**Teaching Unit: Psychological Approach to Literature**

*You have my permission to use, borrow, or share any original ideas used in the creation of this unit.*

**Audience**: 25 mixed 11th and 12th general education students in a high school World Literature semester long class; students have access to Chromebooks daily and are familiar with MLA formatting guidelines.

**Unit Description**:

This unit will focus on identifying a psychological approach to literature through literary main characters using Sigmund Freud’s theory of human consciousness and psychoanalytic theory of personality. Students will use their learning of Freud’s theory gained in their psychology class and a refresher at the start of the unit to explain the psychology of the characters portrayed. This will include looking at the tripartite theory Freud devised through the id, ego, and superego. Students will also look for any actions motivated by sexuality as noted by Freud’s work.

Two main texts will be used: *Othello* by William Shakespeare and *Hearth of Darkness* by Joseph Conrad. *Othello* provides many options at looking at the psychological approach through both Othello himself and Iago’s character. There is also depictions of sexual jealousy that we will be able to identify as a class. This piece will be used as the first selection the class works through together in order to prepare them for analysis more independently. *Heart of Darkness* will allow students to practice searching for the aspects Freud outlined in his theory of consciousness.

Connections will be made through the use of discussions, activities, assignments, short essay writing, and other assessments. A final test may be used if chosen, but a final essay will provide evidence of understanding at the very least.

**Objectives**:

A. By using the psychological approach, students will examine the mindsets and behaviors of characters presented in different texts.

B. Students will be able to define the three psychic zones outlined by Freud (id, ego, superego).

C. Students will use Freud's psychic zones and psychoanalytic theory to help identify reasons for character behaviors.

D. Students will be able to use both Freud’s theory and author background to gain a psychological perspective.

E. Students will become more informed about the psychological approach in literature through the use of discussion, note taking, essay writings, and critical reading.

**Reading Assignments**:

1. Sendak, Maurice. *Where the Wild Things Are*. New York: Harper & Row, 1963. Print.
2. Faulkner, William. “A Rose for Emily.” 1-5. PDF file. <http://resources.mhs.vic.edu.au/

creating/downloads/A\_Rose\_for\_Emily.pdf>.

1. Shakespear, William. *The Tragedy of Othello: The Moor of Venice*. Ed. Alvin Kernan. New York:

Signet Classic, 1963. Print.

