

# Discovering Our Connections

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## *Where to begin.....*

### **Discovering Our Connections**

*How has this program benefited your students' academic achievement (i.e. test scores, attendance, attitude changes, student project, etc.)?*

This project has been of benefit to ninth, tenth, and twelfth grade students whom I have instructed. I find that students are taught numerous FCAT skills, but lack the ability to make connections between literary genres around the world and through all historical periods. Thus, if we teach them about archetypes and their relevance, we give our students another 'key' to not only understanding literature, but their world.

This unit has empowered my students to see the connections between history, cultures, and genres. They begin to see that as humans, we are all a part of something bigger than our tiny microcosms. That people thousands of years ago had similar concerns, questions, and daily tribulations. The fact that there is a symbiotic relationship between history and literature also begins to emerge through understanding of archetypes and plot similarities.

My students also begin to understand my mantra that, "In any work of literary merit, nothing is there by accident!" Whether the symbol is unconscious or purposefully placed, it has meaning for the reader! I guess you could say that my students begin to feel 'smart' because they begin to make connections. A river means something and its placement by the writer will perhaps illuminate a theme. They begin to see that certain historical periods foster specific genres of literature or broach different topics based on the happenings of a time period. They take this knowledge and apply it to their lives. They are constantly telling me that I have 'ruined' movies for them forever! They tell me that they know what is going to happen based on a character's actions, a color, the plot structure, or even the season in which the sequence of events take place. Even names of characters begin to make sense!

By giving my students these tools and employing interesting teaching strategies, I foster intellectual growth, and move the teacher as lecturer, to teacher as coach. That is what education should be about—putting the power of discovery and learning into the hands of our students!

## Course Outline and Objectives

The intent of this unit is to enable students to see, through a writer's use of universal symbols, colors, places, and characters, the unconscious and conscious connections all cultures share. Our students fail to see how literature and cultures are connected. They don't understand that there IS purpose behind good writing. They just simply do not **know** that there is a reason why "Hills Like White Elephants" has much to teach just through the title of the piece! So, I teach them about archetypes via Jung and Freud! We discuss very thoroughly the idea of the collective unconscious and how this plays into the theories of symbolic connections across cultures, literary genres, and time periods. They begin to understand the concept of the earth mother and magical helpers, as well as the universal sun and shadow symbolic representations of various elements such as water, fire, and even colors!

I begin the unit (it is built upon all year) by delivering a lesson on Jung and Freud's working relationship and how it fell apart. We briefly discuss the Id, Ego, and Superego. I also lecture on the theory of the collective unconscious. Once this is clear, students are given the definition of archetype and we discuss, at length, all facets of archetypes. We then move on to Northrop Frye and his theories of plots. The unit culminates in the students being required to watch a film on their own and write about which plot it falls into and to pick out the archetypes present and elaborate on their relevancy in the film. This shows me whether or not the concept has taken root. It is, however, an ongoing discussion and thread through my course.

