

UN DESTELLO DE LA LITERATURA Y EL ARTE DE NORTEAMERICA 1840-1940

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OVERVIEW

This topic utilizes some potent extracts of American literature and American art by preeminent practitioners between the years 1840 – 1940. The selections are translated into Spanish for students at the Second Level of language study. The aim is to further enhance their appreciation of American literature and art through the lens of Spanish. Students will be able to transfer their knowledge of texts, which they have experienced in English and make comparison with the study of those in Spanish. Furthermore, Students will be exposed in the Spanish language to similarities and differences not only in painters and paintings and literary structure and interpretation of texts but also other art forms such as music and dance through specifically engaging chosen selections . This practice provides students an additional opportunity to apply their Spanish Level II reading skills . The literary and art selections are influenced by four thematic categories – War, Slavery, Women and Men . They will present a varied perspective on American culture 1840-1940 – approximately from the Civil War to World War II.

The unit will be written with reference to the five standards for foreign Language acquisition as set forth by the ACTFL – Communication, Culture, Connections, Comparisons and Communities. (See Appendix) The core curriculum of the School District of Philadelphia requires that students continuously engage the four linguistic skills of listening, reading, speaking and writing as prescribed for foreign language learners.

The unit will be a series of eight lessons taught over a period of sixteen to twenty-four days either consecutively or at intervals allocating approximately two or more days for each lesson. Before each lesson, students will be required to scan the text for familiar words or (palabras afines) cognates that will help them anticipate the content. Strategy and graphic organizers will be provided to allow students to decide how to approach the material and to jot down thoughts. The teacher will also guide the students as to what to

expect before they begin reading and give extra insights to help the reader get the most out of each selection. In addition the teacher will consistently use relevant visual and aural stimuli including drama, dance and music to assist the student in experiencing the diversity of the American world of literature and art while reinforcing the language acquisition skills of listening, reading, speaking and writing.

Students will be encouraged to question through an investigation; including but not limited to, the structure of language, use of vocabulary, punctuation and diacritics : What makes literature and art in its varied manifestations so appealing? Why is it important to civilization? Is there any connection between art forms such as music, drama, film and dance? Why has it been a source of fascination for practitioners and observers both learned and illiterate alike? Does art communicate a message to the human mind about the nature of life, about consciousness, about existence, about “the dynamic of the universe-Love?”¹

RATIONALE

In our Spanish textbook *¡Buen Viaje!*, the readings give information on various Hispanic heroes, festivals, food customs, and family events in addition to exploring vocabulary by making connections to science, geography, mathematics, the arts, and technology development. The School District of Philadelphia policy emphasizes that students make *connections* in all subject areas. These are areas, it is assumed, in which students have some background based on their knowledge gained from those requisite disciplines and can therefore grasp without much difficulty the cognates that are presented in the Spanish *Lecturas* and *Historietas*.² Since in *¡Buen Viaje!* there is not much discourse at this linguistic level, and more so, particularly on the theme of American Literature and art the opportunity to create lessons in Spanish within a curriculum unit is irresistible.

“Un destello” aims at illustrating some of the themes that occupied the thoughts of writers and artists in the years 1840-1940. The decided course is as a result of my participation in a related seminar. The path chosen will be to “paint a portrait” of approximately 5-10 artists and writers, investigating any common ground with the main thrust being to illuminate their thoughts that still finds resonance in the American World today.

OBJECTIVES

1. Students will know how to read shorttexts in Spanish using high frequency, productive vocabulary that they can readily understand with guidance from the Teacher/Leader. Each text will recycle some familiar vocabulary and incorporate new words thereby enabling students to read and learn - in Spanish – about American Literature and Art.
2. The texts and accompanying illustrations will introduce students to the cultural, socio-political and historic complexities of America dating roughly from 1840 to 1940.

3. Students will be able to make comparisons and identify contrasting and similar features between writer and artist, literature and artwork.
4. The exposure to American “Art Culture” through texts in the target language will provide progressive practice in thematic, contextualized vocabulary, *connections* to other disciplines and a variety of instructional activities that reinforce skills and concepts.
5. Students will be able to synthesize information drawing on prior knowledge and experience. At the end of reading and or performing each text, students will engage in activities with interesting and varied but realistic formats, which will further stimulate and enhance all the Spanish they have encountered to date.
6. Students will write responses in Spanish to questions posed in the target language as well as discuss and share their answers.
7. Students will learn “some of the more controversial and intimate” aspects of American Art Culture and then report on their findings in the target language.

The variety of instructional activities will amalgamate strategies for students of varied learning styles and abilities. Activities will include materials that cater to the needs of special students.

STRATEGIES

1. Students will look for biographical and other background information concerning the Writer and Artist being studied.
2. Students will engage in pre reading activities such as:
 - Skimming the texts for cognates
 - Using the dictionary for meanings of new vocabulary
 - Listing new vocabulary
 - Looking for clues to context such as photos/pictures
3. Students will ask and answer questions in the target language such as:
 - What makes literature and art so appealing?
 - Why is it important to civilization?
 - Is there any connection between the art forms such as music, dance, film, painting, sculpture and drama?
 - Why has Literature and Art been a source of fascination for writers artists and observers both learned and illiterate alike?
 - Does “art” communicate a message to the human mind about nature of life, about consciousness, about existence, about “the dynamic of the universe-Love?”¹

4. Students will read the texts (Lecturas) and answer questions in the accompanying activities (Actividades). Students will be encouraged to use the internet as a source of up-to-the-minute information on culture, reference sources, news, topical information and organizations such as museums that provide relevant online exhibits, archives etc.

5. Students will engage in performance of the texts where possible and recording of the performance.

ACTIVIDADES DEL SALON DE CLASE

AMÉRICA EN LA GUERRA

LECCIÓN I

SECCIÓN A

LECTURA - Memoria Pública en una Sociedad Democrática



Un grupo de personas muy grande recolectó junto el mayo 28.1863 para decir adiós al Fifty-fourth regimiento de infantería voluntario de Massachusetts. Era un día algo

propicio con los recuerdos que eran vendidos para conmemorar la ocasión. El reclutamiento había comenzado desde febrero y entre los hombres estaban dos hijos de Frederick Douglas. Los soldados debían navegar de Boston a Carolina del Sur, aterrizando en Hilton Head en junio. Allí, bajo la dirección de coronel Robert Gould Shaw, estudiante en la Universidad de Harvard y el hijo de la principal justicia de Massachusetts, se prepararon para un ataque contra la fortaleza Wagner. Expedientes de historia que todos los hombres fallecieron en 1863.

Treinta y cuatro años más tarde, un monumento de bronce, por el escultor Augustus Santo-Gaudens, fue revelado en Boston <<Memorial Day>>, 31 de mayo de 1897.

Extracto de la inscripción de Charles W. Eliot situado en la parte posterior del bastidor de la tableta

<<.....THE BLACK RANK AND FILE VOLUNTEERED WHEN / DISASTER CLOUDED THE UNION CAUSE SERVED / WITHOUT PAY FOR EIGHTEEN MONTHS TILL GIVEN / THAT OF WHITE TROOPS FACED THREATENED / ENSLAVEMENT IF CAPTURED WERE BRAVE IN ACTION / PATIENT UNDER HEAVY AND DANGEROUS / LABORS AND CHEERFUL AMID / HARDSHIPS AND PRIVATIONS / TOGETHER / THEY GAVE TO THE NATION AND THE WORLD / UNDYING PROOF THAT AMERICANS OF AFRICAN / DESCENT POSSESS THE PRIDE COURAGE / AND DEVOTION OF THE PATRIOT SOLDIER / ONE HUNDRED AND EIGHTY THOUSAND SUCH / AMERICANS ENLISTED UNDER THE UNION FLAG IN / MDCCCLXIII – MDCCCLXV>>

Había también inscripciones de los nombres de los oficiales matados en batalla pero de ningunos nombres de los hombres alistados que se ofrecieron voluntariamente y fueron matados en la acción. Ésos fueron agregados en 1981.

ACTIVIDAD A

I - Lea el texto <<Memoria Pública en una Sociedad Democrática >> en voz alta.

Busque las palabras familiares y los cognados.

Busque todas las denotaciones de las palabras que no sabes.

II – Conteste las siguientes preguntas en una frase completa.

1. ¿Qué ocurrió el 28 de mayo 1863?
2. ¿Cómo fue la celebración de la ocasión?
3. ¿Quiénes eran los alistados y según la inscripción, cuantos?
4. ¿Quién era el líder y qué era su formación?
5. ¿Quién había creado un monumento?

ACTIVIDAD B

I – Navegue el internet para información tal literatura,pintura,fotografía,escultura sobre: Saint Gaudens' Monumento a Shaw, Robert Gould Shaw, y Fifty-fourth regimiento de Massachusetts

II – Escriba un ensayo de más o menos 500 palabras. Escoja cualquiera de los siguientes grupos de preguntas como su guía.Si quiere, es posible combinarlos y emparejarlos también.

GRUPO A

1. ¿Representan los soldados en el monumento de Gaudens,los imágenes de africano americanos?
2. ¿Es fácil escultar en bronce,piedra o madera? ¿Cuáles son unos de los problemas?
3. ¿ Describa la escultura? Qué ve ud.? ¿Qué falta?
4. ¿Cuánto cuestan los materiales para crear una obra de arte como ésta? ¿De dónde viene la recolección?
5. ¿Ganará el escultor? ¿Cuánto?

GRUPO B

1. ¿Qué papel hicieron los africanoamericanos en la guerra civil?
2. ¿ La contribución de los africanoamericanos ha sido admitido? ¿En cuál manera?
3. ¿Quiénes son los que han reconocido la participación de los africanoamericanos en la guerra civil?
4. ¿Había fondos publicos usado por este proyecto? ¿Es apropiado hacerlo? Explique.

GRUPO C

1. ¿Cuál es la opinión de algunos de los famosos africanoamericanos como Frederick Douglas sobre <<el monumento>>.
2. ¿Qué comentario social se pueda tener la inclinación hacer sobre este obra de arte? 3. ¿ Tienen cambiado los valores sociales desde el descubriendo inicial en 1897 hasta los que manifestado hoy en 2010? Explique y cite ejemplos?