1. Conrad, Joseph. *Heart of Darkness*. New York: Global Classics, 2014. Print.

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| Date | Reading | Activity/Assignment |
| Day 1 | *Where the Wild Things Are* | Worksheet: Activity One: First Reading  Discussion: KWL: Psychology  Begin discussion on conscious and personality  How does psychology play a part in characters while reading? Can you think of any “hysteric” characters? Why/How did they become/became this way? |
| Day 2 |  | Psychological Approach PowerPoint (found at <http://mleyendecker.weebly.com/world-literature.html>)  Discuss sections with students  Provide [additional notes](Psych.Approach.Freud.doc): begin highlighting together  Focus: id, ego, superego |
| Day 3 | *Where the Wild Things Are* | Finish notes and discussion of Freud’s Theory including Oedipus Complex  Worksheet: Activity Two: Second Reading  Complete worksheet independently  Discuss as whole class after |
| Day 4 | “A Rose for Emily” | Review main aspects of Freud  Discuss and read “A Rose for Emily” PDF (pages 1-5) found at <http://resources.mhs.vic.edu.au/creating/downloads/A_Rose_for_Emily.pdf>  Worksheet: Activity Three: Explaining Emily  Complete in new small groups of 5  Full-class discussion follows |
| Day 5 |  | Mini Quiz: Aspects of Freud’s Theory  How to relate this theory to literature.  Handout: Freud and Literature  Use handout to analyze *Cinderella*: Whole class activity |
| Day 6 |  | Begin link to *Othello*  Play YouTube Clip “Othello Introduction” by Kip Glazer: <https://www.youtube.com/watch?v=I6zUpc1lIxo>  Discuss images and music included. What information provided about text? What links to psychoanalytic theory did you see?  William Shakespeare Background: Use Signet Classic novel’s “Shakespeare: Prefatory Remarks” (pages vii-xii) and “Introduction” (pages xxiii-xxxv).  *Othello* Background: Use Christine Strayer’s “Othello Background Notes” on Slideshare (slides 1-28) <http://www.slideshare.net/cstrayer/othello-background-notes>  Have students take notes on *Othello* background |
| Day 7 | *Othello* | Choose roles for Act I  Begin reading *Othello* Act I (pages 39-64)  Remind students to update their “What to Look For” worksheet.  Provide a study guide of questions (optional) to keep them focused and on track |
| Day 8 | *Othello* | Choose roles for Act II  Continue reading *Othello* Act II (pages 65-89)  Update study guide (if used) and “What to Look For” worksheet |
| Day 9 | *Othello* | Choose roles for Acts III and IV  Continue reading *Othello* Act III (pages 90-118) and start Act IV (pages 119- approximately 130)  Update study guide (if used) and “What to Look For” worksheet |
| Day 10 | *Othello* | Choose roles for the rest of Act IV and Act V  Continue reading *Othello* Act IV, Scene II (page 130) - the end of Act V (page 164).  Finish study guide (if used) and “What to Look For” worksheet |
| Day 11 |  | Turn in study guide (if used)  Use “What to Look For” worksheet to complete short write assignment  Short write topics to choose from:   * Character’s inner workings of the mind * Jealousy * Self-destructive behavior * Othello Syndrome   Students will choose one aspect and write 2-3 paragraphs providing evidence from the text and connecting it with the psychological approach of Sigmund Freud.  This will be shared in class Day 12 |
| Day 12 |  | Share short write with small group of 5  Discuss what we learned about both Othello and Iago from discussions  Check for understanding of Freud’s concepts; reteach/review sections if needed from notes  Begin background information on Joseph Conrad  Worksheet: *Heart of Darkness*: Author |
| Days 13-15 | *Heart of Darkness* | Worksheet: *Heart of Darkness*: Author Due  Discuss information found as whole class  Assign reading of *Heart of Darkness*   * Read story * Complete Worksheet:   *Heart of Darkness*: Characters |
| Day 16-18 |  | Discuss the characters of Kurtz and Marlow.  Provide final test (optional).  Assign final essay question:  **How has the African jungle affected both Kurtz and Marlow’s id, ego, and superego?** |

**Outcomes**:

Students will have worked towards mastery of the following MN State Standards:

11.7.2.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

11.7.5.5 Use a writing process to develop and strengthen writing as needed by planning, drafting, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

11.7.9.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

11.7.10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Students will also have learned how to effectively use the psychological approach on literature and see possible motivations behind characters actions.

Students will be able to include author background as a way to interpret the motivations and actions of characters.

Psychological Approach Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Where the Wild Things Are* Hour: \_\_\_\_\_

Activity One: First Reading

Directions: Upon completion of reading *Where the Wild Things Are*, complete the following questions with your group. Make sure to answer each question in complete sentences.

1. What is the story about? Provide a summary 5-8 sentences in length.
2. What makes this a children’s story? Is it the plot, characters, pictures, language used, etc.? Provide a paragraph explaining what your group feels makes it a children’s story.
3. A children’s story often has many possible meanings. What are some possible meanings that can be taken from the story? List as many as you can identify; be ready to explain how you came to view that lesson.

Psychological Approach Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Where the Wild Things Are* Hour: \_\_\_\_\_

Activity Two: Second Reading

Karolina Ensor in “Where the Wild Things are Freudian: A journey into the mind” states “Max’s journey to where the wild things are can be interpreted as the descent into a dream-like imaginary state. She notes that, “As he wrote in his book The Interpretation of Dreams, **it is in dreams that the subconscious makes its appearance—allowing us to come to terms with our unconscious desires and thoughts**.”

1. Directions: With your group, find as many examples in *Where the Wild Things Are* as you can to prove Freud’s premise. Think about the dream-like state Max goes to and the events before and after it. Be ready to share with the whole class.

“For Freud, dreams are ‘composites made out of the residues of individual lives chosen by the unconscious to represent the fulfillment of a wish.’ Just as the ‘residues’ of life have an impact on an individual’s dream, Sendak’s own book is filled with the ‘residues’ of his own story” (Ensor).

1. Directions: Read the background information on author Maurice Sendak. Note where Sendak’s background and personal history shows itself in his story. Provide specific examples using proper citations and punctuation. (attach another page if needed)

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| --- | --- |
| **Maurice Sendak’s Background** | **Example from Story** |
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Ensor, Karolina. “Where the Wild Things are Freudian: A journey into the mind.” *First* Call 12.6 (2009). Web. <https://firstcallmagazine.wordpress.com/2009/12/07/where-the-wild-things-are-freudian/>.

