

Project #10

Hope, too



1. *Intone* Hughes: “You are a lying sack of shit, and everybody knows it.” **1+4**
- 2 *Intone* Anderson: “It’s *common* in ritual sacrifice to take the heart of the victim.” **1+4**
1. *Intone* Trumbo: “You don’t end something like *this* by giving them something they have no right to ask for.” **1+4**
2. *Intone/Analyze*: Begin with this line from Sendak “*Where the Wild Things Are* is a story centered on children’s growth survival, change, and fury with *one* theme:
How children master various feelings – danger, boredom, fear, frustration, jealousy – and manage to come to grips with the realities of their lives.” **1+4**
-use titles and one (1) Sendak citation
- 5 . *Intone* Journey **3+2**
They’re seeing through the promises and all the lies they dare to tell.
Is it heaven or hell?
They know very well...
Journey **Only the Young**
6. *Analyze/Articulate/Title/Explore/Relate*: Explore your knowledge per the theme of **gnosis** relative to Gustav Klimt’s 1907-8 oil on canvas,

Hope II, a relative of *Hope I*, and another masterpiece of the Symbolist genre, and relate such knowledge to John Hughes' coming-of-age story of spring deliverance,

The Breakfast Club. **7-9 sentences w/ titles**

7. *Intone/Explore/Apply*: "Are you a virgin? Why didn't you want me to know you were a virgin?" **2+5/7** Explore your sensibility of Gustav Klimt's

Hope II initiated by two lines from Hughes. Restrict analysis to Klimt with no mention of Hughes except for the initiative text: **7-9 sentences w/ Klimt titles**

8. *Intone* Journey: **5 + 4 sentences**

Some will win. Some will lose. Some were born to sing the Blues.

Oh, the movie never ends.

It goes on and on and on and on...

Journey **Don't Stop Believin'**

9. *Intone* Hughes: "Get back to the library." 1+6

10. *Analyze/Apply* your knowledge of the "evolutionary spring discoveries" theme to Maurice Sendak's monstrously enlightening fable *Where the Wild Things Are*.

7-9 sentences w/ titles and two (2) Sendak citations

12. *Analyze/Apply* your knowledge of "horrifying spring discoveries" to Chapter 9 of

The Little Prince. **7-9 sentences w/ titles and two (2) De Saint-Exupery citations from CHAPTER 9.**

13. *Analyze/Apply* your knowledge of "horrifying spring discoveries" to Shel Silverstein's homage to all things feminine, Tree, a character that embodies the complex depth of gnostic designs, the *anima* – the archetypal, trans-genre female verve – in his brutally passionate parable *The Giving Tree*.

7-9 sentences w/ titles and two (2) Silverstein citations

14. *Intone* De Saint-Exupery:

"I was too young to know how to love her."

1 + 4 sentences

15. *Intone/Posit* by taking a direct, personal tonal position initiated by two lines from Primitive Radio God's cult piece *Standing Outside a Broken Phone Booth with Money in My Hand*: "Can humans do what prophets say?"

And if I die before I learn to speak, can money pay for all the days I lived awake but half-asleep?"

2 + 7 sentences

16. *Analyze/Relate/Demonstrate*: After assessing Meade's text in *The Water of Life*, demonstrate your knowledge of an initiation story by relating it to one of the following: *Where the Wild Things Are*, *The Giving Tree*, or Chapter IX of *The Little Prince*. **7-9 sentences with one piece of "text" from Meade and "one" from the related fable that you've chosen.**