### **Standards (based on the new state standards for grades 9-10):**

LA.910.1.6.1, 1.6.2, 1.6.5, 1.6.6

LA.910.1.7.1, 1.7.2, 1.7.3, 1.7.5, 1.7.6, 1.7.7

LA.910.2.1.1, 2.1.2, 2.1.4, 2.1.6, 2.1.7, 2.1.8, 2.1.9, 2.1.10

LA.910.3.1.1, 3.1.2

LA.910.3.2.2

LA.910.3.3.2

LA.910.3.4.3, 3.4.4, 3.4.5

LA.910.4.2.3

LA.910.4.3.2

## Lesson Plan Outline

1. Deliver Archetype Lecture (attachment #1).
2. Briefly discuss Freud and Jung (attachment #2). Really stress the understanding of the 'collective unconscious' according to Jung.
3. Discuss at length *The Archetypal Plots* handout (attachment #3). (I like to include examples of connective symbols around the world. I begin the unit (it is built upon all year) by delivering a lesson on Jung and Freud's working relationship and how it fell apart. We briefly discuss the Id, Ego, and Superego. I also lecture on the theory of the 'collective unconscious.' Once this is clear, they are given the definition of archetype and we discuss, at length, all facets of archetypes. We then move on to Northrop Frye and his theories of plots. The unit culminates in the students being required to watch a film on their own and write about which plot it falls into and to pick out the archetypes present and elaborate on their relevancy in the film. This tells me whether or not the concept has taken root. (It is, however, an ongoing discussion and thread through my course.)
4. As an addition, I like to have the kids read Plato's "The Allegory of the Cave." This begins our dialog in regard to thinking outside the box and seeing things differently.
5. We then watch some of *Star Wars* and discuss the symbols (attachment #4). There is much information on the Internet to help you teach this!
6. They have the writing assignment based on watching a film on their own (attachment #5). This I allow them to do with a colleague or two, but I do not allow Disney films!! They are way tooooooo easy.
7. You will need to revise and help to guide them in revisiting their papers.
8. Finally, I give them the test and they work on it in groups (attachment #6).

**Materials:**

A classroom with an overhead, materials which help to teach the various concepts (i.e. handouts, film clips, etc.), literature, transparencies, a computer with internet access are needed for the implementation of this unit.

**Resources:**

I feel strongly that a teacher needs to do much research to understand the material he or she will present. Handouts that I use are great because I understand them. Thus, a teacher will need to prepare and research to teach this unit in its most educational manner. I also believe strongly in using a variety of delivery modes. Thus, CRISS strategies are a part of the way I teach this unit and the information the students retain.

**Overall Value:**

The overall value is clear-my students can recognize and analyze various symbols in various genres to connect the dots, so to speak. They can sit in small groups and decide **WHY** in “The Rime of the Ancient Mariner,” the albatross is white, **why** the main character tells his story to a wedding guest, and **what** the universal symbolic representation of water is! Then, they can put it all together to understand the message of the piece and discuss it in a Socratic Seminar. They make connections across genres, cultures, and history to then connect to their own lives in a very real manner. They continue to build on these basic concepts to make the connections they need to in order to be not just successful college students, but educated individuals.

Ninth and tenth grade students learn valuable skills which allow them to move more easily through their years of high school Language Arts. Clearly, the skills of analysis and critical thinking students would acquire facilitate success on the ever-present FCAT.

**Why adapt:**

The more skills we give our students, the more we teach them to be independent thinkers and learners. I am a firm believer in not re-creating the wheel. If a time-tested quality unit is available, think about to what other students might be exposed!

## Bibliography

Northrop Frye, Herman. *Anatomy of Criticism*. New Jersey: Princeton U. Press, 1957

Campbell, Joseph. [\*The hero with a thousand faces\*](#). Princeton: [Princeton University Press](#), 1949

<http://www.hypnojung.co.uk/freud-jung.htm>

## Attachments

# Archetypes

(attachment #1)(I suggest you put this on a transparency)

**Dictionary definition:** original pattern or model of all things of the same type/ prototype

## Various definitions

1. These are 'seeds' from which all things originate, both animate and inanimate. They are primitive connections to our psyche.
2. They are the primary content of the "collective conscious." In contrast to the personal unconscious which contains entities that are unique to each person's experience, the collective unconscious holds the archetypes or the entities that are common to **all** of humanity. Archetypes are aspects of spirit or the THEORY of archetypes is merely a conceptual model by which we understand and categorize the distinguishable aspects of life.
3. According to Jung, they are primordial images, "...the most ancient and the most universal thought/form of humanity. They are as much feelings as thoughts."
4. According to Jungian psychology---- it is an inherited pattern of thought or symbolic imagery derived from the past collective experience and present in the individual unconscious. The contents of this "collective unconscious" come forth when called upon by an appropriate experience in one's life. For example, although the term "mother" has certain universal connotations that come to mind, for most people the details of this archetype will be different.

Do you ever wonder why we react to certain symbols regardless of what language or culture in which they might be encountered? I use the example of being in a foreign country and walking through a building in which one might be lost. One encounters two doors-one is red and one is green. Which one do most instinctively KNOW is safe? Our collective unconscious at work!

## **THEY ARE CERTAIN RECOGNIZABLE PATTERNS!!!!!!!!!!**

Cultural factors are quite important. For example, in a modern culture the Home archetype might present itself as a house or apartment; in another type of culture the Home might present itself as a tipi, tent, cave, etcetera. While the collective unconscious is shared by all of humanity, groups of people create their own "group unconscious."