Psychological Approach Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Where the Wild Things Are* Hour: \_\_\_\_\_

Activity Two: Author Background

**Maurice Sendak: Who Knew?**

Maurice Sendak was born on June 10, 1928, in Brooklyn, New York and died on May 8, 2012. He was the youngest of three children, each born five years apart. His Jewish family had immigrated to the United States from Poland before World War I and were to lose many of their relatives to the Holocaust during World War II.

His father was a wonderful storyteller, and Maurice grew up enjoying his father's imaginative tales and gaining a lifelong appreciation for books.

Sendak's early years were influenced by his sickliness, his hatred of school, and the war. However, from an early age, he knew he wanted to be an illustrator.

While still attending high school, he became an illustrator for All-American Comics. Sendak subsequently worked as a window dresser for F.A.O. Schwartz, a well-known toy store in New York City. Who would have thought then that Maurice Sendak would go on to become one of the most influential, and controversial, creators of children's books in the twentieth century?

**Maurice Sendak, Author and Illustrator of Children's Books**

Happily for us, Sendak began to illustrate children's books after meeting Ursula Nordstrom, a children's book editor at Harper and Brothers. The first was *The Wonderful Farm* by Marcel Ayme, which was published in 1951 when Sendak was 23 years old. By the time he was 34, Sendak had written and illustrated seven books and illustrated 43 others.

**A Caldecott Medal and Controversy**

With the publication of [*Where the Wild Things Are*](http://childrensbooks.about.com/cs/picturebooks/gr/wherewild.htm) in 1963 for which Sendak won the 1964[Caldecott Medal](http://childrensbooks.about.com/od/awardsus/a/caldecott05.htm), Maurice Sendak's work earned both acclaim and controversy.

Sendak addressed some of the complaints about the scary aspects of his book in his Caldecott Medal acceptance speech, saying,

“Certainly, we want to protect our children from new and painful experiences that are beyond their emotional comprehension and that intensify anxiety; and to a point we can prevent premature exposure to such experiences. That is obvious. But what is just as obvious-and what is too often overlooked-is the fact that from their earliest years children live on familiar terms with disrupting emotions, that fear and anxiety are an intrinsic part of their everyday lives, that they continually cope with frustration as best they can. And it is through fantasy that children achieve catharsis. It is the best means they have for taming Wild Things." (Source: *Caldecott & Co.*)

As he went on to create other popular books and characters, there seemed to be two schools of thought. Some people felt that his stories were too dark and disturbing for children. The majority view was that Sendak, through his work, had pioneered a completely new way of writing and illustrating for, and about, children.

Kennedy, Elizabeth. “The Artistry and Influence of Maurice Sendak.” *About.com*. Web. 20 July 2015. <<http://childrensbooks.about.com/cs/authorsillustrato/a/sendakartistry.htm>>.

Maurice Sendak's books were shaped by his own childhood: one marked by the Lindbergh baby kidnapping, the concentration camp deaths of most of his extended family, and parents consumed by depression and anger. When Sendak started illustrating and writing for children, he vowed that he wouldn't write stories of sunshine and rainbows, because that's not real life. Here are a few other things about Maurice Sendak's real life you may not have known. **The “things” Sendak ended up creating were inspired by his immigrant relatives and the way he viewed them as a child.** “They were unkempt; their teeth were horrifying. Hair unraveling out of their noses.” Though the monsters were modeled after his family, they weren’t named after them; in fact, the things had no names in the book. They finally received monikers when Wild Things was made into an opera. “We had to have names to tell [the actors] when they were screwing up. They had Jewish names: Moishe, Schmuel. But the names were dropped after the opera. They never had names until they became movie stars.”

Conradt, Stacy. “10 Things You Might Not Know About Maurice Sendak.” *Mental Floss*. 18 Feb. 2015. Web. 20 July 2015. <<http://mentalfloss.com/article/30618/10-things-you-might-not-know-about-maurice-sendak>>.

Psychological Approach Names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

“A Rose for Emily” \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Activity Three: Explaining Emily Hour: \_\_\_\_\_

Adapted from *Reading People- English Composition II: Introduction to Literature and Psychology of Personalit*y.

