



Reading Literature High School

Integration of Knowledge and Ideas

Rationale

- ✚ Students will need to be able to identify source works and describe how the later version transforms the original intention or idea into a new work.

Standards

- ✚ **RL.9-10.9.** Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
- ✚ **RL.11-12.9.** Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

Materials

- ✚ Internet access
- ✚ Informational text articles on plagiarism
- ✚ Printouts of the story of Pyramus & Thisbe

Procedures

- ✚ Have students read the articles on plagiarism. This can be done as a *Do Now*. Students can either be given all of the articles or they can be divided. These articles read at different levels and therefore can be distributed accordingly to any special education or ELL students present. Have students read the Shakespeare article at <http://www.theatlantic.com/past/docs/unbound/flashbks/shakes/matus.htm>
- ✚ Conduct a 5-10 minute class discussion on plagiarism with the students giving text examples from the reading. Discuss the possibility of Shakespeare being a plagiarist. One of the most famous translations of Pyramus & Thisbe was completed by Shakespeare, and the story appears in a *Midsummer Night's Dream*, another play by Shakespeare.
- ✚ Look at the chart with students. Review the plot events, characters, themes, settings, or other elements of *Romeo and Juliet*. Identify the major plot events and themes on chart paper with students.
- ✚ Ask students if they have ever heard of the story of Pyramus and Thisbe from Ovid's *Metamorphosis*. (If they have, it is ok – it's just good for you to know as you go through the lesson.) Tell students that they will read about Pyramus and Thisbe and they will look for anything that reminds them of the story of *Romeo and Juliet*.
- ✚ Place students in small groups and provide each the story of Pyramus & Thisbe. Students should highlight any connections with *Romeo and Juliet*. It can be suggested that students use different

colored highlighters for the different story elements. Struggling students may watch the following animation that retells the full text <http://vimeo.com/24547846>. Advanced students may watch after the reading of the story. Either way, the students' comprehension will be increased by listening to the language used.

- **NOTE:** If you do not have that much time or have challenged readers, divide the plot events and themes among the groups and have groups look specifically for one element as they read and listen.
- ✚ When students finish, hand out the story chart. Have them make a larger chart on chart paper and fill in the boxes. Also, have students describe the boundaries - What would you say would have to be the same for it to be plagiarized? What is the difference between plagiarizing and being inspired? Did it cross the line to you? Did the line shift? Why?
- ✚ When students finish, conduct a gallery walk to see how other groups categorized the ideas. Discuss differences in the larger group.

Cheating Scandal Threatens Harvard's Image From Voice of America

Ted Landphair

October 05, 2012

America's first college, Harvard University, is almost universally regarded as our gold standard of higher learning. So much so that in jest, students in other parts of the country sometimes call their colleges "the Harvard" of this place or that, knowing that no other school could match the old Ivy League institution in the Boston suburb of Cambridge, Massachusetts. Traditionally, only the crème de la crème of the nation's high-school graduates are admitted, and a Harvard degree is said to

be a sure ticket to a lucrative career.

But haughty Harvard is dealing with an embarrassing blemish on its record and reputation.

It's a cheating scandal possibly implicating as many as 125 students in a government class. It's the sort of incident that sometimes besets a less-prestigious institution - which is precisely what has Harvard, its critics, and its alumni astir.

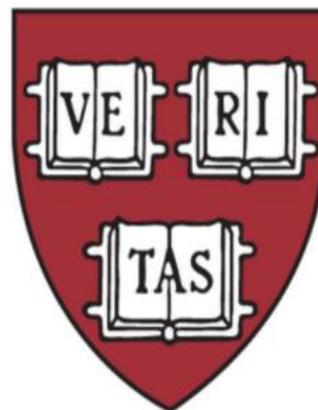
Dozens of varsity athletes have been connected to the cheating episode, involving a take-home test last academic year, just when Harvard's basketball team had become one of the nation's 25 best, for the first time ever.

This has prompted hand-wringing in the academic community, which is fearful that Harvard is beginning to mirror the practice at some other schools of cutting corners for prized athletes and admitting some students just because they can throw a football or shoot a basketball.

Two star players who were co-captains of the Crimson basketball team have taken leave from school this season, according to Harvard officials. "Without integrity, there can be no genuine achievement, either at Harvard or anywhere else," undergraduate dean Jay Harris said in a statement soon after the cheating was discovered.

