**This schedule is not divided into days because sometimes my classes meet for as little as 40 minutes. Other days my classes meet for 90 minutes.**

1. Have students complete the anticipate guide individually.

Once it is completed, divide them into pairs to discuss their answers.

Then begin whole group discussion by asking the class which statement they want to discuss.

1. Writing reflection: “What do you know about the novella *Heart of Darkness*?” Or, if you know nothing about it, “What do you think the novella *Heart of Darkness* is about?

Then, “What does the author mean by the title? In other words, what exactly is the heart of darkness?

Then, using a student as scribe, have the class share their responses to these questions. The scribe will write the responses on a sheet of flip chart paper. This will be posted in the classroom and referred back to as we work our way through the novella.

1. Lecture on background of Conrad, the Congo, British Imperialism, and the Scramble for Africa.
2. Discuss Rudyard Kipling’s poem “The White Man’s Burden.”
3. Display image of the painting “Young Woman Knitting” by Bethe Morisot.

Have the student write about this painting in their writing journals. They should consider such questions as: who is the young woman, how is she portrayed, what are their reactions to this painting, how does the artist evoke the reaction that the viewer has?

After some students share what they have written, follow up with a description of Impressionism. Explain that it was a reaction to realism. It is characterized by a subjective representative of the subject with the suggestion of vivid color and movement married with blurred, unclear images. In literature, there is close attention to small details which may seem unimportant. There is also non-linear narrative. It is more interested in getting to emotional truth, rather than a faithful reproduction of fact.

1. Then display excerpt #1 have the students point out elements of impressionism in Conrad’s writing.
2. Tell the students that, as they begin to read, they should pay particular attention to Marlow and to the narrative structure. Hand out the character chart and tell them to make notes on Marlow as they read.
3. **At this point the students should have completed Reading #1.**
4. Give the students a copy of excerpt #2.

Using notes from their own character chart and observations from this rereading, have them create a Venn diagram noting how Marlow is similar to and different from traditional seamen.

1. Engage the students in a discussion of the narrative structure of this novella. Who is telling the story? Who is the audience? If nobody picks up on this, explain that this is a frame narrative.
2. Have the students pair off and list as many frame narratives as they can. (Some examples they may come up with include: *Frankenstein, The Canterbury Tales, The Princess Bride, Inception, One Thousand and One Nights, Turn of the Screw, Rime of the Ancient Mariner, How I Met Your Mother*.)
3. Using a student scribe, list as many examples as possible on flip chart paper. Then, using these specific examples, discuss the purpose and effect of the frame. Some answers may include:

* It is a common trope in some types of story-telling.
* It creates a sense of distance or non-culpability on the side of the story-teller (I have a friend who. . . .) [The storyteller could refer to the character telling the story within the frame or the author himself.]
* It creates a sense of urgency (and engenders believability) when a storyteller is using the voice of the character to tell his own story.
* It mimics a Freudian screen memory.
* It complicates the narrative.
* It affects the reliability of the narrator.
* It complicates the question: “Who is the audience?”

Post the flip chart paper in the room to be referred back to as we read the novella.

1. **At this point, students should have completed Reading #2.**
2. With the student’s help draw a map of Marlow’s travels thus far. This should be a map that remains displayed in the room and has items added to it. For example, you might want to attach a photo of a steamship, like the one that Marlow will be piloting, when you get to that point in the novella. Also, add a photo or drawing of a dapper Englishman at the location of the Outer Station when Marlow meets the Chief Accountant. This will help to keep the places and people straight. Also on the map indicate how long it takes Marlow to get from place to place.
3. Give the students a few minutes to choose a passage from Reading #2 that they found intriguing or confusing. Then use the Save the Last Word for ME protocol to discuss these passages in small groups. Be sure to debrief the experience and save some time for whole class discussion.
4. If the previous discussion did not include the passage “I came upon a boiler wallowing in the grass. . . “ (15) to “this was the place where some of the helpers had withdrawn to die” (17), then have a student read this aloud. Ask a student to list the items that Marlow sees, ask another to trace Marlow’s tracks (where does he go, when does he turn aside), and ask a third student to write down Marlow’s reactions to what he sees and does. Discuss what the students wrote and noticed in this passage.
5. Refer to Kipling’s poem, “The White Man’s Burden,” to get at the meaning of Marlow’s rant about the “flabby, pretending, weak-eyes devil of a rapacious and pitiless folly” (16).
6. Have a student read aloud the description of the Chief Accountant. Note the juxtaposition between him and the dying Africans.

Have the student mull over these questions in their writing journals: Is Marlow sincere in his admiration of this person or is he being ironic? Is Marlow sincere, but the author’s tone ironic? What’s the difference? Where is the textual evidence? Use the Write-Pair-Share protocol to discuss what the students have written.