SECCIÓN B

ACTIVIDAD A – PROYECTO

Solo o con un grupo decida: ¿Cuál forma de expresión artistica se pueda utilizar para conmemorar una ocasión como esta o otra? ¿Se pueda componer música, escribir un poema? ¿Se pueda pintar,esculpir o hacer coreografía? Use su decisión como un base y cree una obra de arte conmemorativa.

LECCIÓN II – <<RELINQUUNT OMNIA SERVARE REM PUBLICAM>> (LEA EN INGÉLS Y CONTESTE EN ESPAÑOL)

SECCIÓN A

LECTURA – POEMA - “FOR THE UNION DEAD” (1963) – Robert Lowell

The old South Boston Aquarium stands
in a Sahara of snow now. Its broken windows are boarded.
The bronze weathervane cod has lost half its scales.
The airy tanks are dry.

Once my nose crawled like a snail on the glass;
my hand tingled
to burst the bubbles
drifting from the noses of the cowed, compliant fish.

My hand draws back. I often sigh still
for the dark downward and vegetating kingdom
of the fish and reptile. One morning last March,
I pressed against the new barbed and galvanized

fence on the Boston Common. Behind their cage,
yellow dinosaur steamshovels were grunting
as they cropped up tons of mush and grass
to gouge their underworld garage.

Parking spaces luxuriate like civic
sandpiles in the heart of Boston.
A girdle of orange, Puritan-pumpkin colored girders
braces the tingling Statehouse,

shaking over the excavations, as it faces Colonel Shaw
and his bell-cheeked Negro infantry
on St. Gaudens' shaking Civil War relief,
propped by a plank splint against the garage's earthquake.

Two months after marching through Boston,
half the regiment was dead;
at the dedication,
William James could almost hear the bronze Negroes breathe.

Their monument sticks like a fishbone
in the city's throat.
Its Colonel is as lean
as a compass-needle.

He has an angry wrenlike vigilance,
a greyhound's gently tautness;
he seems to wince at pleasure,

and suffocate for privacy.

He is out of bounds now. He rejoices in man's lovely,
peculiar power to choose life and die—
when he leads his black soldiers to death,
he cannot bend his back.

On a thousand small town New England greens,
the old white churches hold their air
of sparse, sincere rebellion; frayed flags
quilt the graveyards of the Grand Army of the Republic.

The stone statues of the abstract Union Soldier
grow slimmer and younger each year—
wasp-waisted, they doze over muskets
and muse through their sideburns . . .

Shaw's father wanted no monument
except the ditch,
where his son's body was thrown
and lost with his "niggers."

The ditch is nearer.
There are no statues for the last war here;
on Boylston Street, a commercial photograph
shows Hiroshima boiling

over a Mosler Safe, the "Rock of Ages"
that survived the blast. Space is nearer.
When I crouch to my television set,
the drained faces of Negro school-children rise like balloons.

Colonel Shaw
is riding on his bubble,
he waits
for the blessed break.

The Aquarium is gone. Everywhere,
giant finned cars nose forward like fish;
a savage servility
slides by on grease.

ACTIVIDAD I

Lea el poema completo en voz alta.

ACTIVIDAD II

1. Empareje los fragmentos con las fotos abajo.

- Fragmento 1 – Estrofa 1- 5
- Fragmento 2 – Estrofa 6 - 13
- Fragmento 3 – Estrofa 14 – 15
- Fragmento 4 – Estrofa 16
- Fragmento 5 – Estrofa 17



2. Escoje una estrofa de cada fragmento y describe el imagen que el poeta está comunicando al lector.

SECCIÓN B

ACTIVIDAD I

Lea ambos poemas y haga una lista de sus observaciones, comentarios y resultados.

ROBERT GOULD SHAW - Paul Lawrence Dunbar

Why was it that the thunder voice of Fate
Should call thee, studious, from the classic groves,
Where calm-eyed Pallas with still footstep roves,
And charge thee seek the turmoil of the state?
What bade thee hear the voice and rise elate,
Leave home and kindred and thy spicy loaves,
To lead th' unlettered and despised droves
To manhood's home and thunder at the gate?
Far better the slow blaze of Learning's light,
The cool and quiet of her dearer fane,
Than this hot terror of a hopeless fight,
This cold endurance of the final pain, --
Since thou and those who with thee died for right
Have died, the Present teaches, but in vain!

MOVING, MARCHING, FACES OF SOULS - Charles Ives

Moving,-Marching-Faces of Souls!
Marked with generations of pain,
Part-freers of a Destiny,
Slowly, restlessly-swaying us on with you
Towards other Freedom . . .
You images of a Divine Law
Carved in the shadow of a saddened heart—
Never light abandoned—
Of an age and of a nation.
Above and beyond that compelling mass
Rises the drum beat of the common-heart
In the silence of a strange and
Sounding afterglow
Moving, -Marching-Faces of Souls!



ACTIVIDAD II

Escriba un ensayo de 500 palabras aproximadamente describiendo como el poem de Lowell compara o contrasta con las obras de : Charles Ives' <<Moving, Marching, Faces of Souls>> y Paul Lawrence Dunbar's <<Robert Gould Shaw.>>

ESCLAVITUD

LECCIÓN III - ADAPTACIÓN E INTERPRETACIÓN

CASITA DE TÍO THOMAS

(Un ballet de << El Rey e Yo >>)

Reparto de personajes principales:

Narradora – Tuptim

Tío Tomás

Eva

Topsy

Eliza

Jorge (bebé de Eliza)

Simón de Legree

Buda

Angél

Jorge (amante de Eliza)

Personajes secundarios:

Coro

Músicos

Bailadores: Soldados, Esclavos, Sirvientes, Sabuesos, Tormenta, Rio, Nieve, Sol

Delante de un telón dos acompañantes transportan un tambor y gongo. El tamborilero toma su sitio. Los cantantes reales entran con ceremonia y toman sus sitios al rincón de enfrente. Tuptim entra y se coloca delante de los cantantes.
El telón se abre, revelando los bailarines reales llevando vestuarios tradicional, sus caras pintado creta-blanca.

TEXTO

TUPTIM

(Hablando directamente al espectadores, como si dirigiéndose al Rey y sus visitantes británicos.)

Su Majestad, y invitados de honor, tengo el honor de presentarles <<Casita de Tío Tomás.>>

(Una pequeña cabina está cargada)

CORO

¡Casita de Tío Tomás!

¡Casita de Tío Tomás!

¡Escrito por una mujer,
Harriet Beecher Stow-a!

TUPTIM

Casita está en el Reino de Kentucky, mandado por el Rey más malvado en todo de América— Simón de Legree. (La gonga está tocada. Los bailarines hacen un señal tradicional denotando el terror.)

Su Majestad, tengo el honor de presentarle amigos cariñosos.....¡Tío Tomás!
(Entra de la cabina)

CORO

Querido Tío Tomás.

TUPTIM

Pequeña Eva

(Entra de la cabina)

CORO

Santisima Evita

TUPTIM

Pequeña Topsy

(Entra de la cabina)

CORO

Traviesa Topsy

TUPTIM

Alegre gente

CORO

Mucho alegre gente

(La alegre gente baila.)

TUPTIM

Alegre gente. Alegre gente.

(El baile terminado, TUPTIM continua) Su Majestad, tengo el honor de presentarle a uno
quién no está feliz— la esclava, Eliza (Eliza entra de la cabina)

CORO

Pobre Eliza, pobre Eliza.

Pobre desgraciada esclava.

TUPTIM

El señor y dueño de Eliza

El Rey Simón de Legree.

Le odia su señor y dueño

(La gonga y címbalo combinan en un estrépito espantoso, y los bailadores otra vez
pantomima el terror según los gestos tradicional.)

Y le teme.

(La gonga y címbalo otra vez.)

Estó Rey ha vendido a su amante

A remoto O-hee-o

Su amante se llama Jorge

CORO

Jorge

TUPTIM

Bebé en sus brazos

También se llama Jorge

CORO

Jorge

(Eliza representa lo que describe TUPTIM.)

TUPTIM

Eliza dice se fuga y busca amante Jorge.

CORO

Jorge

TUPTIM

Así se despide de amigos y se escapa.

<<La huida>>

(Eliza baile ahora y imita <<la Huida>>.)

CORO

¡Corra,Eliza,corra Eliza!

Corra de Simón.

TUPTIM

Pobre Eliza corriendo

Y tropeza con un aguacero.

(El aguacero está representado por bailadores agitando pañuelos. Después del <<aguacero>> termina,ELIZA da su <<bébé>> una sacudida para secarselo.)

Viene una montaña.

(La montaña está formado por tres hombres.)

CORO

¡Escale Eliza!

(Despues de escalar la << montaña>> ELIZA se frota sus pies.)

TUPTIM

¡Se esconda,Eliza!

CORO

¡Se esconda,Eliza,se esconda de Simón!

Se esconda en selva.

(Los árboles y la selva son bailadores teniendo ramas)

TUPTIM

Eliza muy cansado.

(ELIZA hace mutis con fatiga)

Su Majestad, lamento tener que presentarle el Rey Simón de Legree.

(Simón llevando una máscara malísima de tres-cabezas, está portado por acompañantes. Sus esclavos se postran en presencia de él en una manera de los subyugados del Rey de Siam.)

CORO

Por que un esclavo se ha fugado

Simón pegando todos los esclavos.

(Simón salta por un pasillo de esclavos estremecimientos, acuchillandolos con su gran espada.)

TUPTIM

Simón hombre hábil. Decide que cazar Eliza, no sólo con soldados, sino también con perros científicos que husmean y olfatean, y de ese modo descubrir todo que escapar del Rey.

(Ahora la caza se sigue. Los bailadores con las máscaras de perros representan sabuesos que <<husmean y olfatean>> y coje <<el rastro>> de pobre ELIZA. ELIZA corre de un lado del escenario a otro seguido por los <<perros>>, y por más hombres del Rey en cada episodio, y finalmente por el horroroso SIMÓN él mismo. Y los perseguidores continúan que acercarsela.)

CORO

¡Corra, Eliza, corra!