Don't forget the idea of the "Primordial (being or occurring first in a sequence of time) Soup." This is the theory that millions of years ago, we all crawled out the same 'soup' and that is why we ALL share some DEEP unconscious connections to each other. In other words, theoretically we all started off in the same spot.

## For "Allegory of the Cave"

1. Write on board the word "truth"
2. Discuss the meaning behind this word. What does it mean?



Ask the students to think about the following:

1. What does it mean to be human? (Encourage them to think deeply and a bit philosophically.)
2. What is knowledge and how do we come to “know” something? When we know something how do we know it to be true?
3. What connections are there between our remote ancestors and us?
4. How did the world come to be and why are there so many different understandings of the origins of the world and of human beings?
5. Why is there evil in the world and what is its source?
6. What is our place in this vast universe? Why are we here, anyway?

We learn from Socrates (almost 2,400 years ago) that the first step in intellectual inquiry is to admit our own ignorance or lack of knowledge. He teaches that we are frequently bound by notions inherited from our culture or experience that obscure the vision of actual ‘truth.’

The allegory has to do with how we move from opinion to true belief. Plato argues that we have to go beyond appearance. True belief comes only after rigorous rational inquiry. Getting out of the cave requires an inquiry that moves through a number of different conceptual levels. He also teaches that there was one truth and it could be revealed.

**For example:**

When you were a small child, “Christmas” was Santa Claus. By asking questions and finding flaws in that conception, you soon arrived at the notion that Christmas was getting presents from your parents or loved ones. Upon further reflection, you come to realize that Christmas was a time to exchange gifts with those you love. Let us hope that additional thinking about the notion of Christmas led you to the notion that Christmas was a time not necessarily to exchange gifts, but to give love and good will to all human beings, which would mean that you have come a good way out of the cave on this matter.

**Read “The Allegory of the Cave”**

He goes out and comes back. Doesn’t fit and they must kill him. Kind of what happened to Socrates. How do we react to people who try to tell us a “truth?”

What is our modern “cave?” Maybe the TV or the Internet?

**Examples:**

*Matrix*

*Truman Show*

*Oedipus*

**Assignment:**

Examine how this allegory might apply to your life. Think of a “truth” you discovered (examples include divorce, learning you are adopted, etc.). In what manner was your newly discovered truth painful or difficult to see? How were you sure it was a better truth—in what way did the newly discovered truth illuminate or enlighten you? (Or, is ignorance bliss?) In what manner might you have sought to communicate your own cave experience to those who had not yet questioned their image of the truth? Did you find certain violence or anger in resistance to your questioning the truth? How did you react to that violence or anger?

**(attachment #2)**  
**FREUD vs. JUNG**

- Though Jung's analytical psychology derives from Freud's psychoanalysis, there was strife, disagreement and disappointment shared between these two great thinkers, resulting in a rift between once great friends. Some key differences are presented below:

**FREUD** depicted the unconscious as a receptacle underlying the conscious mind, whose task is to contain rejected and un-encountered events, feelings, thoughts and experiences of the resenting conscious mind.

**JUNG** postulated *two* layers of the unconscious - a personal unconscious, right under the conscious mind, taking in personal psychic contents and down below the collective unconscious, containing the accumulating experience of all humanity.

According to **FREUD** the force of life is driven by *sexuality* and the underlying unconscious contains nothing but feelings, thoughts experience and frustrations of resulting unfulfilled sexual desires; hence the unconscious is a bag full of pathology and in fact, so is life in general.

There is much more to life than sexuality, which is but a part of a greater *wholeness*, which underlies the process of *Individuation* and constant search for *meaning*, according to **JUNG**. The unconscious has a compensatory regulating function, aiming at healing, growth and individuation.

For **FREUD**, a disturbance to the psychic balance is a *pathology* stemming from an unresolved sexual conflict, a *complex* surrounding the person's sexual energy (*libido*).

For **JUNG** it is not necessarily a pathology, but rather a *compensatory* and *regulatory* inclination of the unconscious to strive and resolve the unbalanced equilibrium of the psyche as a *whole*.

- Although there is much divergence between the Master (Freud) and his ex-devotee (Jung), there is much in common too. One may sometimes refer to psychoanalysis as "materialistic" and reductive, while taking Jung to be the "spiritualistic" and holistic.