Directions: After reading “A Rose for Emily,” fill in the following:

• Events from her early life that might be significant to understanding Emily

• Behaviors that Emily displays that are revealing about her personality

• How Sigmund Freud would explain her behavior

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| **Events**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| **Behaviors**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| **Freud Explanation**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |

U.S. Department of Education, Title III Grant. Reading People- English Composition II: Introduction to Literature and Psychology of Personality. PDF file.

<<https://www.middlesex.mass.edu/TitleIII/downloads/rplc.pdf>>.

Psychological Approach Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Freud’s Theory Mini Quiz Hour: \_\_\_\_\_

Directions: Carefully circle the best answer for each question below.

1. The psychoanalytic approach thinks that an individual’s mental processes are mostly:
2. Unconscious
3. Preconscious
4. Conscious
5. Subconscious
6. In what order did Freud believe the three parts of our personality develop:
7. ego, superego, id
8. superego, id, ego
9. id, ego, superego
10. ego, id, superego
11. Which of the following is said to govern our superego:
12. The morality principle
13. The reality principle
14. The pleasure principle
15. The libido principle
16. Which part of our personality acts like an 'internal diplomat':
17. Ego
18. Id
19. Superego
20. What is the source of all our aggressions and desires?
21. Ego
22. Id
23. Superego
24. What part functions to protect society and repress the drives of the id?
25. Ego
26. Superego
27. Id
28. Which part of our personality is completely unconscious?
29. Superego
30. Ego
31. Id
32. What ultimately motivated all human behavior according to Freud?
33. Conscious
34. Unconscious
35. Sexuality
36. Hysteria
37. Which of the following best describes the Oedipus complex:
38. Boys around age 4 developing feelings of inferiority
39. Girls around age 4 falling in love with their mother
40. Boys around age 4 falling in love with their mother
41. Girls around age 4 developing feelings of inferiority
42. The psychoanalytic critic sees all \_\_\_\_\_\_\_\_\_ images as female and all \_\_\_\_\_\_\_\_\_\_ as male.
43. convex, concave
44. concave, length exceeds their diameter
45. concave, width exceeds length
46. concave, convex

Psychological Approach Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Handout: Freud and Literature Hour: \_\_\_\_\_

**Freud and Literature**

So what does all of this psychological business have to do with literature and the study of literature? Put simply, some critics believe that we can "...read psychoanalytically...to see which concepts are operating in the text in such a way as to enrich our understanding of the work and, if we plan to write a paper about it, to yield a meaningful, coherent psychoanalytic interpretation" (Tyson 29). Tyson provides some insightful and applicable questions to help guide our understanding of psychoanalytic criticism.

**Typical questions:**

* How do the operations of repression structure or inform the work?
* Are there any oedipal dynamics - or any other family dynamics - are work here?
* How can characters' behavior, narrative events, and/or images be explained in terms of psychoanalytic concepts of any kind (for example...fear or fascination with death, sexuality - which includes love and romance as well as sexual behavior - as a primary indicator of psychological identity or the operations of ego-id-superego)?
* What does the work suggest about the psychological being of its author?
* What might a given interpretation of a literary work suggest about the psychological motives of the reader?
* Are there prominent words in the piece that could have different or hidden meanings? Could there be a subconscious reason for the author using these "problem words"?

Brizee, Allen, J. Case Tompkins, Libby Chernouski. “Psychoanalytic Crticism (1930s-present).” The Purdue OWL Family of Sites. The Writing Lab, 3 June

2013. Web. 20 July 2015.

Think back to *Where the Wild Things Are*. You have already taken some of these steps to provide a psychoanalytic interpretation.

Let us put the psychoanalytic theory to *Cinderella*

• Consider Cinderella as a representative of the id —expressing desire.

**What does she want? What does she do that gives in to her id?**

• Consider the stepmother and stepsisters as representatives of the superego—preventing the id from fulfilling its desire.

**What does she not get? How does she break out of her superego?**

• Consider the fairy godmother and the prince as representatives of the ego—negotiating between the id and the superego and allowing the desires of the id to be fulfilled in a socially acceptable manner.

**What is socially acceptable that happens?**

“The Four Faces of Cinderella.” Sjspr.org. 15-17. PowerPoint Presentation.