¡Corra, Eliza, corra!

¡Corra, Eliza, corra, corra

Corra de Simón, corra!

¡Eliza, corra,

Eliza corra de Simón, corra!

¡Eliza, corra,

Eliza corra de Simón, corra!

¡Eliza, corra,

Eliza, corra

Corra, corra!

¡Simón se acerca...

Eliza se cansa.....

Corra, Eliza,

Corra de Simón,

Corra, Eliza, corra!

TUPTIM

Eliza viene al río,

Eliza viene al río,

(Dos bailarines corren con una larga tira de seda que agitan para indicar un río corriente.

ELIZA se coloca delante del <<río>> en horror frustrada.)

CORO

¡Pobre Eliza!

TUPTIM

¿Quién puede salvar a Eliza?

CORO

¡Solo Buda,

Buda,Buda,Buda!

¡Salvela, Buda,

¡Salvela, Buda,salvela!....

¿Qué hará Buda?

(La gonga. Los telones apartan al fondo revelando Buda sentado en trono alto.)

TUPTIM

¡Buda hace un milagro!

(Entra un ángel con alas de oro)

Buda manda bajar un ángel.

Ángel hace frío el viento.

(¡El ÁNGEL lleva el viento por un claxon de oro en el<<río>>. La tira de seda, que indica el<< río>>está hecho a extender plano en la escena. No ondula ya. El<<río>> está congelado!)

Hace el agua del río duro.

Duro para andarse.

CORO

¡Buda hace un milagro!

¡Alabado sea Buda!

(ELIZA mira abajo hacia el río, un tanto perplejo. El ÁNGEL pone en un sitio su claxon, pues se reúne con ELIZA, toma su mano y comienza enseñarla como deslizarse en un río congelado.)

TUPTIM

Ángel muestra a ella como andar por encima del agua congelado.

(ELIZA y el ÁNGEL ahora hacen un<pas-de-deux> en la manera de dos esquiadoras.

ELIZA aprende rápidamente y se parece que le gusta.)

Ahora como un señal de su amor

Buda hace un milagro nuevo.

(Como TUPTIM describe el milagro nuevo, el CORO continúa cantando:)

CORO

¡Alabado sea Buda!

¡Alabado sea Buda!

TUPTIM

Envía del cielo estrellas y flores,

Parece como encaje sobre el cielo.

(Varios hombres entran con palos largos como cañas, y de los sedales dejan colgado representaciones de copos de nieve)

Entonces Eliza cruza el río.

Escondida por este velo de encaje.

(TUPTIM baja pocos metros)

¡Me olvidé decirle nombre de milagro— nieve!

(De repente ELIZA parece espantada, y ¡no es de extrañarse!)

TUPTIM Y CORO

¡De repente puede ver

Cruel Simón de Legree.

Deslizándose a través del río rápidamente,

Con sus sabuesos y sus esclavos!

(Ahora SIMÓN y sus esclavos entran y ELIZA se fuga. El ÁNGEL, también, ha desaparecido inoportunamente. Ahora, mientras SIMÓN y sus seguidores empiezan a deslizarse y patinar por encima del <<río,>>muchísimo mismo como ELIZA, el <<río,>> empieza ser activo otra vez. La tira de seda está hecha agitar, y los dos hombres cargandola, levantanla y comienzan envolver a SIMÓN y su grupo en sus pliegues.)

TUPTIM

¿Qué ha pasado al río?

TUPTIM Y CORO

Buda ha llamado al sol,

El sol ha hecho ablandado el agua .

Cruel Simón y sus esclavos

Se caen al río y están ahogado.

(Esto es verdad. El ÁNGEL ha regresada con un sol largo, lo que tiene y dirige sobre el río. La seda está enrollada SIMÓN y sus seguidores, y en la quitan arrastrado. ahogado como pueden ser.)

TUPTIM

Al otro lado del río está ciudad bonita, Canada, donde Eliza ve bella casa pequeña—

¿Adivine quién vive en casa?

(Una réplica de la primera cabina está cargada, pero ésta tiene nieve sobre el tejado y hielo en los vidrios.)

Tío Tomás

(Entra como antes.)

CORO

Querido Tío Tomás.

TUPTIM

Pequeña Eva

(Ella entra)

CORO

Santisima Evita

TUPTIM

Pequeña Topsy

(Ella entra)

CORO

Traviesa Topsy

(Ella entra)

TUPTIM

Amante Jorge

(El ÁNGEL entra, pero esta vez sin alas.)

CORO

Leal amante Jorge.

TUPTIM

Lo que se parece como ángel a Eliza.

(Un acorde está sonido)

Todos han escapado de

El Cruel Rey y hacen feliz reunion.

(Hacen un baile corto)

Topsy está contenta que Simón muerte,

Topsy baile por alegre.

(Ella baile pocos pasos,pues adopta una postura)

Le digo lo que dice Harriet Beecher Stowe

Que Topsy dice:

(Estrépito de címbalo)

<<¡I specks I'se de wickedest critter

In de world!>>

(Otra estrépito de címbalo. TUPTIM carifruncido, una nota seria, dramática entra en su voz . Ella camina adelante.)

¡Pero no creo

Topsy es un critter travieso.

Porque estoy también alegre

Para el muerte del Rey.

De cualque rey que persiga

Esclavo que es infeliz e intenta ensamblar a su amante!

(La mirada de los bailadores asustada. Las emociones de TUPTIM están funcionando lejos con ella)

Y, su Majestad,

Deseo decir a usted...

Su Majestad

(Se pega un acorde. TUPTIM se recoge)

Y huéspedes honorables...

Le diré el final de la historia

(Los bailarines parecen relevados. Ella está detrás en el cuento simulado del "tío Thomas.")

Es la conclusión muy triste.
Buddha ha ahorrado Eliza
Pero con las bendiciones de Buddha
También viene el sacrificio.
(Gongo. Revelan a Buddha otra vez.)

CORO

Pobre Evita,
Pobre Evita
Pobre niña desgraciada
(EVA viene al centro con lágrimas.)

TUPTIM

Es el deseo de Buda
Que Eva le viene
Y le da gracias personalmente
Para salvando Eliza y bebé
Y luego, muerte
Y va a los brazos de Buda.

(EVA haciendo una reverencia triste de <adieux> al auditorio, se vuelve y sube por las escaleras al trono alto de Buda.)

CORO

¡Alabado sea Buda!
¡Alabado sea Buda!

(La música aumenta en un crescendo fuerte y elevando. El telón cerra en un cuadro estráigico. Los cantadores y bailadores realizan reverencias ceremonias delante del telón.)

ACTIVIDAD I

1. Lee el texto entero del ballet (los estudiantes pueden alternar leyendo el papel del narrador Tuptim)
2. Lee una sinopsis de la “cabina de tío Tom “por H.B.Stowe (véase Wikipedia)
3. ¿Están los caracteres iguales?
4. ¿Cómo diferente o similar es el ballet a la historia?
5. ¿Cuáles son los temas principales de la historia y del ballet?
6. ¿Cuál es teísmo?
7. ¿Está el teísmo representado en las dos historias?

ACTIVIDAD II

1. Mire una representación del ballet de la película <<El Rey e Yo>> por Richard Rogers y Óscar Hammerstein 2º, con el difunto Yul Brynner y Deborah Kerr.

(Youtube - subtítulos, umacalista)

PART 1 - <http://www.youtube.com/watch?v=-2ekNkr8otk&feature=related/>

PART 2 - <http://www.youtube.com/watch?v=DvbE-Ztwz5I&feature=related>

2. Describa cómo los trajes, el movimiento, el diseño de la escena y los apoyos se utilizan para realzar la historia y los caracteres. Explique con ejemplos específicos de lo que usted ha visto.

ACTIVIDAD III

1. Navegue el Internet para las ilustraciones por los varios artistas que representan escenas del libro de Harriet Beecher Stowe.
2. ¿Las ilustraciones capturan el carácter y la emoción que los bailarines pueden transportar? Dé los ejemplos específicos en su respuesta.

ACTIVIDAD IV

1. Elija algunos de los caracteres de la historia y diseñe trajes para ellos.
O
2. Diseñe una escena de la historia.
O
3. Pinte un cuadro que describe un carácter o una parte memorable de la historia.

MUJERES EXCEPCIONALES

LECCIÓN IV – COMPARAR Y CONTRASTAR

LILY , LENA Y LA MODA

[El corazón del sabio está en la casa del luto, pero el corazón de tontos está en la casa del regocijo. - Eclesiastes (ch. VII, v. 4)]



LECTURA - Extracto I de <<La Casa de Regocijo>> (1905) por Edith Wharton

¡Ah, era bueno ser joven, ser radiante, brillar intensamente con el sentido de siendo delgado, de la fuerza y de la elasticidad, de líneas bien-presentadas y de tintes felices, de sentir a su uno mismo levantado a una altura aparte por esa tolerancia incomunicable que es el contrapunto corporal del genio!

(I: x, 152)

LECTURA - Extracto II de <<La Casa de Regocijo>> (1905) por Edith Wharton

Lily dice de se:

Soy una persona muy inútil [.....] que era apenas un tornillo o un diente en una gran máquina llamé vida, y cuando caí de ella encontré que era inútil en cualquier otro lugar. ¿Qué puede uno hacer cuando uno encuentra que uno cabe solamente en un agujero? Uno se debe volverle o sea lanzado sobre el montón de desperdicios

(II: XII, 348)

LECTURA - El extracto de <<Es Gay Lily >> por Katherine Joslin

<<Lily Bart haría un hombre rico a una buena esposa. En veintinueve, ella es bien informado sobre los entretejandos ricos del tono, del matiz, del gesto y del ritual que expresan género y la clase social en los Estados Unidos. Y ella es encantadora mirar con el pelo vivo, un cuerpo bien proporcionado, tobillos del ajuste y las manos agraciadas, pulidos como la marfil. Ella llega el noche de la ópera, zumbando bajo mirada de adorando hombres.>>

ACTIVIDAD 1

1. Lea los extractos de *La Casa del Regocijo* y *Es gay Lily*
2. ¿Usted ha leído, antes de ahora, sobre mujer como eso en literatura? Si es así ¿cuál era el título del libro?
3. ¿Cuál era el origen étnico de la mujer?
4. ¿Hay cualquier mujer (no-Caucásicas) que usted admire para su gracia y belleza?
5. ¿Quién son ellos?
6. ¿Además de su atracción física hay otros aspectos de las mujeres que son atractivas? ¿Nómbrelos?

