, 12

Day 5- Introduction to Dante.
Objectives 12-16.

- a. View the history of Dante powerpoint.
- b. Recap the events from the homework reading.
- c. Discuss how the meaning of “comedy” has changed in modern times. In Dante’s time, a comedy began with a state of unrest and doubt and had an ending which brought stability and happiness. Not necessarily “funny.”
- d. List the repetition of 3’s. *Terza rima* uses 3-line stanzas, each book of the *Divine Comedy* contains 33 cantos, and there are three books. Why is this significant, especially considering the fact that it’s a Christian work?
- e. Homework- read cantos 1-5.
- f. assign Virgil paper, due date Day7.

Day 6- Introduction to the *Inferno*.
Objectives 13-14, 17-20.

- a. Daily quiz #3
 1. “Where does Dante find himself when the *Inferno* begins?” (The Dark Wood)
 2. Who saves Dante from the three beasts pursuing him? (Virgil)
- b. Recap events from the homework reading.
- c. Discuss the allegory of the Dark Wood. What does it stand for? What is the significance of Dante’s age (35)? How will journeying through the land of the dead save him from the Dark Wood?
- d. Discuss the beasts of the Dark Wood (Leopard, Lion, She-wolf). What do they represent? How do they fit into the allegory of the Dark Wood?
- e. Where is Beatrice when the story opens? Why does Dante put her there?
- f. Why is the warning on the gate of Hell appropriate? How does this differ from Hell in the *Aeneid*? (In the *Inferno*, sinners in Hell have no hope for redemption, while sinners in the *Aeneid* do.)
- g. Compare and contrast images in the *Inferno* and the *Aeneid* as they come up in the reading.
- h. Note that Minos was also the judge of Hell in the *Aeneid*.
- i. List the important characters from these cantos (Dante, Virgil, Beatrice, Charon).
- j. Homework- read cantos 6-10.

Day 7- *Inferno* continued: sins of appetite.
Objectives 18-25, 31-32

- a. Daily quiz #4
- b. Recap the events from the homework reading.

- c. Cite the punishments from the homework reading. How are the punishments which befall the gluttons, avaricious, wrathful and sullen, and heretical ironic?
- d. List the monsters mentioned in these cantos (Cerberus, fallen angels, furies, Medusa).
- e. List the important characters from these cantos (Ciaccio, Phlegyas, messenger angel)
- f. Complete the “Build your own Hell” worksheet in groups. This focuses on the students’ perceived nature of evil.
- g. Homework- read cantos 11-16.

Day 8- *Inferno* continued: sins of violence.

Objectives 19, 20, 22-24, 31, 32, 33

- a. Daily quiz #5
- b. Recap the events from the homework reading.
- c. List the three types of violence mentioned in circle seven (against neighbor, against self, against God). What makes their punishments ironic?
- d. List some historical figures who might be located in the Phlegethon (Hitler, Stalin, Hussein, etc.) How deeply submerged would each of these people be?
- e. List the monsters mentioned in these cantos (centaurs, harpies).
- f. Homework- read cantos 17-21

Day 9- *Inferno* continued: flight to Malbolge, up to the fifth bolgia.

Objectives 20, 22, 23, 25, 31, 32

- a. Daily quiz #6
- b. Collect Virgil paper
- c. Recap the events from the homework reading.
- d. Geryon has the face of a man, but a body composed of many different animal parts (lion’s body, wings, and serpent’s tail). Why is it appropriate that he is the beast of fraud? What purpose does he serve?
- e. Why are there 10 bolgie in circle eight? How is each form of fraud unique?
- f. How are the punishments from the first 5 bolgie ironic?
- g. List some of the Evil Claws. How are the images of these creatures terrifying?
- h. Make an Evil Claw in class; each student will draw one piece of the Evil Claw, and the class will collectively decide on a name.
- i. For bonus points, create your own Evil Claw for homework. Either draw a picture of it or write a few paragraphs describing it. Create a unique name as well.
- j. Homework- read cantos 22-26
- k. Give students permission slips for the *Inferno* movie.

Day 10- *Inferno* continued: bolgie 6-8.