Psychological Approach Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Othello*: What to Look For Hour: \_\_\_\_\_

Directions: Use this worksheet while reading *The Tragedy of Othello: The Moor of Venice* to keep notes and other information to be used later. Document evidence that shows each character’s inner workings of the mind, jealousy, self-destructive behavior, and/or depictions of sexual jealousy (dubbed as the Othello Syndrome, the delusion of infidelity of a spouse or partner, by English psychiatrist John Todd in 1955). Provide possible meanings/reasons using Freud’s theory and terminology (think id, ego, superego, etc.). Make sure to include page number(s) and correct MLA citations.

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| --- | --- | --- |
| **Character** | **Evidence** | **Meaning/Reason** |
| **Othello** |  |  |
| **Iago** |  |  |

Psychological Approach Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Heart of Darkness*: Author Hour: \_\_\_\_\_

Adapted from “A Teacher’s Guide to the Signet Classics Edition of *Heart of* Darkness By Joseph Conrad.”

**Joseph Conrad’s Life and Travels**

Some of the inspiration for Heart of Darkness came from the author’s experiences at sea and on the Congo River. While the biographical episodes from Conrad’s early days lend authenticity to the descriptions of piloting the steamer, his memories of his experience in the Congo may have shaped the story he tells of Marlow’s trip up the mighty river.

For some novels, exploring the author’s life produces few dividends, but with Conrad’s, biographical knowledge can add an element of reality to the fictional narrative.

Directions:

1. Research Joseph Conrad’s history/biography.
2. Create a summary of his life.
3. Suggested content might include references to Conrad’s bouts with physical and mental illnesses, his experiences in the Congo, or an overview of his writing career.
4. Summary should be no longer than one page, typed.
5. Make sure to cite your information using proper MLA format.
6. Include a Works Cited page (not included in one page summary).

**Sample internet sites on Joseph Conrad to get you started**:

Joseph Conrad Bio: <http://www.biography.com/people/joseph-conrad-9255343>

Joseph Conrad Biography and other links: <http://loki.stockton.edu/~kinsellt/projects/hod/bio.html>

Encyclopedia Britannica: Joseph Conrad, British Writer: <http://www.britannica.com/biography/Joseph-Conrad>

Joseph Conrad: A Chronology of His Life and Work: <http://www.victorianweb.org/authors/conrad/chron.html>

Encyclopedia.com: Joseph Conrad: <http://www.encyclopedia.com/topic/Joseph_Conrad.aspx>

Kromer, Allen. “A Teacher’s Guide to the Signet Classics Edition of *Heart of* Darkness By Joseph Conrad.” New York: Penguin Group, 2010. PDF file.

<http://www.penguin.com/static/pdf/teachersguides/HeartOfDarknessTG.pdf>.

Psychological Approach Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Heart of Darkness*: Characters Hour: \_\_\_\_\_

Directions: Add information to each section while reading *Heart of Darkness*. Make sure to cite appropriately including page number(s). This will be used to complete your final essay.

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| --- | --- |
| **Kurtz** | **Marlow** |
| How found himself in Africa? | How found himself in Africa? |
| What does he fear? | What does he fear? |
| Psychological changes caused by jungle? | Psychological changes caused by jungle? |
| What were Kurtz’s last words? What might they represent? | Interpret Marlow’s lie in terms of the ‘superego’ and ‘id.’ |
| How represents the ‘id’ (man’s primitive force)? | How represents ‘ego’ (rational side)? |
| Other notes | Other notes |

Psychological Approach Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Heart of Darkness*: Final Essay Hour: \_\_\_\_\_

To show your understanding of the material presented in the psychological approach to literature unit, you will use *Heart of Darkness* by Joseph Conrad to answer the essay question: **How has the African jungle affected both Kurtz and Marlow’s id, ego, and superego?**

Directions:

1. Use your *Heart of Darkness*: Characters worksheet to get started

2. Plan out your essay:

1. Essay must be a minimum of six paragraphs in length (introduction, body, and conclusion)
2. Make sure to discuss both characters-Kurtz and Marlow
3. Include quotations and other information from text using proper MLA format
4. Use proper terminology from notes when applicable to discuss the id, ego, and superego.

3. Final essay needs to be typed, Times New Roman, 12 point font, standard margins

4. Include a Works Cited page after essay

5. Evaluation rubric (attach to top of final essay when submitting)

<http://www.schoolimprovement.com/wp-content/uploads/2014/05/common-core-standards-writing-rubric-11-12.png>