# The Archetypal Plots

Northrop Frye's Modes of Literature

Drama, fiction, and poetry are deliberately placed in a quadrant; they do not just happen to be what they are by accident. The characters achieve success or they are defeated. Happiness, sadness, sense, or insanity predominate. Frye's theory states that there are only 4 basic plots.

## COMEDY

- Plot: Lovers overcome blocking forces to begin a new world: blundering disguises, rebirth, working out the maze, the new beginning, the establishing of the new rules.
- Settings: The world of innocence, springtime, the garden, the new world, a world about to set up rules.
- Characters: The young lovers, blocking parent, go-betweens, clowns, fools, masks, normal people.

## THE WORLD OF INNOCENCE

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## ROMANCE

- Plot: The quest: to do what must be done, to gain the rightful kingdom, heroes go through a rite of passage and fight the forces of evil. Evil is defeated, a triumphal return, the re-establishment of the law, in many cases with supernatural help, saving the people.
- Setting: Going away from home and returning, into the fiery pit and back to the garden, breaking out of the maze.
- Characters: The hero: royal birth, humble beginnings, rite of passage, special weapons, steeds, princely innocent.  
The monsters: forces of evil, devils, antagonists, dragons, witches, murderers, evil kings, false parents  
Special helpers: the gods, parents, lovers, wise prophets, magic

Does not have to be a 'physical' journey!!

The **INNOCENT** goes into the **WORLD OF EXPERIENCE** and brings back new or enlightened knowledge.

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## **TRAGEDY**

Plot: The failed quest; the forces of evil dominate because of the hero's weakness. Good must be vindicated by the suffering of the hero and his eventual death. The monsters prevail: physical (death), emotional (rejection), mental (insanity), spiritual (moral damnation).

Characters: The Hero: same as romance but with a tragic flaw (hubris).

Setting: Same as romance but lost in desert, prison, or ocean- home is lost.

## **SATIRE/IRONY**

Plot: Satire: Rules are ignored -a world of insanity-confusion

Irony: there are no rules- a world of insanity-confusion

Characters: The anti-hero: the reverse of the hero-evil reigns. The heroes have become monsters.

Setting: Surreal, anarchy, winter

## **EXPERIENCE**

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### Archetypal imagery and symbols

Man has always tried to understand where he is, why he is there, what his destiny may be, and who he is. Survival in an insecure world becomes the chief object of life, whether through the search for food, or the reproduction of offspring. Since man is a part of nature, men use natural phenomena in order to achieve some kind of self-definition. Basic things that man experiences are translated to higher levels of meaning, emotional and mental, in terms of abstraction and judgment. Through direct manipulation, man attempts to control what he can in order to survive. On higher levels he will attempt to control his world through myth, which develops into religion- an attempt to persuade the powers of gods to help man in an insecure world. Secondly, man himself attempts through magic to control this supernatural world. This magic eventually becomes science, and in more current times, will become the rival and enemy of myth and religion.

In order to survive, therefore, man sees himself as a part of nature and recognizes cycles in nature, and cycles within himself. In addition, he recognizes that animals, vegetation, and even the topography itself contain certain powers far beyond him. He discovers that if he attempts to imitate these sources of power, he seems to gain some of that power, or at least reduce the threat these objects represent for him.

Probably the most important single source of power that man has to deal with is the sun cycle- yearly as well as daily.

spring or morning =	beginnings, birth, rebirth, youth
summer or mid-day=	youth developing, greatest activity
autumn or evening=	declining years
winter or night =	old age, death

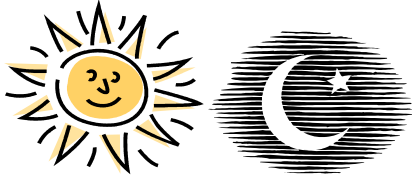
In order to control his own survival, man throughout the ages, tries to capture the power of this cycle in terms of influencing his food source as well as his own length of existence. Therefore, summer and winter solstices become important times to celebrate festivals of reproduction or harvest. Greek drama originally is an attempt to influence the gods, as well as a recollection of the power of law that the cycles represent as a source of order in society.