7. El título del libro de Edith Wharton viene de la biblia. ¿Por qué piensa usted ella tomó esa decisión?

ACTIVIDAD II

1. Navegue la red y busque la información biográfica y bibliográfica sobre Lena Horne.
2. Haga una lista de sus resultados.
3. Escriba una narrativa de sus resultados e incluya las referencias a su belleza física, talentos, profesión, estado civil y a sus opiniones sobre varios asuntos sociopolíticos.

ACTIVIDAD III

¿Cómo compara el carácter de Lily con la vida de Lena Mary Calhoun Horne. Hay similitudes y diferencias? Da las razones de su discusión con ejemplos de los textos.

ACTIVIDAD IV

¿Cuáles de los cuadros siguientes usted asociaría a Lily y cuáles con Lena? (Nota: No hay respuesta correcta o incorrecta.) Dé las explicaciones para sus opciones.





ACTIVIDAD V

1. Diseñe un guardarropa para Lily o Lena o para ambos. Dé las razones y las explicaciones para sus opciones de la tela, del color y de la ocasión.

O

2. Con la ayuda de fotos de una revista de moda, haga un collage que ilustraría las opciones del carácter y de la moda de Lily y de Lena. Escriba las explicaciones de sus opciones.

HOMBRES COMO POETAS

LECCIÓN V - <<DRAMA DE ANGUSTIA LITERARIA>>—<<SUFRIMIENTO SOFOCADO>> en la <<VIDAS QUE MARCHITAN DE CIUDADES>>



<<El Canción de Amor de J.Alfred Prufrock>> – T. S ELIOT

LECTURA - Extracto del poema

(LEA EN INGÉLS Y CONTESTE EN ESPAÑOL)

And indeed there will be time
To wonder, “Do I dare?” and, “Do I dare?”
Time to turn back and descend the stair,
With a bald spot in the middle of my hair——
[They will say:“How his hair is growing thin!”]
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin—
[They will say: “But how his arms and legs are thin!”]
Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.

36-48

ACTIVIDAD I

1. Lea el extracto del poema a se reservado.
2. Lea el extracto otra vez, este vez en voz alta con un compañero de clase que lee las líneas en paréntesis.
3. ¿Hay un converstion que se enciende? ¿Quién está hablando?
4. ¿Qué le dice esto sobre los hablantes?
5. Este poema utiliza la técnica de la corriente del sentido. ¿Qué hace ese medio?
6. ¿Cómo las palabras “decisiones y revisiones” parecen relevantes a esto extracto?
Dé ejemplos con cotizaciones del texto.

LECTURA - Incident - COUNTEE CULLEN

Once riding in old Baltimore,
Heart-filled, head-filled with glee;
I saw a Baltimorean
Keep looking straight at me.

Now I was eight and very small,
And he was no whit bigger,
And so I smiled, but he poked out
His tongue, and called me, "Nigger."

I saw the whole of Baltimore
From May until December;
Of all the things that happened there
That's all that I remember.

ACTIVIDAD II

1. Lea el poema "incidente" en voz alta.
2. ¿Cuál era el "incidente"?
3. ¿Cómo sucedió?
4. ¿Qué efecto causó?
5. ¿A quién el "incidente" causó la mayoría del daño?
6. ¿Hay una lección moral a esta cuenta? ¿Si es así, cuál es la?

ACTIVIDAD III

1. Hay ritmo y rima en ambos textos. ¿Cómo son utilizados por los autores y a qué efecto?
2. Los temas siguientes deben ser encontrados en cualquiera o ambos textos: memoria duradera, reflexión, generosidad, amistad, rechazo, optimismo. Dé una explicación del uso del autor de ellos en lo referente al texto y al título y cotice los ejemplos.

HOMBRES COMO PIONEROS

LECCIÓN VI – LA MÚSICA Y LA IGLESIA NEGRA

LECTURA - Extracto de <<Las almas ilustradas de la gente negra >>W.E. DuBOIS

La música de la religión del negro es esa melodía rítmica y demandante con su conmoviendo cadencia menor, que, a pesar de caricatura y el ensuciamiento, todavía sigue habiendo la expresión más original y más hermosa de la vida humana y del anhelo con todo llevada en suelo americano. Soltado de las selvas africanas, en donde sus

contrapartes pueden todavía ser oídas, fue adaptada, cambiada, e intensificada por la alma-vida trágica del esclavo, hasta que, bajo tensión de la ley y del azote, se convirtió en la una expresión verdadera del dolor, de la desesperación y de la esperanza de una gente. Finalmente el frenesí o <<gritando,>> cuando el alma del señor pasó cerca, y, agarrando al devoto, lo hizo enojado con la alegría sobrenatural, era el último esencial de la religión del negro y la creída más devotamente en que todo el resto. Varió en la expresión de la cara arrebatada silenciosa o los murmullos y el quejido bajos al abandono enojado del fervor físico, - estampando, chillando, y gritando, la precipitación hacia adelante y atrás y el agitar salvaje de brazos, el llorar y la risa, la visión y el trance. Todo el éste es nada nuevo en el mundo, pero viejo como religión, como Delphi y Endor³. Y ponga firme tan un asimiento él tenía en el negro, que muchas generaciones creyó firmemente que sin esta manifestación visible de dios no podría haber comunión verdadera con el invisible.

X/237-238

ACTIVIDAD I

1. Qué denominaciones cristianas en América están conectadas de cerca con “música de negro”.
2. ¿Cuáles son las <<selvas africanas>> que ese DuBois se refiere?
3. ¿Cuáles son estas canciones que expresan “dolor, la desesperación y la esperanza”?
¿Dé algunos ejemplos?

ACTIVIDAD II

1. Navegue la red para la información sobre teísmo en la diáspora africana. Haga una lista de sus resultados.
2. ¿Hay cualquier conexión entre sus resultados y la escritura de DuBois?

ACTIVIDAD III

Hay las prácticas teístas distintas en el Brasil, Cuba, y Trinidad que llevan conexiones a éstos todavía practicados en África, América y otras partes de la diáspora. Investigue éstos en el Internet y prepárese para discutir sus resultados.



ACTIVIDAD IV

1. Mire los extractos de “revelaciones” el ballet de Alvin Ailey.

<http://www.google.com/search?q=revelations+/+alvin+ailey>

2. ¿Qué movimiento ilustra la religión y la iglesia del afroamericano el mejor ?
3. Describa el efecto de los trajes, la iluminación, los apoyos, la coreografía etc. en la transportación de la historia.

ACTIVIDAD V

¿Era Alvin Ailey un “pionero”? Navegue el Internet para la información referente a lo y escriba un ensayo de aproximadamente 500 palabras que apoyan su respuesta. Incluya las referencias y las cotizaciones de su investigación.

HOMBRES COMO ESPOSOS Y AMANTES



LECCIÓN VII – LOS MARIDOS Y AMANTES

LECTURA - Tres extractos de <<Sus ojos estaban mirando el señor>>

I - LOGAN KILLICKS

Janie habla con Nanny ,su abuela. Janie dice:

“Ah feel de same way ‘bout Mr. Killicks too. Some folks never was meant to be loved and he’s one of ‘em.

” Su abuela responde:“How come?”

“ ‘Cause Ah hates de way his head is so long one way and so flat on de sides and dat pone uh fat back uh his neck.....His belly is too big too,now,and his toe-nails look lak

mule foots. And ‘taint nothin’ in de way of him washin’ his feet every evenin’ before he comes tuh bed. ‘Tain’t nothing to hinder him ‘cause Ah places de water for him. He don’t even never mention nothin’ pretty.”

Seis meses atrás él la había dicho: “

“If ah kin haul de wood heah and chop it fuh yuh, look lak you oughta be able tuh tote it inside. Mah fust wife never bothered me ‘bout choppin’ no wood nohow. She’d grab dat ax and sling chips lak uh man. You done been spoilt rotten.”

Entonces Janie lo había dicho:

“Ah’m just as stiff as you is stout. If you can stand not to chop and tote wood Ah reckon you can stand not to git no dinner. ‘Scuse mah freezolity, Mist’ Killicks, but Ah don’t mean to chop de first chip.” Aw you know Ah’m gwine chop de wood fuh yuh. Even if you is stingy as you can be wid me. Yo’ grandma and me myself done spoilt yuh now, and Ah reckon Ah have tuh keep on wid it.”

III/30-31;IV/33

ACTIVIDAD I

1. ¿Cómo siente Janie sobre su primer marido?
2. ¿Qué hace ella tiene gusto o no tiene gusto sobre él?
3. ¿Cómo siente Logan sobre Janie?
4. ¿Piensa usted que Janie es su primera esposa? Dé las razones para apoyar su respuesta.

II - JOE STARKS

Cuando había terminado esa noche, en cama Jody pidió Janie,

“Well, honey, how yuh lak bein’ Mrs. Mayor?”

“It’s all right Ah reckon, but don’t yuh think it keeps us in uh kinda strain?”

“Strain? You mean de cookin’ and waitin’ on folks?”

“Naw, Jody, it jus’ looks lak it keeps us in some way we ain’t natural wid one ‘nother. Ah told yuh in de very first beginnin’ dat ah aimed yuh be uh big voice. You oughta be glad, ‘cause dat makes uh big woman outa you.”

Janie pronto comenzó a sentir el impacto del temor y de la envidia contra sus sensibilidades. La esposa del alcalde no era apenas otra mujer como ella había supuesto.

Ella durmió con autoridad y así que ella era parte de él en la mente de la ciudad. .

Había algo sobre Joe Starks que acobardó la ciudad. No estaba debido a miedo físico. Él no era combatiente del puño. Algo más hizo a hombres ceden el paso antes de él. Él tenía arquee-abajo comando en su cara, y cada paso que él tomó hecho la cosa más tangible.