1. Use the Literary Theory Powerpoint to deliver a lecture about modes of literary criticism.
2. Tell the students that they will have to choose a criticism lens through which to look at this novella and particularly to look at Marlow. As they read, they should take notes about elements of the novel that are significant to the lens through which they are looking. Give them time in class to look back at what they’ve read so far to see what evidence they can find to support whatever lens they are thinking about choosing.
3. **At this point, students should have completed Reading #3.**
4. Display image of the painting “Nude Descending Staircase” by Marcel Duchamp.

Have the students write about this painting in their writing journals. After 3-4 minutes, tell them the title of the painting. Give them a few more minutes to write.

After some students share what they have written, remind them that this is an example of Modernism. Remind them of the elements of Modernism.

1. Give the students a copy of excerpt #3.

Discuss how this is also an example of Modernism.

1. Give students a copy of the essay prompt.
2. **At this point, students should have completed Reading #4.**
3. Give the students a few minutes to think about whether they believe Marlow is a reliable narrator. Have them individually choose a passage from Reading #4 and spend a few minutes writing about whether or not Marlow is reliable based upon the passage they have chosen.

After they have written, group them according to passage. Presumably some of them have chosen the same passage. If not, go ahead and put them into groups of 3 or so. Have them discuss whether they think Marlow is reliable. In their groups, have them retell a passage from the point of view of someone else. Is this new narrator more or less reliable than Marlow? Discuss as a whole class.

1. If this passage hasn’t already been discussed, look at the description of the fireman. Use the Write-Share-Pair protocol again to consider whether this description is ironic.
2. Have the students take a look at the description of the cannibals on pages 34-35. Have them take a few minutes to write down in their journals what their impression of the cannibals is. Are the cannibals admirable? scary? pitiful?
3. **At this point, students should have completed Reading #5.**
4. In this reading, the reader hears from an African for the first time.

“’Catch ‘im,’ he snapped with a bloodshot widening of his eyes and a flash of sharp teeth - ‘catch ‘im. Give ‘im to us. . . .’Eat ‘im!’”

Have the students look back at what they wrote about their impressions of the cannibals from the last reading. Does this dialogue change how they view the cannibals?

1. When Marlow thinks that Kurtz may be dead, he regrets never hearing Kurtz’ voice. Why does he focus on the voice, since he has never heard Kurtz? Does that have any connection to the fact that the Africans, for the most part, are given no voice at all?
2. **At this point, students should have completed Reading #6.**
3. Take a look at Marlow’s list of reasons why people act in a civilized manner (page 49.)

Have the students list the reasons. Then have them come up with examples for each from their own experience. Look back at the anticipation guide. How many students agreed with the statement that it is human nature to cheat when nobody is looking? Remind the students of the discussion about Rousseau and the idea of the Noble Savage that we had when studying Frankenstein. What does Marlow believe? What do the students believe? Have they ever changed their mind after reading a work of literature? Is it possible that literature might change their minds?

1. Consider Kurtz’ scrawl, “Exterminate all the brutes!” Have the students brainstorm what Kurtz must have meant by this. Who was this written to and who are the brutes?
2. Interestingly Marlow says, “I am not prepared the affirm the fellow [Kurtz] was exactly worth the life we lost [the African helmsman] in getting to him” (50).

Have the students look back at their notes when Marlow described the fireman, who was one of the other Africans on the boat. Why would Marlow equate Kurtz’ worth with that of an African? Look closely at the description of his relationship with the helmsman on pages 50-51. It seems to suggest the relationship of owner to slave.

1. At the top of page 58, Marlow says that Kurtz was “hollow at the core.”

Read T.S. Eliot’s poem, “The Hollow Men.”

Discuss the poem using the Text Rendering protocol.

Then explain the allusions and discuss possible connections between the theme of this poem and of the novella.

1. **At this point, students should have completed Reading #7.**
2. Look closely at Marlow’s description of the African woman on pages 60-61. List every adjective in this passage (beginning “. . . a wild and gorgeous apparition of a woman,” and ending “A formidable silence hung over the scene.”) What do these words say about Marlow’s reaction to the woman? Point out that these are some of the same words that are used to describe the wilderness itself.
3. What is meant by Kurtz’ last words? Have the students write about what they think Marlow believes Kurtz means and what they think Kurtz means. Do they think Marlow is right? What is the textual evidence to support their point of view?

Have the students read “Eternity Blues” by Hayden Carruth and discuss how it is linked thematically to the novella.

1. **At this point, students should have completed the novella.**
2. Students get in groups of 4. Pass out a copy of excerpts 4, 5,6, and 7 to each group. Each student takes one and paraphrases the description. Then they compare the description of Brussels/the Intended’s home to the Intended. Compare the description of the wilderness to the African woman. Contrast Brussels/the Intended’s home with the wilderness. Contrast the Intended with the African woman. What conclusion can be drawn about Marlow’s opinion about each of these and what they symbolize?