Familiar rationales for the cheating have been sounded: Stressed students are more interested in scoring good grades than with learning. The easy access to information online makes plagiarism and cheating easier than ever. Universities no longer stress ethics. And professors who are immersed in their research often pay less attention to teaching.

These arguments might ease the embarrassment at some universities. But at 376-year-old Harvard University, they do not.



The word "veritas" on Harvard University's shield means "truth" or "truthfulness" in Latin. (Wikipedia Commons)

Plagiarism Has Consequences in *the Words* From Voice of America

HOLLYWOOD — In [*The Words*](#), an author steals another writer’s work and then must face the consequences and his conscience in a new romantic drama starring Bradley Cooper.

The film tells the stories of three men whose connection is on the pages of a novel. Rory is the would-be author played by Bradley Cooper.

Cooper explains that the crisis of conscience begins with a fateful choice when Rory discovers a brilliant, unsigned manuscript.

“It is not like he set out to plagiarize at all. The only reason he downloads that onto his computer is because, as written [in the script], he wanted to feel what the words would be like washing over his fingers,” Cooper explains. “It’s not until his wife looks at him for the first time in the way that he wants her to look at him that he is seduced by that and is not man enough to say ‘that is not me.’”

To Rory’s shock, the actual author turns up after the book is published, and the old man forces the young writer to confront his choice.

Oscar-winner Jeremy Irons plays the old man whose stolen manuscript was based on his experiences in Paris after WW II. British actor Ben Barnes plays the young man in the novel.

“I think regret is one of the saddest emotions it is possible to feel: the kind of pathos of the moment when he realizes what his life could have been,” explains Barnes, “and he realizes, wholeheartedly, that the decisions that he’s made with his life were the wrong ones. I can’t imagine anything sadder than that.”

Completing this triangle, Dennis Quaid plays Clay, yet another author who has written his own book about the stolen story.

“Being an actor, I was really attracted to the story of an artist who feels like a fraud. I think all of us feel like we’re frauds sometimes,” Quaid says.

The Words is co-directed by Brian Klugman and Lee Sternthal from a script they wrote under the guidance of the Sundance Screenwriters Lab. The film features Zoe Saldana, French actress Nora Arnezeder and Irish-American Olivia Wilde as the loves and muses in the various characters’ lives.

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Journalistic Ethics Explored at US Symposium From Voice of America

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The 2004 Pulitzer Prize winners were announced April 5. For print journalists the awards represent the highest achievement in their craft and the announcement is usually an occasion for celebration. But this year, following two major newspaper scandals involving Jayson Blair of the *New York Times* and Jack Kelley of *USA Today*, accused of fabricating stories- the celebratory mood may be tempered. And in a case of “art imitating life,” the recent, acclaimed movie, *Shattered Glass* and even this week’s episode of the CBS-TV series *CSI: Miami* center on journalism ethics.

Recently, the American University in Washington, D.C. and the American Film Institute sponsored the Reel Journalism Film Festival to explore journalism ethics and other media issues.

Last year’s acclaimed film *Shattered Glass* is a fictionalized account of the downfall of writer Stephen Glass, formerly of *The New Republic* magazine. The movie depicts how Mr. Glass used charm to fool editors into publishing 27 partially or completely fabricated stories in *The New Republic*, one of America’s most prestigious magazines.

After watching the movie, audience members and guest journalists at the American University forum discussed the film’s message.

Susan Zirinsky, the executive producer of CBS television’s news program, *48 Hours*, told VOA that the recent string of highly-publicized media deceptions may not be a new phenomenon.

“The ethics crisis that journalism finds itself in is one that may have happened many years ago,” she said. “[But] people just didn’t know about it. I think we’re under a lot of scrutiny because it’s easier now to figure out when something isn’t accurate. When Jayson Blair wrote about [Iraq War veteran] Jessica Lynch in West Virginia and someone realized that the scene he described in the holler [community] where she lived wasn’t real, people started to ask questions. People are a lot more cognitive about different stories, so it’s easier to get caught. What’s happening now may have already happened 20 years ago, but we just didn’t know it.”