Sources of power in terms of positive or negative influences are recognized by man as reality to be dealt with. Certain natural phenomena represent positive or negative sources of power. Usually anything that is unbalanced or unnatural would be considered negative. Notice the positive and negative forces in the sun cycle. Notice that in the cycle death is not the end; it is simply the beginning of a new cycle. Thus man sees himself returning to earth again in another form (reincarnation) or returning through his children, who continue to regenerate his blood, just as a tree springs forth anew after winter. Another renewal story is the transcendence to a higher form in another dimension (heavenly renewal).

Note that all art is originally an attempt to manipulate powers of the senses, heart, and mind, in terms of symbolic enhancement of life through imitation. Even drawn symbols demonstrate attempts to control power in relation to survival.

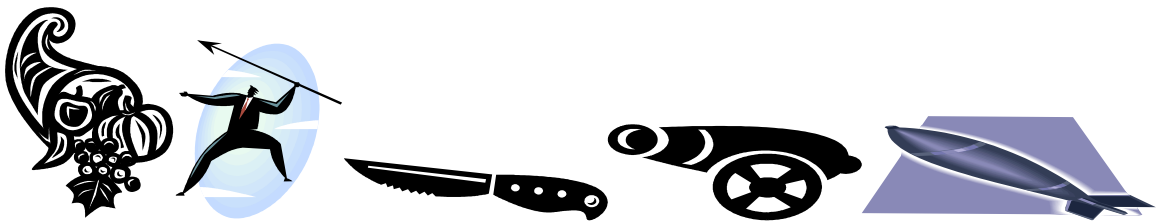


All of these symbols are an attempt to control space (north, east, south, and west). Their employment insures a security for the maker. They imitate an enclosed world. In the case of the Star of David there is a doubled security.



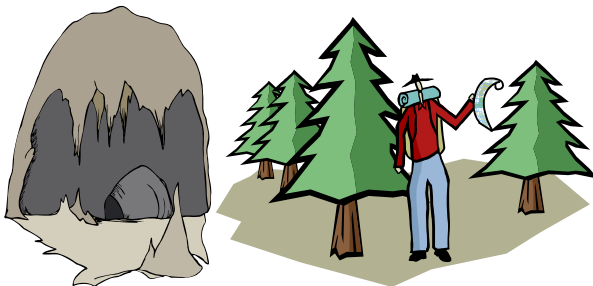
Note that the symbolic control of heavenly bodies probably represents control of time, space and gravity. Time is a power recognized in the sun as an unchanging, reliable force, which is free from the restraints of weight, and seems to continue forever. Remember that the sun can also be power of death as well as life. Other heavenly bodies, though less important, have similar powers.

The power of sex is extremely important as it represents man's only observable way to overcome death (reproduction). Remember this can also be ironic, as signs of fertility or strength can also produce sterility.



Phallic images or male fertility symbols represent life: cornucopia, good luck horns, and horns of Isis all represent good luck through reproduction. Spears, knives, arrows, cannons, pistol, rockets, missiles, and other piercing and injuring weapons are the sources of sterility but ensure the winner's DNA lives on!

Caves and forests are feminine symbols of the womb where there is pregnancy, birth, and safety. The negative suggests descent into hell and the underworld.



Lightness, darkness, and colors follow to imitate nature in symbolic terms.

Light or white-- Positive: truth, honesty, as it imitates the sun, power of knowledge sight, day and fertility.  
Negative: desert sun, dryness the unnatural sun or punisher

Dark or black-- Normally negative: dishonesty,-imitates unconsciousness, ignorance, evil, death -sleep closest to death  
Positive: rich, fertile earth

Red-- Positive: saving blood of a martyr/wine imitates blood  
Negative: any blood unnaturally lost / loss of life  
Hot blood could mean sexual passion or anger.

Purple--(similar to red)  
Positive: royalty-color literally valued in also associated with blood and ancient times.  
Chromatically related to red.  
Negative: similar to red

Green-- Positive: color of spring (trees and grass in a garden) vegetation and fertility  
Negative: used unnaturally it is the color of skin

Brown-- Positive: Mother Earth, healthy skin  
Negative: color of dying leaves, earth dying

Pink-- Positive: color of clouds, sheltered skin  
Negative: symbolic of female, considered weak (ever see any male sports teams in pink?)