V/56-57

ACTIVIDAD II

1. ¿Qué tipo de marido es Joe Starks?
2. ¿Cómo está él diferente a Logan?
3. ¿Cómo la gente en su ciudad lo trata?
4. ¿Tiene Janie “levantado en el mundo”?

III - VERGIBLE “TEA CAKE” WOODS

Y había Tea Cake en la estación vieja grande en un nuevo traje de azul y un sombrero de paja ,acarreándola lejos a la casa de un predicador primera cosa. Entonces directamente en al dormitorio en que había estado durmiendo solo por dos semanas esperarla para venir..... Esa mañana, Tea Cake se levantó antes que Janie. Sentía durmiente y lo dijo ir consigue algún pez para freír para el desayuno.Él la dijo que hace y ella giró sobre y volvió a dormir..... Después de un rato había alguien jugando una guitarra fuera de su puerta..... sonó encantador también.....Entonces quienquiera que fue comenzado a cantar: “Ring de bells of mercy. Call de sinner man home.”

“Tea Cake is dat you?”

“ You know so well it’s me Janie. How come you don’t open de door?”

Pero él nunca esperó. Pasó en con una guitarra y una mueca. La guitarra ahorcadura alrededor del cuello con una cuerda roja de seda y una mueca ahorcadura de las orejas.

“Don’t need tuh ast me where Ah been all dis time, ‘cause it’s mah all day job tuh tell yuh.”.....”Ah told yo’ before dat you got de keys tuh de kingdom. You can depend on dat.”

XIII/141,145-146

ACTIVIDAD III

1. ¿Cómo es <<Tea Cake>> diferente a los otros maridos?
2. ¿ Tiene Janie gusto de él? ¿Cómo usted sabe si ella hace o no? Dé las razones específicas de su opción de la respuesta.

ACTIVIDAD IV

1. ¿De los tres maridos, cuál piensa usted Janie tiene gusto del mejor?
2. ¿Qué personalidad de los tres hace usted tiene gusto del mejor?
Dé las razones para apoyar su respuesta.

ACTIVIDAD V

Barak Obama se retrata como buen marido a su esposa.

¿Qué evidencia hay apoyar esta visión endosó por tan mucha gente?

Escriba un ensayo corto de cerca de 500 palabras y dé tantos ejemplos como usted puede. Usted puede querer leer extractos de su libro <<La Audacia de la Esperanza>>antes de escribir.

TE TOCA A TI

LECCIÓN VIII – COMPOSICIÓN

Escoja una de las siguientes tres tareas de escritura. Usted puede utilizar PowerPoint, fotos, sonido, interpretación o cualquier otra adición artística que aumentarán su presentación. Tiene dos semanas para preparar una presentación a la clase.

1. Busque biográfico y otra información de fondo a por lo menos cinco de los escritores y artistas que usted se ha encontrado y escriba ensayos cortos aproximadamente 200 palabras sobre cada de ellos.
2. Escoja un mínimo de dos cuadros por dos pintores diferentes y para cada, escriba un ensayo de por lo menos 500 palabras que describe por qué su selección es tan atractivo a usted.
3. Escriba un ensayo de por lo menos 1000 palabras que responde a las preguntas siguientes:
 - (a) ¿ Por qué persiste la literatura y le arte ?
 - (b) ¿ Por qué ha sido una fuente de fascinación para escritores, lectores y observadores igualmente?
 - (c) ¿Está allí cualquier conexión a otros medios de expresión artística como la música, la pintura, la escultura, el drama, el baile, el film?
 - (d) ¿Comunica la literatura un mensaje a la mente humana sobre la naturaleza de la vida, sobre la conciencia, sobre la existencia, sobre el amor.

ANNOTATED BIBLIOGRAPHY / RESOURCES

Books in English

Anderson, Sherwood, *Winesburg, Ohio* Text and Criticism ed. John H. Ferres, Viking Press Inc. 1966

A collection of short stories by the author which vividly describes personages in a small American town. Anderson claims "Winesburg is a mythical town." " I had got the characters....in towns in which I had lived, in the army, the factories and the offices."

Beer, J.,Knights,P.,Nolan,E. *Edith Wharton's The House of Mirth* Routledge,NY2007

A guide to the study of the novel by scholars who present critical insights into the culture of the time and its relevance today.

Bloom Harold ed. *Maggie: A Girl of the Streets, Comprehensive Research & Study Guide* Chelsea House Pub.2005

A collection of resources including biographical sketches of Crane's life, critical essays by expert scholars that explain key themes and background information concerning the inception and development of the story. All designed to give the reader a greater understanding of Crane's novel.

Buckley, Gail Lumet, *The Hornes:an American family*, Knopf, NY 1986

An interesting account of a family which can trace its roots from the Calhouns of 1777 to the Lumets of the 1980's .Its focus is on the author's famous mother, Lena Mary Calhoun Horne Jones Hayton and her children and grandchildren.

Couch,S.,Benjamin,P *Reconsidering the Souls of Black Folk* Running Press,Philadelphia 2002

Between the two authors' essays, one gets to examine more clearly the 'debate' of DuBois, his achievements and his position in History and American literature

Crane, Stephen *Maggie: A Girl of the Streets* ed. Kevin J. Hayes, Bedford /St.Martin's1999

The vibrant and intense story of a "girl" who comes from a harsh background of violence and abuse in its many manifestations in the rough vicinities of New York.

Douglass,Frederick *The Oxford Frederick Douglass Reader* ed. W.L.Andrews OUP 1996

Contains all the important works of Douglass in the genres of autobiography, journalism, oratory and fiction, during his fifty-year career in writing. It includes the famous "Narrative of the Life of Frederick Douglass" among others.

DuBois,W.E.B. *The Illustrated Souls of Black Folk* ed. Eugene F. Provenzo Jr.Paradigm Publishers,CO.2005

The original treatise on African-American sociology after 1862. It is a call for "collective action and resistance to oppression and exploitation" and has opened "the gate-way" to African American studies in campi around the world.

Hall, James C. ed. *Approaches to Teaching Narrative of the Life of Frederick Douglass* MLA of America 1999

A compilation of sixteen essays that guide teachers in presenting the work to students of African American literature and composition. The material aims to generate lively

discussion and student engagement.

Hurston, Zora Neale *Their Eyes Were Watching God* illus. J. Pinkney U of Illinois Press 1991

This novel is centered on Janie and her pursuit for “authentic self-hood”. It is one of the potent “feminist” writings that emerge during the Harlem Renaissance that boldly portrays womans’ sexual fulfillment from her perspective as opposed to one that’s “male-centric”.

Oliver, M. *A Poetry Handbook*, A prose guide to understanding and writing Poetry (Harcourt, Brace & Co., 1994)

This book is primarily concerned with the craft of writing poetry. It provides a variety of options for producing poetry from the initial idea or theme up to the process of reproducing the thought in words. It demonstrates concern for the needs and problems faced by the beginning writer/student.

Wharton, Edith *The House of Mirth* ed. J. Beer and E. Nolan, Peterborough, Ont:

Broadview Press, 2005

The story of an ambitious woman who struggles with the demands of society and its pressures forging a way ahead for herself while searching for love and acceptance in a world that is harsh and materialistic.

Books in English and Spanish

Castro-Paniagua, F. *English-Spanish Translation, Through a Cross-Cultural Interpretation Approach* (University press of America, Inc. 2000)

This author stresses the importance of the translator being aware of his own and different cultures in order to make “the proper decision in regards to cultural considerations”. His indications are that the challenge in translation lies in bring able to essentially maintain the message of the original text across languages.

Bibliography for students

Obama, Barack *The Audacity of Hope*, Crown Pub., Random House, NY, 2006

This book describes Barack Obama’s ideas on his “dream” for a better America. It incorporates his thoughts on Politics and the political system, Faith, Race and Family. In retrospect, it appears to have been an introduction to his agenda for the White House.

INTERNET LINKS

Robert Gould Shaw Memorial – (Lesson I and II)

www.sgnhs.org/...HTML/Monuments/.../Shaw1.htm

www.nga.gov/feature/shaw/

Small House of Uncle Thomas – The King and I (Lesson III)

<http://www.youtube.com/watch?v=-2ekNkr8otk&feature=related/>

<http://www.youtube.com/watch?v=DvbE-Ztwz5I&feature=related>

Lena Horne (Lesson IV)

- Lena Horn Photos - www.fanpix.net

<http://newarkwww.rutgers.edu/IJS/>

<http://www.google.com/images?hl=en&q=lena%20horne&um=1&ie=UTF-8&source=og&sa=N&tab=wi>

<http://www.imdb.com/name/nm0395043/>

<http://akas.imdb.com/media/rm879859712/nm0395043?slideshow=1>

GOOGLE – Lena Horne/TIME LIFE MAGAZINE

Men as Poets (Lesson V)

T.S.Eliot- www.youtube.com -Reading “The Love Song of J.Alfred Prufrock”

Men as Trailblazers (Lesson VI)

Alvin Ailey Dance Company – Revelations

<http://www.google.com/search?q=revelations+/+alvin+ailey>

Men as Husbands and Lovers (Lesson VII)

<http://www.youtube.com/watch?v=eS-5G0YjMaY>

<http://www.sparknotes.com/lit/eyes/>

MUSIC RESOURCES

Lesson I and II - “Glory” music by James Horner;

http://www.youtube.com/watch?v=bi_M2S0Tn78

New England portraits-“Three Places in New England” music by Charles Ives

<http://www.youtube.com/watch?v=ZKJw74JWYwg>

Lesson III – “The king and I” music by Richard Rogers and Oscar Hammerstein 2nd.

