

## STUDY PLAN - DISTANCE LEARNING

<b><u>Teacher:</u></b>	Muhammad Arshad
<b><u>Class &amp; Section:</u></b>	YEAR 12
<b><u>Subject:</u></b>	English Literature (IAL)
<b><u>Week 8:</u></b>	10 – 14 May [No. of lessons: 3]
<b><u>Students' access to Work:</u></b>	<p>Weekly schedule and Work planned for the week are sent to students through <b>Class Group Gmail</b></p> <p><b>Google Classroom</b> is used to assign group and individual tasks which students complete and turn in within the specified time for each assignment.</p> <p>English Class <b>WhatsApp Group</b> is used for quick questions that students may have regarding their assignments esp. when working asynchronously.</p> <p><b>Zoom Sessions</b> are used for general instruction and live discussions in the presence of teacher.</p>
<b><u>Topic:</u></b>	Post 1900 Drama
<b><u>Overall Objectives:</u></b>	To integrate and interpret the plot, characters, themes and the writer's craft and give a personal response.
<b><u>Challenge:</u></b>	Research on the alternative reading of the texts
<b><u>RESOURCES:</u></b>	A Streetcar Named Desire – Tennessee Williams Doctor Faustus – Christopher Marlowe

### **Links Shared:**

<https://epdf.pub/tennessee-williamss-a-streetcar-named-desire-blooms-modern-critical-interpretati.html>

<https://epdf.pub/the-cambridge-companion-to-christopher-marlowe-cambridge-companions-to-literatur.html>

DATE	ACTIVITY
<b>WEEK 8</b>	<b>10 – 14 May 2020</b>
<p><b>11 May 2020, Monday 1 lesson (period 8)</b></p>	<p><b>Zoom Session ONE</b></p> <p><b>A Streetcar Named Desire</b></p> <p><b><u>Lesson Objectives</u></b></p> <ul style="list-style-type: none"> <li>• Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</li> <li>• Explore literary texts informed by different interpretations.</li> </ul> <p><b><u>Success Criteria:</u></b></p> <ul style="list-style-type: none"> <li>• Present a critical evaluative argument with sustained textual examples.</li> <li>• Apply a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul> <p style="text-align: center;"><b>Alternative critical interpretations of 'A Streetcar Named Desire'</b></p> <p>One of the Assessment Objectives for <i>A Streetcar Named Desire</i> in the AS Drama and Poetry exam is AO5 – alternative critical interpretations. Students may consider the following list of critics and critical perspectives.</p> <p><b>Note:</b> While it is not necessary to know the names of specific critics or perspectives, it is helpful — but I know it is easy to forget, so you can replace their names with stock phrases, such as “Critics say...” or “Some have interpreted this as...”.</p> <p>Today’s focus is on <b>Harold Bloom</b> (one of the most important literary critics of the 20th/21st century)</p> <p><b>Quote from his critical work:</b> With his characters, Williams builds up archetypes and then destroys our preconceived notions of them (i.e. Blanche as purity, Stanley as machismo) Desire is the single most important theme of the play — even Blanche, who initially seems to represent purity, is tainted by desire. Stella is genuinely in love with Stanley, “like many battered women”. Blanche is “a failed Whitmanian”.</p> <p><b>Title of the book:</b> Bloom’s Modern Critical Interpretations of A Streetcar Named Desire</p> <p><b>Reading source:</b> Use the following link to read the book for free:</p>

<https://epdf.pub/tennessee-williamss-a-streetcar-named-desire-blooms-modern-critical-interpretati.html>

**14 May, 2020  
Thursday  
(2 Lessons)  
Periods 5 & 6**

**Zoom Session TWO**

**A Streetcar Named Desire**

**Lesson Objectives**

- Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- Explore literary texts informed by different interpretations.

**Success Criteria:**

- Present a critical evaluative argument with sustained textual examples.
- Apply a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

**Alternative critical interpretations of  
'Doctor Faustus'**

Today's focus is on The Cambridge Companion to Christopher Marlowe, edited by Patrick Cheney. The essay on Doctor Faustus offers an elaborate comparison of 1604 and 1616 editions, besides giving an insight into the audience who witnessed it at that time. An interesting alternative reading experience.

**Relevant articles:**

1. Marlowe's life by David Riggs (page 43)
2. Marlowe and style Russ Mc Donald (page 74)
3. Marlowe and the politics of religion Paul Whitfield White (page 89)
4. Essay on Doctor Faustus by Thomas Healy (page 193)

**Quote from his critical work:**

Over the past century, many critics have argued that Doctor Faustus was indeed directly censored by the government, and they have offered this as an explanation for the broad discrepancies between the so-called 'A' text (published 1604 ) and the considerably longer 'B' text (published 1616). The most elaborate claim for state intervention is by William Empson, who argued that the Master of the Revels, Edmund Tilney (the court-appointed regulator of dramatic entertainments), initially licensed Doctor Faustus but then, in discovering its heretical implications in performance (which included the magician being saved from damnation) and feeling pressure from the newly formed Licensing Commission of 1589 involving the Archbishop of Canterbury

and the London city council, extensively cut offending passages and scenes; this resulted in the 'A' text, a truncated version used for provincial touring.

**Reading source:**

Use the following link to read the book for free:

<https://epdf.pub/the-cambridge-companion-to-christopher-marlowe-cambridge-companions-to-literatur.html>

**Google Classroom Session:**

Students sign in to the blogs they are maintaining and write responses to the questions and comments posted there by their peers and the teacher.

After the class, in asynchronous sessions, they will choose the relevant quotes from the alternative reading sources shared with them and post them on their blogs.