Objectives 20, 22, 23, 25, 31, 32

- a. Daily quiz #7
- b. Recap the events from the homework reading.
- c. Discuss the robes of the hypocrites. How does the beautiful exterior but cold, heavy interior reflect how the hypocrites lived their lives?
- d. Follow the chain of events in the seventh bolgia. The lizards steal the bodies of other men, just as the men stole objects in life. How do the other bolgia's punishments follow the ironic trend?
- e. Focus on the line "We were walking with the ten demons. Ah, fierce company! but in church with the saints, in the tavern with the gluttons." What does Dante mean by this quote?
- f. What literary device does Dante use to open canto 22? (mock heroic intro)
- g. Who was Ulysses? What role did he play in history (especially important to Aeneas)? Why is he included with the evil counselors?
- h. List the monsters from these cantos (lizards, Cacus).
- i. List the important characters from these cantos (Ciampolo, Agnello, Ulysses).
- j. Homework- read cantos 27-31.

Day 11- *Inferno* continued: 8th-10th bolgia, the giants, and the ride to Cocytus
Objectives 20, 22, 23, 25, 31, 32

- a. Daily quiz #8
- b. Recap the events from the homework reading.
- c. What are alchemists? Why are they included with the falsifiers? What type of people can they be compared to in the modern day? (used car salesmen, medicinal herb manufacturers)
- d. Describe the giants. What role did they play in Roman mythology? Why are they, along with many of the other mythological creatures in Hell, included in Dante's Christian Hell, even though they are pre-Christian ideas?
- e. Discuss Mohammed's depiction with the sowers of discord. Discuss modern-day censorship of Mohammed. Would Dante's depiction be censored if it were written today? When the *Inferno* was written, the Arab nation was the European nations' greatest enemy. Compare the depiction of Mohammed to depictions of Osama Bin Laden.
- f. Homework- read cantos 32-34
- g. Assign group project. Due in one week.

Day 12- Finish the *Inferno*, comparisons to the *Aeneid*.

Objectives 20, 22, 23, 25, 31, 32, 34

- a. Daily quiz #9
- b. Recap the events from the homework reading.
- c. List the names of the 4 levels of the ninth circle. Where do the names come from? Are the names of these levels appropriate? Why or why not?

- d. List the 3 sinners located in the center of Hell. Do they deserve to be there? How did they all change history?
- e. Why are traitors to guests considered more evil than traitors to kin or country?
- f. Explain the overall layout of Hell. How does Virgil “walk on the ceiling” after running under Satan’s wings?
- g. Play review game: “Celebrity Inferno.” Students place celebrities into the circle of Hell they believe they belong in, and explain why. Winning team receives bonus points on the test.

Day 13- Comparing the *Aeneid* and the *Inferno*.

Objectives 25, 26, 9, 20

- a. Present group projects.
- b. Do the review worksheet for the Unit Test, first in groups and then as a class.
- c. Homework- study for the Unit Test.

Day 14- Test day.

- a. Students will take the Unit Test.
- b. Any student who finishes early may work on the *Inferno* word find worksheet.

Day 15- Watching *The Inferno*

Objective 35

- a. Watch *The Inferno* movie.
- b. Compare this movie to the novel. How is it different? Do the “circles” of Hell accurately transfer over to a present-day setting?

B. Materials

1. Main texts for course

- a. Virgil. *The Aeneid*. Trans. Sarah Ruden. New Haven: Yale UP, 2008.
- b. Alighieri, Dante. *The Divine Comedy of Dante Alighieri: Volume 1: Inferno*. Trans. Robert M. Durling. Ed. Ronald L. Martinez. New York: Oxford UP, 1996.

2. Bibliography for Students

- a. Virgil. *The Aeneid*. Trans. Sarah Ruden. New Haven: Yale UP, 2008.
- b. Alighieri, Dante. *The Divine Comedy of Dante Alighieri: Volume 1: Inferno*. Trans. Robert M. Durling. Ed. Ronald L. Martinez. New York: Oxford UP, 1996.

3. Bibliography for Teachers

- a. Virgil. *The Aeneid*. Trans. Sarah Ruden. New Haven: Yale UP, 2008.
- b. Alighieri, Dante. *The Divine Comedy of Dante Alighieri: Volume 1: Inferno*. Trans. Robert M. Durling. Ed. Ronald L. Martinez. New York: Oxford UP, 1996.

4. Software

- a. Microsoft Powerpoint
- b. Microsoft Word

5. Hardware

- a. Smartboard
- b. ELMO

“Diagram of Hell” worksheet.

Index cards for daily quizzes.