Small House of Uncle Thomas

<http://www.youtube.com/watch?v=-2ekNkr8otk&feature=related/>

<http://www.youtube.com/watch?v=DvbE-Ztwz5I&feature=related>

Lesson IV – “Stormy Weather” www.youtube.com/watch?v=QCG3kJtQBKo -

Lesson V – “Enigma Variations” Edward Elgar

http://il.youtube.com/watch?v=_6a97SpWrgE&feature=related

<http://il.youtube.com/watch?v=gtBy9DUj1Ss&feature=related>

Lesson VI – Spirituals – Moses Hogan;

<http://www.youtube.com/watch?v=gLR31UyuFP0>

<http://www.youtube.com/watch?v=tvQyfr31ams&feature=related>

<http://www.youtube.com/watch?v=Ks7fLAWzVxY&feature=related>

Purlie Victorious - <http://en.wikipedia.org/wiki/Purlie>

<http://www.youtube.com/watch?v=HZ3FZf3FOIE&feature=related->

Lesson VII – Roberta Flack Songs-www.allbutforgottenoldies.net

Multimedia Sites

www.english.illinois.edu/maps

www.nortonpoets.com

Audio/Visual Sites

www.ala.org

[www.you](http://www.youtube) tube

Web Sites

www.artstor.org

www.Poets.org

www.fortunefalls.com/op19/

www.rpo.library.utoronto.ca

www.pw.org

Festivals / Events

Odunde

Organizations

Philadelphia Folklore Project

Museums and Special Collections

Afro-American Museum

Philadelphia Museum of Art

APPENDIX – STANDARDS

The Standards for Foreign Language Learning listed below are those as set forth by ACTFL. The lectures and the activities which follow them in the *Unit* aim principally to meet the standard of *Connections* in which students read and gather information about another discipline.

In addition, students as a matter of course are provided with the skills they need to create language for both written and spoken communication. Suggestions are made for students to use their language skills in their immediate community and more distant ones.

COMMUNICATION *Communicate in Languages Other than English*

Standard 1.1 Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.

Standard 1.2 Students understand and interpret written and spoken language on a variety of topics.

Standard 1.3 Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

CULTURES *Gain Knowledge and Understanding of Other Cultures*

Standard 2.1 Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Standard 2.2 Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

CONNECTIONS *Connect with Other disciplines and Acquire Information*

Standard 3.1 Students reinforce and further their knowledge of other disciplines through the foreign language.

Standard 3.2 Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its culture.

COMPARISONS *Develop Insight into the Nature of Language and Culture*

Standard 4.1 Students demonstrate an understanding of the nature of language through comparisons of language studied and their own.

Standard 4.2 Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

COMMUNITIES *Participate in Multilingual Communities at Home and Around the World*

Standard 5.1 Students use the language both within and beyond the school setting.

Standard 5.2 Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment

END NOTES

¹*Oliver, Mary-A Poetry Handbook*

²Historieta – Short Stories

³In 1 Samuel 28:7-14 Endor summoned the ghost of King Saul.

TRANSLATIONS

A GLIMPSE OF AMERICAN LITERATURE AND ART 1840 - 1940

AMERICA AT WAR

LESSON I - PUBLIC MEMORY IN A DEMOCRATIC SOCIETY

SECTION A

(See photo in Spanish Lesson I)

READING

A very large group of people gathered together on May 28, 1863 to say farewell to the Fifty-fourth Massachusetts Volunteer Infantry Regiment. It was a somewhat auspicious day with souvenirs being sold to commemorate the occasion. Recruitment had begun since February and among the men were two sons of Frederick Douglass. The soldiers were to sail from Boston to South Carolina, landing at Hilton Head in June. There, under

the leadership of Colonel Robert Gould Shaw, a student at Harvard University and son of the Chief Justice of Massachusetts, they prepared for an attack on Fort Wagner. History records that all men perished in 1863.

Thirty-four years later, a bronze memorial, sculpted by Augustus Saint-Gaudens, was unveiled in Boston on Memorial Day, May 31, 1897.

Excerpt from the inscription by Charles W. Eliot located on the back of the frame of the tablet. :

“.....THE BLACK RANK AND FILE VOLUNTEERED WHEN / DISASTER CLOUDED THE UNION CAUSE SERVED / WITHOUT PAY FOR EIGHTEEN MONTHS TILL GIVEN / THAT OF WHITE TROOPS FACED THREATENED / ENSLAVEMENT IF CAPTURED WERE BRAVE IN ACTION / PATIENT UNDER HEAVY AND DANGEROUS / LABORS AND CHEERFUL AMID / HARDSHIPS AND PRIVATIONS / TOGETHER / THEY GAVE TO THE NATION AND THE WORLD / UNDYING PROOF THAT AMERICANS OF AFRICAN / DESCENT POSSESS THE PRIDE COURAGE / AND DEVOTION OF THE PATRIOT SOLDIER / ONE HUNDRED AND EIGHTY THOUSAND SUCH / AMERICANS ENLISTED UNDER THE UNION FLAG IN / MDCCLXIII – MDCCLXV”

There were also inscriptions of the names of officers killed in battle but no names of the enlisted men who volunteered and were killed in action. Those were added in 1981.

ACTIVITY A

I – Read “ Public Memory in a Democratic Society “

II – Answer the following questions in a complete sentence.

- 1.What happened on May 28, 1863?
- 2.How was the occasion celebrated?
- 3.Who were the enlisted and according to the inscription how many?
- 4.Who was in charge of them and what was his background?
- 5.Who created a memorial?

ACTIVITY B

I – Surf the Internet for information such as Literature, Paintings, Sculpture and Photographs on: Saint Gaudens’ Shaw Memorial, Robert Shaw Gould, and the 54th Massachusetts Regiment.

II – Write an essay of not less than 500 words .Choose any one of the following groups of questions as your guide. You may want to mix and match questions.

GROUP A

- 1.Did the images of the soldiers in Gaudens’ Memorial represent African Americans? Explain.
- 2.Is it easy to sculpt in bronze or stone or wood? What are some of the problems?
- 3.Describe the sculpture. What do you see? What is missing?
- 4.What would be the cost of the materials to create a work like this and where would the funds be found?
- 5.Would the sculptor be paid and if so how much?

GROUP B

1. What role did African Americans play in the Civil War?
2. Has the contribution of African Americans been acknowledged? In what ways?
3. Who are the people who have recognized the involvement of African Americans in the Civil War?
4. Are public funds used for this project and is it appropriate to do so? Explain.

GROUP C

1. What is the opinion of some famous African Americans, such as Frederick Douglas concerning the “Monument”.
2. What social commentary might one be inclined to make concerning this work of art?
3. Have social values changed since the initial unveiling in 1897 to the values expressed today in 2010? Explain and cite examples.

SECTION B

ACTIVITY A - PROJECT

Either alone or with a group decide what form of artistic expression you would use to commemorate an occasion such as this or any other? Would you compose music, write a poem, paint, sculpt or choreograph? Use your decision as a basis and create a commemorative work of art.

LESSON II – THEY RELINQUISH ALL TO SAVE THE STATE

SECTION A

READING – POEM - “FOR THE UNION DEAD” (1963) – Robert Lowell

(See Text of Poem in Spanish Lesson II)

ACTIVITY I

Read the entire poem in a loud voice

ACTIVITY II

(See Pictures in Spanish Lesson II)

1. Match the fragments with the pictures below (see Spanish version).

Fragment 1 – Stanzas 1-5

Fragment 2 – Stanzas 6-13

Fragment 3 – Stanzas 14-15

Fragment 4 – Stanza 16

Fragment 5 – Stanza 17

2. Choose one stanza from each fragment and describe the image the poet is conveying to the reader.

SECTION B

(See Text of Poems in Spanish Lesson II)

ACTIVITY I

Read both poems and list your observations, comments and findings.

ROBERT GOULD SHAW by Paul Lawrence Dunbar

MOVING, MARCHING, FACES OF SOULS by Charles Ives

(See Pictures in Spanish Lesson II)

ACTIVITY II

Write an essay of approximately 500 words describing how Lowell's poem compares or contrasts with the works of : " Charles Ives' "Moving, Marching, Faces of Souls," and Paul Lawrence Dunbar's "Robert Gould Shaw."

SLAVERY

LESSON III - ADAPTATION AND INTERPRETATION

SMALL HOUSE OF UNCLE THOMAS

A Ballet from "The King and I"

Cast of Main Characters:

Narrator-Tuptim

Uncle Thomas

Eva

Topsy

Eliza

George (Eliza's baby)

Simon Legree

Buddha

Angel

George(Eliza's Lover)

Supporting cast:

Chorus

Musicians

Dancers: Soldiers,Slaves, Servants,Bloodhounds,

Storm,River,Snow,Sun

Before a curtain two attendants carry on a drum and a gong. The drummer takes his place. The royal singers enter ceremoniously and take their places at the opposite corner. Tuptim enters and stands in front of the singers.

The curtain opens , revealing the royal dancers dressed in traditional costumes, their faces painted chalk-white.

TEXT

TUPTIM

(Speaking straight out at the audience, as if addressing the King and his British visitors)

Your Majesty, and honorable guests, I beg to put before you “Small House of Uncle Thomas.”

(A tiny cabin is brought on.)

CHORUS

Small House of Uncle Thomas!
Small House of Uncle Thomas!
Written by a woman,
Harriet Beecher Stow-a!

TUPTIM

House is in Kingdom of Kentucky, ruled by most wicked King in all America – Simon of Legree. *(The gong is struck. The dancers make a traditional gesture denoting terror)*
Your Majesty, I beg to put before you loving friends.... Uncle Thomas!
(He enters from cabin.)

CHORUS

Dear old Uncle Thomas.

TUPTIM

Little Eva
(She enters from the cabin.)

CHORUS

Blessed Little Eva.

TUPTIM

Little Topsy.
(She enters from the cabin.)

CHORUS

Mischief-maker, Topsy

TUPTIM

Happy people.

CHORUS

Very happy people.

(The happy people dance.)

TUPTIM

Happy people. Happy people.

(The dance over, TUPTIM continues) Your Majesty, I beg to put before you one who is not happy – the slave, Eliza. *(ELIZA enters from cabin.)*

CHORUS

Poor Eliza, poor Eliza,

Poor unfortunate slave.

TUPTIM

Eliza's lord and master

King Simon of Legree.

She hates her lord and master.

(The gong and cymbal combine in a frightening crash, and the dancers again pantomime terror according to the traditional gesture)

And fears him.

(Gong and cymbal again)

This King has sold her lover

To far away O-hee-o

Lover's name is George.

CHORUS

George.