Indeed, Ms. Zirinsky’s legendary exploits as a CBS producer formed the basis of the 1987 movie *Broadcast News*, in which her character, played by actress Holly Hunter, discovers a faked TV news report created by a news anchor. In real life, Ms. Zirinsky once recalled looking at some old videotapes of war coverage, with some suspicious footage, suggesting the “staging” of a scene.

“I’ve had my tapes come out of the archives and I’ve looked at some of these tapes,” said Susan Zirinsky. “Somebody jumps into a foxhole once and then jumps into the foxhole again. I’m thinking, ‘Yeah, great.’ It’s 20-year-old tape. There’s nothing you can do.” For veteran newspaperman Wendell Cochran, who now teaches journalism ethics at American University, the revelation that award-

winning *USA Today* foreign correspondent Jack Kelley allegedly fabricated stories for more than a decade was particularly disturbing.

“I know Jack Kelley; I edited [him] during the first Gulf War,” he said. “I’m sure I edited a few of his stories. So that particular incident has hit home with me personally more than it has others.”

Although the misdeeds of Kelley, Jayson Blair, Stephen Glass, and others have drawn widespread coverage, Professor Cochran says he doesn’t use these cases in his classes.

“Personally, the *Shattered Glass* movie and the Jayson Blair book - I’m not certain that giving those people additional prominence is necessarily a good thing,” he said.

In addition to teaching ethics to aspiring journalists in college classrooms, Susan Zirinsky says veteran reporters should practice ethical journalism on the job.

“I’ve had a lot of new conversations with people in my shop about ethics and standards,” said Susan Zirinsky. “Staging is so easy to do. I have old cameramen who - when there’s a new kid on the block - call me and say, ‘You’ve got to talk to these kids.’ I tell them that part of it is also you in the field saying, ‘We can’t do that. That’s just not acceptable.’”

“At *60 Minutes*, there’s someone whose job it is to read the full transcript of every interview. She reads the scripts and goes to the screenings. I don’t have that at ‘48 Hours.’ But I’m involved enough in the process that I know what’s in the transcript. When we do something, there’s a senior producer attached, and I’m hearing it verbally what they went out to shoot and what came back and how it will form. Then I screen it and there’s an executive screening, which is [for] the executive for prime time. Then there are the lawyers.

“So we don’t go with things that don’t have source-ing or [when we don’t know] ‘how did you get that?’ We don’t do an undercover shoot that doesn’t have an executive’s approval. I have to take it to a vice president. We have a stringent check-and-balance routine.”

Several newspapers have hired so-called ombudsmen, or in-house critics. In the Jayson Blair plagiarism case, which led to last year’s resignations of the two top editors of the *New York Times*, the newspaper started a “Public Editor” column, which airs readers’ concerns about news coverage. American University Professor Wendell Cochran says such readers’ representatives may have limited value.

“I’m not sure if the ombudsman does [make a difference] because they’re seen as separate from the news operation,” he said. “They don’t get to be in the room when the major decisions are being made. I believe we need some mechanisms for involving the public in some of our decision making process. Exactly how will that work without giving up some of the independence we cherish? If I were an editor of a newspaper today, I would create a community board of advisors.”

Commercial broadcast journalists which depend on viewership ratings to measure success- face a special ethical challenge. CBS producer Zirinsky says broadcasters may be tempted to sensationalize stories to attract higher ratings.

“I think television news magazines [are] unlike hard news broadcasts, morning shows, and print,” she said. “Circulation is very important, and an editor may be fired over it, but they’re not going to cancel a newspaper. In primetime [TV] and in the magazine world, that’s the most frightening thing. How do you walk that line? You want people to watch, you want to be ethically sound, but you know if you don’t get an audience, eventually you won’t be able to survive.

60 Minutes exists in a time and space that’s unique in the world,” she said. “[Reporter] Lesley Stahl just did a powerful interview with [former Bush official] Richard Clarke on Sunday, and it exploded all over Washington and the world. But they also do [stories] on tea dancing in Finland which [reporter] Morley Safer did once - and have an equal rating. [But] with us, there are often [stories] I turn down, even if they’re viable journalistically but I don’t think people will watch it. So I deal with the devil every morning of my life.” Ultimately, Ms. Zirinsky says it’s up to all journalists and editors to take extra care in making sure that no ethical breaches occur.

“With each case that comes up, each one of us looks at each other and to ourselves and says, ‘Be careful. Be smart,’” she said.