Yellow-- Positive: same as the sun  
Negative: color of gold which is often considered a source of evil, sick as a skin color, cowardly

Blue-- Positive: color of sky  
Negative: emotional negative (feeling blue-emotionally and physically)

## SPACE

High places:

Positive: holy mountains where gods live (seat of rule) & temples are placed; sky images, Related animals-birds, bees, butterflies,  
Negative: place of pride, throne of evil

Low places:

Positive: place of humility  
Negative: (trapped by weight, lowered to earth, shackled) place of evil-Animals without legs to stay above the ground are associated with evil: snakes, worms (Dungeons, caves, sewers are neg.)

## TIME

Points of balance sacred: solstice, years/ seasons=death/ renewal

Past:

Positive: traditions, time tested cycles of power, ancestry  
Negative: old and worn out, restrictive, death

Present:

Positive: time of living, action and movement-time of challenge  
Negative: time of uncertainty and doubt

Future:

Positive: dreams for completion of the quest, the garden, the time of promise  
Negative: time of never-to-be (unrealistic), fantasy

## NUMBERS

Tension in unbalanced numbers can be positive or negative

Sacred numbers: 1 3 5 7 9 11 13 21  
666 999 69 7 x 7

Remember that numbers, by the fact that they measure, can create an illusion of dominance of a finite space. Knowing the size and weight can create a power source. Adam, by naming the animals of the garden, became the dominator. Uttering the name of a god can cause a problem to the primitive man because the finite man dares to dominate the infinite.

### Water

Positive: survival, washing, on a literal and figurative level (springs, brooks, ponds and fountains are usually positive)  
Negative: murky water, large bodies where people might drown (Lakes, seas, oceans, and flood not so good)

### Vegetation

Positive: foods that help man to survive (barley, corn, rice, wheat) fruits, especially grapes. Grape juice or wine imitates blood and communication with God. Trees like pine (height) oak (longevity) The pine as a Christmas tree is not "Christian" but it is a fertility symbol because its leaves remain green.  
Negative: plants that poison, entangling vines, thorns, cacti

### Animals

Air Dwellers-Positive: non-predatory birds, bees, butterflies  
Negative: vultures, bats, owls, raptors (BUT eagles, hawks, falcons can represent positive because of their power)



**Archetype Chart for Star Wars**  
(attachment #4)

As we previously discussed, this particular film fits perfectly into the mode of Romance. However, you will need to identify exactly HOW some of these elements make it so. See the chart below and fill in the appropriate information. I need you to be VERY specific. Use the back if you need to.

**Elements of Plot:**

**Setting:**

**Characters:**

**Colors:**

**Symbols:**

ARCHETYPE MOVIE WRITING ASSIGNMENT  
(ATTACHMENT #5)

HOWDY! I KNOW YOU ARE EAGER TO BEGIN, BUT HERE ARE SOME INSTRUCTIONS. IN A WELL-DEVELOPED EXPOSITORY ESSAY, EXPLAIN HOW THE MOVIE YOU SELECTED FITS ONE OF THE 4 PLOTS BASED ON THE NOTES FROM FRYE'S MODES.

PLEASE MAKE SURE YOUR INTRO IS CLEAR AND INTERESTING AND CLEARLY STATES (UNDERLINE OR *ITALICIZE IT*) THE TITLE OF YOUR MOVIE. I WILL BE GRADING ON HOW ACCURATELY YOU IDENTIFY THE PLOT AND THEN EXPLAIN WHY THIS MOVIE FITS THE CORRESPONDING FRYE'S MODES. IN OTHER WORDS, IF YOU CLAIM THAT *STAR WARS* IS A ROMANCE, EXPLAIN WHY. WHICH CHARACTERS IN THE MOVIE CORRESPOND WITH THE CHARACTERS IN FRYE'S MODES? WHICH ASPECTS OF THE PLOT FIT WITH THE ROMANCE MODE? PLEASE ALSO IDENTIFY COLORS AND SYMBOLS.

*MY THESIS WOULD LOOK SOMETHING LIKE:*

IN THE MOVIE, *STAR WARS*, IT IS OBVIOUS THAT THE ARCHETYPAL PLOT CORRESPONDS CLEARLY WITH THAT OF ROMANCE.