TUPTIM

Baby in her arms

Also called George

CHORUS

George.

(Eliza enacts what TUPTIM describes.)

TUPTIM

Eliza say she run away and look for lover George.

CHORUS

George.

TUPTIM

So she bid good-bye to friends and start on her escape.

“The escape.”

(Eliza now dances and mimes “the escape”.)

CHORUS

Run, Eliza, run, Eliza!

Run from Simon.

TUPTIM

Poor Eliza running,

And run into a rainstorm.

(The rainstorm is depicted by dancers waving scarves. After the “storm” is over, ELIZA gives her “baby” a shake to dry it off)

Comes a mountain.

(The mountain is formed by three men.)

CHORUS Climb, Eliza!

(After climbing the “mountain” ELIZA rubs her feet.)

TUPTIM

Hide, Eliza!

CHORUS

Hide, Eliza, hide from Simon!

Hide in forest.

(The trees and the forest are dancers holding branches.)

TUPTIM Eliza very tired.

(ELIZA exits wearily)

Your Majesty, I regret to put before you King Simon of Legree.

(SIMON, wearing a terrible, three-headed masque, is borne on by attendants, His slaves prostrate themselves before him in a manner of the subjects of the King of Siam.)

CHORUS

Because one slave has run away

Simon beating every slave.

(SIMON dances down an aisle of quivering slaves, slashing at them with his huge sword.)

TUPTIM

Simon clever man.

He decide to hunt Eliza, not only with soldiers, but with scientific dogs who sniff and smell, and thereby discover all who run away from King.

(Now the chase ensues. Dancers with the dog masques portray bloodhounds who “sniff

and smell” and pick up poor ELIZA’s “scent”. ELIZA runs from one side of the stage to the other followed by the “dogs” , and by more of the King’s men in each episode, and finally by the horrible SIMON himself. And the pursuers keep getting closer to her.)

CHORUS

Run, Eliza, run!

Run, Eliza, run!

Run,Eliza, run,run.

Run from Simon, run!

Eliza, Run,

Eliza run from Simon, run!

Eliza, Run,

Eliza run from Simon, run!

Eliza, Run,

Eliza, Run,

Run,run!

Simon getting closer....

Eliza getting tired...

Run,Eliza,

Run, from Simon,

Run, Eliza, run,!

TUPTIM

Eliza come to river,

Eliza come to river,

(Two dancers run on with a long strip of silk which they wave to indicate a flowing river.

ELIZA stands before the “river” in frustrated horror.)

CHORUS

Poor Eliza!

TUPTIM

Who can save Eliza?

CHORUS

Only Buddha,

Buddha,Buddha,Buddha!

Save her, Buddha,

Save her, Buddha, save her!....

What will Buddha do?

(Gong. The curtains part at the back revealing Buddha on a high throne.)

TUPTIM

Buddha make a miracle!

(An angel with golden wings enters)

Buddha send an angel down.

Angel make the wind blow cold.

(The ANGEL blows on the “river” through a golden horn. The strip of silk, indicating the “river,” is made to lie flat on the stage. It no longer ripples. The “river” is frozen!)

Make the river water hard,

Hard enough to walk upon.

CHORUS

Buddha make a miracle!

Praise to Buddha!

(ELIZA looks down the river, somewhat puzzled. The ANGEL puts away her horn, then joins ELIZA, takes her hand and proceeds to teach her how to slide on a frozen river.)

TUPTIM

Angel show her how to walk on frozen water.

(ELIZA and the ANGEL now do a pas-de-deux in the manner of two skaters. ELIZA picks it up quickly and seems to like it)

Now, as token of his love,

Buddha make a new miracle.

(As TUPTIM describes this new miracle, the CHORUS keeps singing:)

CHORUS

Praise to Buddha!

Praise to Buddha!

TUPTIM

Send from heaven stars and blossoms,

Look like lace upon the sky.

(Several men enter with long poles like fishing rods, and from the lines dangle large representations of snowflakes)

So Eliza cross the river,

Hidden by this veil of lace.

(TUPTIM steps down a few feet)

Forget to tell you name of miracle—snow!

(Suddenly ELIZA looks terrified, and no wonder!)

TUPTIM AND CHORUS

Of a sudden she can see
Wicked Simon of Legree,
Sliding 'cross the river fast,
With his bloodhounds and his slaves!

(Now SIMON and his slaves enter and ELIZA runs away. The ANGEL, too, has disappeared at the wrong moment. Now, while SIMON and his followers start to slide and skate on the "river," very much as ELIZA had, the "river" begins to be active again. The strip of silk is made to wave, and the two men carrying it lift it up and start to envelop SIMON and his party in its folds.)

TUPTIM

What has happened to the river?

TUPTIM AND CHORUS

Buddha has called out the sun,
Sun has made the water soft.
Wicked Simon and his slaves
Fall in river and are drowned.

(This is true. The ANGEL has come back with a huge sun, which he holds and directs upon the river. The silk is wrapped around SIMON and his party, and they are dragged off in it, drowned as they can be.)

TUPTIM

On the other side of river is pretty city, Canada, where Eliza sees lovely small house—
guess who live in house?

(A replica of the first cabin is brought on, but this one has snow on the roof and ice on the windowpanes)

Uncle Thomas.

(He enters as before.)

CHORUS

Dear old Uncle Thomas.

TUPTIM

Little Eva

(She enters.)

CHORUS

Blessed Little Eva.

TUPTIM

Little Topsy.

(She enters.)

CHORUS

Mischief-maker, Topsy

TUPTIM

Lover George.

(The ANGEL enters, but this time without wings.)

CHORUS

Faithful lover George.

TUPTIM

Who is looking like angel to Eliza.

(A chord is struck)

They have all escaped from

Wicked King and make happy reunion.

(They do a brief dance)

Topsy glad that Simon die,

Topsy dance for joy.

(She dances a few steps, then strikes a pose)

I tell you what Harriet Beecher Stowe say

That Topsy say:

(Cymbal crash)

“I specks I’s de wickedest critter

In de world!”

(Another cymbal crash. TUPTIM frowns, an earnest, dramatic note comes into her voice.

She steps forward)

But I do not believe

Topsy is a wicked critter.

Because I too am glad

For death of King.

Of any King who pursues

Slave who is unhappy and tries to join her lover!

(The dancers look frightened. TUPTIM’S emotions are running away with her)

And, Your Majesty,

I wish to say to you...

Your Majesty—

(A chord is struck. TUPTIM collects herself)

And honorable guests...

I will tell you end of story.....

(The dancers look relieved. She is back in the make-believe tale of “Uncle Thomas.”)

Is very sad ending.

Buddha has saved Eliza

But with the blessings of Buddha

Also comes sacrifice.

(Gong. Buddha is again revealed.)

CHORUS

Poor Little Eva,

Poor Little Eva,

Poor unfortunate child.

(EVA comes to center weeping.)

TUPTIM

Is Buddha’s wish

That Eva come to him

And thank him personally

For saving Eliza and baby.

And so she die

And go to arms of Buddha.

(EVA, bowing her sad adieux to the audience, turns and climbs the steps to Buddha’s high throne.)

CHORUS

Praise to Buddha,

Praise to Buddha!

(The music mounts in a loud and uplifting crescendo. The curtain closes on the tragic tableau. The singers and dancers perform ceremonious bows in front of the curtain.)

ACTIVITY I

1. Read the entire text of the ballet (students can alternate reading the role of the narrator Tuptim)
2. Read a synopsis of “Uncle Tom’s Cabin “ by H. B.Stowe (see Wikipedia)
3. Are the characters the same?
4. How different or similar is the ballet to the story?
5. What are the main themes of the story and ballet?
6. What is theism?

7. How is theism represented in the two stories.

ACTIVITY II

1. Look at a performance of the ballet from the movie “The King and I” by Richard Rogers and Oscar Hammerstein 2nd, with the late Yul Brynner and Deborah Kerr .(Youtube – con subtítulos, umacalista)

PART 1 - <http://www.youtube.com/watch?v=-2ekNkr8otk&feature=related/>

PART 2 - <http://www.youtube.com/watch?v=DvbE-Ztwz5I&feature=related>

2. Describe how the costumes, movement, set design and props are used to enhance the story and characters. Explain with specific examples from what you experienced.

ACTIVITY III

1. Surf the internet for illustrations by various artists depicting scenes from the book by Harriet Beecher Stowe.
2. Do the illustrations capture the character and emotion that the dancers are able to convey? Give specific examples in your response.

ACTIVITY IV

1. Choose a few of the characters in the story and design costumes for them.
Or
2. Design a scene from the story.
Or
3. Paint a picture describing a memorable character or part of the story.

EXCEPTIONAL WOMEN

LESSON IV - COMPARE AND CONTRAST

LILY, LENA AND FASHION

[The heart of the wise is in the house of mourning, but the heart of fools is in the house of mirth. - Ecclesiastes (ch. VII, v. 4)]

(See photos in Spanish Lesson IV)

Excerpt I from The House of Mirth (1905) by Edith Wharton

Ah, it was good to be young, to be radiant, to glow with the sense of slenderness, strength and elasticity, of well-posed lines and happy tints, to feel one's self lifted to a height apart by that incommunicable grace which is the bodily counterpoint of genius!

(I:x, 152)

Excerpt II from *The House of Mirth* (1905) by Edith Wharton

Lily says of herself:

I am a very useless person[.....] I was just a screw or cog in a great machine I called life, and when I dropped out of it I found I was of no use anywhere else. What can one do when one finds that one only fits into one hole? One must get back to it or be thrown onto the rubbish heap—

(II:xii,348)

Excerpt from “Is Lily Gay” by Katherine Joslin

“Lily Bart would make a rich man a good wife. At twenty-nine, she is savvy about the rich interweavings of tone, nuance, gesture and ritual that express gender and social class in the United States. And she is lovely to look at with vivid hair, a shapely body, trim ankles and graceful hands, polished like ivory. She arrives on opera night tingling under the gaze of adoring men.”