Aeneid word find puzzle.

Inferno word find puzzle.

Materials for group projects (construction paper, markers, glue, etc.).

Powerpoints on the histories of Virgil and Dante.

Smartboard presentation of the “Diagram of Hell” worksheet. Each day students will be selected to fill in the circles/sins for that day’s reading (part of class participation grade).

The 2007 animated film *Dante’s Inferno*

Permission slip for parents to allow their students to watch this movie.

Overhead projector for powerpoint and transparencies.

Printed pictures of Dante’s Evil Claws.

Paper on which to draw the Evil Claw in class.

A dictionary

C. Provisions for Individual Differences

1. Exceptional needs students

a. One student in the class suffers from a severe case of stuttering which he developed after a near-fatal car accident in 9th grade. While he has begun to accept his condition, he is still not particularly comfortable speaking in front of the class. To adapt the teaching strategies to his needs, I shall only call on him to answer a question when he raises his hand, thereby assuring that he feels comfortable enough to speak in front of the class. In addition, during any presentations, I will encourage him, if he feels uncomfortable, to present his portion of the project with the help of an alternate method, such as a video or a powerpoint presentation.

b. Another student in the class has been deaf since birth due to a birth defect. She is one of the more advanced students in the class, and is more than capable of doing the work; however, movies and certain presentations lose effect if she cannot read the lips of the people speaking. To solve this problem, I will allow her to borrow my copy of the *Inferno* DVD so that she may watch it at home with the subtitles enabled. Also, if she is not able to read the lips of a group giving a presentation, I will write her a short summary of the presentation for the following class.

2. Multicultural strategies

a. This lesson naturally lends itself to multiculturalism. The *Aeneid* and the *Inferno* both include brief glimpses into foreign cultures, such as the ancient Greeks and Romans, as well as certain elements of Islamic and African culture in the *Inferno*.

b. Certain elements from the *Inferno*, such as Mohammed being depicted in the underworld, can be applied to modern-day situations. This gives a link not only between nations, but between periods of history as well.

c. While viewing the histories of Virgil and Dante, students will be encouraged to compare their life in America to the lives of these two authors in Italy during their respective time periods. It broadens cultural thought beyond a provincial viewpoint.

3. Projects for enrichment

a. Students may complete a drawing or summary of an original Evil Claw for bonus points, subject to the amount of work and originality the student put into his or her project.

b. If a student is struggling and shows a want for extra points, they may memorize two tercets to recite by memory after class. If they recite it 100% correct, they earn 2 bonus points.

c. Students will be given extra points if they contribute to class discussion more than the required minimum. Every 5 extra contributions per unit will result in one-half of an extra credit point, up to a maximum of 2.

4. Special help strategies

a. There are easier-to-read editions of the novels we are reading in this unit, such as the Oxford World Classics edition of the *Inferno*. If a student is struggling with the text, they may want to consider reading this version instead.

b. For more help, students may want to consider reading the Sparknotes summaries of the cantos after class. I will advise the students that this **should not be** the primary method of reading the text, and I will inform them that the test will take into account the fact that summaries such as this exist.

IV. Assessment and summary

A. Unit test

(see appendix)

B. Other evaluation strategies

1. Daily quizzes will be given to determine whether or not the students closely read the previous night's homework assignment. These will count towards a homework grade.
2. A group project will be completed by the end of the unit. Students will choose from one of four topics.
 - a. Create a 3D topography of Dante's vision of Hell
 - b. rearrange the layers of Hell and explain why the changes were made, and if a circle is at the same level explain why it doesn't change
 - c. assign new, modernized punishments to the circles of Hell and explain how these new punishments fit the sin
 - d. create a similar circular system for heaven, with rewards for each circle
3. Students will write a 1-2 page paper explaining whether or not they agree with Virgil's vision of Hell, including what they would change and why.

Overall Grading Scheme for Unit

1. Test- 100 possible points.
2. Daily Quizzes/homework- 2 points each, 18 possible total.
3. Group project- 50 possible points.
4. Class participation (contributing in discussion, offering to write on the smartboard, offering to read in class)- 25 possible points per quarter.
5. Individual projects (paper)- 50 possible points.
6. Extra credit- 2 total per quarter for extra participation, 2 for the Evil Claw description, 2 per tercet memorized.

Total for Unit- 250 plus 6 extra credit points.