(YOU WOULD THEN PROCEED TO EXPLAIN HOW THE HERO GOES ON A JOURNEY AND IS SUCCESSFUL, AND SEVERAL OF THE CLASSIC "ARCHETYPAL" CHARACTERS PRESENT IN THE FILM CAN BE MATCHED WITH THOSE FROM FRYE'S MODES, CITING EVIDENCE FROM THE FILM.)

## ARCHETYPE TEST

(attachment #6)

1. Which of the following characterizes the plot of a comedy?
  - a. hero goes through a rite of passage
  - b. lovers overcome blocking forces
  - a. evil is defeated
  - b. forces of evil dominate
2. Which of following characterizes the characters of a tragedy?
  - a. young lovers
  - b. special helpers
  - c. anti-hero
  - d. tragic flaw
3. Which of the following characterizes the setting of a romance?
  - a. breaking out of the maze
  - b. world of innocence
  - c. anarchy
  - d. home is lost
4. In literature, spring or morning usually symbolizes \_\_\_\_\_.
  - a. old age
  - b. declining years
  - c. developing youth
  - d. birth
5. In literature, winter or night usually symbolizes \_\_\_\_\_.
  - a. old age
  - b. declining years
  - c. developing youth
  - d. birth
6. The power of sex represents \_\_\_\_\_.
  - a. Sterility
  - b. Underworld
  - c. Reproduction
  - d. Imitation
7. In literature, what is the negative representation of light or white?
  - a. fertile earth
  - b. sheltered skin
  - c. honesty
  - d. dryness
8. What is the purpose of studying archetypes?
9. According to Northrop Frye, all literature can be divided into how many areas?
10. What is the basic premise behind the creation of archetypal imagery and symbols?
11. What are some positive and negative aspects of fire?
12. The color black?
13. Water?
14. High places?
15. In the satire / irony plot, who is the hero?
16. Why is *Star Wars* an excellent example of a romance?
17. Define Carl Jung's theory of 'the collective unconscious.'
18. Carl Jung believed in bringing science / logic and \_\_\_\_\_ together (remember the chart comparing Freud and Jung).
19. Sigmund Freud is known as the father of \_\_\_\_\_.
20. Briefly explain the difference between the philosophies of Freud and Jung. (HINT: This is where the big "rift" occurred.)

“DO NOT GO GENTLE INTO THAT GOOD NIGHT”

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on the sad height,  
Curse, bless me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

In the poem, “Do Not Go Gentle Into That Good Night,” please consider the following questions and answer them in respect to archetypes.

21. In the 1<sup>st</sup> stanza, what does ‘the close of day’ represent?
22. What does **night** symbolize?
23. What does the **sun** represent?
24. In the 6<sup>th</sup> stanza, what does the ‘sad height’ represent?
25. In stanza 3, what does the color **green** represent when the speaker refers to a ‘green bay’? Think about what water represents and connect the two archetypes.

## Key to Archetype test

1. b
2. d
3. a
4. d
5. a
6. c
7. d
8. To interpret and understand literature
9. 4
10. So that man can make sense of a world in which he had no control
11. change
12. positive- fertile earth        negative-evil, death
13. positive-survival, washing, cleansing negative-drowning, floods
14. positive-holy mountains, near the gods negative-place of pride, throne of evil
15. heroes have become monsters
16. There is a quest to do what must be done for the good of man. Forces of evil.
17. The personal [unconscious](#) particular to each human being. The collective unconscious is also known as a reservoir of the experiences of our species.
18. religion
19. psychoanalysis
20. Freud-it's all about our sexual being /Jung-they are more facets, religion, etc.
21. The end of life
22. death
23. Life or constancy
24. looking down from life into death
25. Life and fertility water means life so a green bay would be a fertile life!
26. Seek knowledge and when you have found it, pass it on.
27. You learn by asking questions
28. mythology and religion
29. (often referred to as "the hero's journey") is a description of a basic pattern found in many [narratives](#) from around the world.
30. the **Id**- functions in the *irrational* and *emotional* part of the mind. At birth a baby's mind is all Id - *want want want*. The Id is the primitive mind. The **Ego**- The Ego develops out of growing awareness that you can't always get what you want, and the **Superego**- It stores and enforces rules.