ACTIVITY 1

1. Read the excerpts from *The House of Mirth and Is Lily Gay*
2. Have you read, before now, about any woman like that in Literature? If so, what was the title of the book?
3. What was the ethnic background of the woman?
4. Are there any non-Caucasian women who you admire for their grace and beauty?
5. Who are they?
6. Besides their physical attraction are there other aspects of women that are attractive? Name them?
7. The title of Edith Wharton’s book comes from the bible. Why do you think she made that choice?

ACTIVITY II

1. Surf the net and look for biographical and bibliographical information on Lena Horne.
2. Make a list of your findings.
3. Write a narrative of your findings and include references to her physical beauty, talents, profession, marital status and her opinions on various socio-political topics.

ACTIVITY III

How does Lily’s character compare with the life of Lena Mary Calhoun Horne are there similarities and differences? Give reasons for your argument with examples from the texts.

ACTIVITY IV

Which of the following pictures would you associate with Lily and which with Lena?
(Note: There is no right or wrong answer.) Give explanations for your choices.

(See photos in Spanish Lesson IV)

ACTIVITY V

1. Design a wardrobe for either Lily or Lena or for both. Give reasons and explanations for your choices of fabric, color and occasion.

Or

2. With the aid of photos from a fashion magazine, make a collage that would illustrate the character and fashion choices of Lily and Lena. Write explanations of your choices.

MEN AS POETS

LESSON V – “DRAMA OF LITERARY ANGUISH”—“STIFFLED SUFFERING” in the “WITHERING LIVES OF CITIES”

(See photo in Spanish Lesson V)

“The Love Song of J. Alfred Prufrock” - T.S. ELIOT –

Excerpt from the poem

(See text in Spanish Lesson V)

ACTIVITY I

1. Read the extract from the poem to yourself quietly.
2. Read the extract again, this time aloud with a classmate reading the lines in parenthesis.
3. Is there a conversation going on? Who is speaking?
4. What does this tell you about the speaker(s)?
5. This poem uses the stream of consciousness technique. What does that mean?
6. How do the words “decisions and revisions” seem relevant to this extract? Quote examples from the text.

LECTURA - Incident - COUNTEE CULLEN

(See text in Spanish Lesson V)

ACTIVITY II

1. Read the poem “Incident” in aloud voice.
2. What was the “Incident”?
3. How did it happen?
4. What effect did it cause?
5. To whom did the “Incident” cause the most harm?
6. Is there a moral to this account? If so, what is it?

ACTIVITY III

1. There is rhythm and rhyme in both texts. How are they used by the authors and to what effect ?
2. The following themes are to be found in either or both of the texts: lasting memory, reflection, generosity, friendship, rejection, optimism. Give an explanation of the author's use of them in relation to the text and title and quote examples.

MEN AS TRAILBLAZERS

LESSON VI - MUSIC AND THE NEGRO CHURCH

W.E DuBOIS - Excerpt from "The Illustrated Souls of Black Folk"

The Music of Negro religion is that plaintive rhythmic melody, with its touching minor cadences, which, despite caricature and defilement, still remains the most original and beautiful expression of human life and longing yet born on American soil. Sprung from the African forests, where its counterpart can still be heard, it was adapted, changed, and intensified by the tragic soul-life of the slave, until, under the stress of law and whip, it became the one true expression of a people's sorrow, despair and hope.

Finally the Frenzy or "Shouting," when the Spirit of the Lord passed by, and, seizing the devotee, made him mad with supernatural joy, was the last essential of Negro religion and the one more devoutly believed in than all the rest. It varied in expression from the silent rapt countenance or the low murmur and moan to the mad abandon of physical fervor,— the stamping, shrieking, and shouting, the rushing to and fro and wild waving of arms, the weeping and laughing, the vision and the trance. All this is nothing new in the world, but old as religion, as Delphi and Endor.³ And so firm a hold did it have on the Negro, that many generations firmly believed that without this visible manifestation of the God there could be no true communion with the Invisible.

X/237-238

ACTIVITY I

1. What Christian denominations in America are closely connected with "Negro Music".
2. What are the "African forests" that DuBois refers to?
3. What are these songs that express "sorrow, despair and hope? Give some examples?

ACTIVITY II

1. Surf the net for information on theism in the African diaspora. Make a list of your findings.
2. Is there any connection between your findings and the writing of DuBois.

ACTIVITY III

There are distinct theistic practices in Brazil, Cuba, and Trinidad that bear connections to those still practiced in Africa, America and other parts of the diaspora. Research these on the internet and prepare to discuss your findings.

(See photo in Spanish Lesson VI)

ACTIVITY IV

1. Look at excerpts from “Revelations” the ballet by Alvin Ailey.

(See Internet resources for Lesson VI)

2. Which movement best illustrates religion and the African American Church?

3. Describe the effect of the costumes, lighting, props, choreography etc. in conveying the story.

Was Alvin Ailey a “Trailblazer”? Surf the internet for information concerning him and write an essay of approximately 500 words supporting your answer. Include references and quotes from your research.

MEN AS HUSBANDS AND LOVERS

LESSON VII – LOGAN KILLICKS, JOE STARKS, VERGIBLE “TEA CAKE” WOODS

(See photos in Spanish Lesson VII)

Excerpts from “Their Eyes Were watching God” by Zora Neale Hurston

I - LOGAN KILLICKS

Janie is talking with her grandma, Janie says:

“Ah feel de same way ‘bout Mr. Killicks too. Some folks never was meant to be loved and he’s one of ‘em.

” Her grandma replies: “How come?”

“ ‘Cause Ah hates de way his head is so long one way and so flat on de sides and dat pone uh fat back uh his neck. His belly is too big too, now, and his toe-nails look lak mule foots. And ‘taint nothin’ in de way of him washin’ his feet every evenin’ before he comes tuh bed. ‘Tain’t nothing to hinder him ‘cause Ah places de water for him. He don’t even never mention nothin’ pretty.”

Six months back he had told her:

“If ah kin haul de wood heah and chop it fuh yuh, look lak you oughta be able tuh tote it inside. Mah fust wife never bothered me ‘bout choppin’ no wood nohow. She’d grab dat ax and sling chips lak uh man. You done been spoilt rotten.”

So Janie had told him:

“Ah’m just as stiff as you is stout. If you can stand not to chop and tote wood Ah reckon you can stand not to git no dinner. ‘Scuse mah freezolity, Mist’ Killicks, but Ah don’t

mean to chop de first chip.” Aw you know Ah’m gwine chop de wood fuh yuh. Even if you is stingy as you can be wid me. Yo’ grandma and me myself done spoilt yuh now, and Ah reckon Ah have tuh keep on wid it.”

III/30-31;IV/33

ACTIVITY I

1. How does Janie feel about her first husband?
2. What does she like or not like about him?
3. How does Logan feel about Janie?
4. Do you think Janie is his first wife? Give reasons to support your answer.

II - JOE STARKS

When it was all over that night in bed Jody asked Janie,

“Well, honey, how yuh lak bein’ Mrs. Mayor?”

“It’s all right Ah reckon, but don’t yuh think it keeps us in uh kinda strain?”

“Strain? You mean de cookin’ and waitin’ on folks?”

“Naw, Jody, it jus’ looks lak it keeps us in some way we ain’t natural wid one ‘nother. Ah told yuh in de very first beginnin’ dat ah aimed yuh be uh big voice. You oughta be glad, ‘cause dat makes uh big woman outa you.”.....

Janie soon began to feel the impact of awe and envy against her sensibilities. The wife of the Mayor was not just another woman as she had supposed. She slept with authority and so she was part of it in the town mind.....There was something about Joe Starks that cowed the town. It was not because of physical fear. He was no fist fighter. Something else made men give way before him.He had a bow-down command in his face, and every step he took made the thing more tangible. V/56-57

ACTIVITY II

1. What kind of husband is Joe Starks?
2. How is he different to Logan?
3. How do people in his town treat him?
4. Has Janie “moved up in the world”?

III - VERGIBLE “TEA CAKE” WOODS

And there was Tea Cake in the big old station in a new blue suit and straw hat, hauling her off to a preacher’s house first thing. Then right on to the room he had been sleeping in for two weeks all by himself waiting for her to come..... That morning Tea Cake got up earlier than Janie did. She felt sleepy and told him to go get some fish to fry for breakfast. He told her he would and she turned over and went back to sleep..... After a while there was somebody playing a guitar outside her door.....it sounded lovely too.....Then whoever it was started to singing “Ring de bells of mercy. Call de sinner

man home.”

“Tea Cake is dat you?”

“ You know so well it’s me Janie. How come you don’t open de door?” But he never waited. He walked on in with a guitar and a grin. Guitar hanging round his neck with a red silk cord and a grin hanging from his ears. “Don’t need tuh ast me where Ah been all dis time, ‘cause it’s mah all day job tuh tell yuh.”.....”Ah told yo’ before dat you got de keys tuh de kingdom. You can depend on dat.”

XIII/141,145-146

ACTIVITY III

1. How is Tea Cake different to the other husbands?
2. Does Janie like him? How do you know if she does or not? Give specific reasons for your choice of answer.

ACTIVITY IV

Of all three husbands which one do you think Janie likes the best? Which personality of the three do you like the best? Give reasons to support your answer.

ACTIVITY V

Barak Obama is portrayed as a good husband to his wife. What evidence is there to support this view endorsed by so many people? Write a short essay of about 500 words and give as many examples as you can. You may want to read excerpts from his book “The audacity of Hope” before writing

IT’S YOUR TURN

LESSON VIII – COMPOSITION

Choose one of the following three writing assignments . You may wish to use powerpoint, photos, sound, performance or any other artistic addition that will enhance your presentation. You have two weeks to prepare for a presentation to the class.

1. Look for biographical and other background information concerning at least two of

the writers and artists you have encountered and write short essays approximately 500 words each about them.

2. Choose a minimum of two paintings by two different painters and write an essay of at least 500 words each describing why your selection is so appealing to you.

3. Write an essay of at least 1000 words that responds to the following questions:

(a) Why does literature and art live on?

(b) Why have they been a source of fascination for writers, readers, observers and participants alike?

(c) Is there any connection between art forms such as music, painting, sculpture, drama, film and dance?

(d) Does literature and art communicate a message to the human mind about the nature of life, about consciousness, about existence, about Love?