The Story of Pyramus and Thisbe, from *Metamorphosis* by Ovid, translated by John Dryden

In Babylon, where first her queen, for state
Rais'd walls of brick magnificently great,
Liv'd Pyramus, and Thisbe, lovely pair!
He found no Eastern youth his equal there,
And she beyond the fairest nymph was fair.
A closer neighborhood was never known,
Tho' two the houses, yet the roof was one.
Acquaintance grew, th' acquaintance they improve
To friendship, friendship ripen'd into love:
Love had been crown'd, but impotently mad,
What parents could not hinder, they forbad.
For with fierce flames young Pyramus still burn'd,
And grateful Thisbe flames as fierce return'd.
Aloud in words their thoughts they dare not break,
But silent stand, and silent looks can speak.
The fire of love the more it is suppress,
The more it glows, and rages in the breast.
When the division-wall was built, a chink
Was left, the cement unobserv'd to shrink.
So slight the cranny, that it still had been
For centuries unclos'd, because unseen.
But oh! what thing so small, so secret lies,
Which scapes, if form'd for love, a lover's eyes?
Ev'n in this narrow chink they quickly found
A friendly passage for a trackless sound.

Safely they told their sorrows, and their joys
In whisper'd murmurs, and a dying noise.
By turns to catch each other's breath they strove,
And suck'd in all the balmy breeze of love.
Oft as on diff'rent sides they stood, they cry'd,
Malicious wall, thus lovers to divide!
Suppose, thou should'st awhile to us give place
To lock, and fasten in a close embrace:
But if too much to grant so sweet a bliss,
Indulge at least the pleasure of a kiss.
We scorn ingratitude: To thee, we know,
This safe conveyance of our minds we owe.
Thus they their vain petition did renew
Till night, and then they softly sigh'd adieu.
But first they strove to kiss, and that was all;
Their kisses dy'd untasted on the wall.
Soon as the morn had o'er the stars prevail'd,
And warn'd by Phoebus, flow'rs their dew's exhal'd,
The lovers to their well-known place return,
Alike they suffer, and alike they mourn.
At last their parents they resolve to cheat,
(If to deceive in love be call'd deceit)
To steal by night from home, and thence unknown
To seek the fields, and quit th' unfaithful town.
But to prevent their wand'ring in the dark,
They both agree to fix upon a mark;
A mark, that could not their designs expose:
The Tomb of Ninus was the mark they chose.
There they might rest secure beneath the shade,
Which boughs, with snowy fruit encumber'd, made:
A wide-spread mulberry its rise had took
Just on the margin of a gurgling brook.

Impatient for the friendly dusk they stay;
And chide the slowness of departing day;
In western seas down sunk at last the light,
From western seas up-rose the shades of night.
The loving Thisbe ev'n prevents the hour,
With cautious silence she unlocks the door,
And veils her face, and marching thro' the gloom
Swiftly arrives at th' assignation-tomb.
For still the fearful sex can fearless prove;
Boldly they act, if spirited by love.
When lo! a lioness rush'd o'er the plain,
Grimly besmear'd with blood of oxen slain;
And what to the dire sight new horrors brought,
To slake her thirst the neighb'ring spring she sought
Which, by the moon, when trembling Thisbe spies,
Wing'd with her fear, swift, as the wind, she flies;
And in a cave recovers from her fright,
But drop'd her veil, confounded in her flight.
When sated with repeated draughts, again
The Queen of Beasts scour'd back along the plain,
She found the veil, and mouthing it all o'er,
With bloody jaws the lifeless prey she tore.
The youth, who could not cheat his guards so soon,
Late came, and noted by the glimm'ring moon
Some savage feet, new printed on the ground,
His cheeks turn'd pale, his limbs no vigour found:
But, when advancing on, the veil he spied
Distain'd with blood, and ghastly torn, he cried,
One night shall death to two young lovers give,
But she deserv'd unnumber'd years to live!
'Tis I am guilty, I have thee betray'd,
Who came not early, as my charming maid.

Whatever slew thee, I the cause remain,
I nam'd, and fix'd the place, where thou wast slain.
Ye lions from your neighb'ring dens repair,
Pity the wretch, this impious body tear!
But cowards thus for death can idly crie;
The brave still have it in their pow'r to die.
Then to th'appointed tree he hastes away,
The veil first gather'd, tho' all rent it lay:
The veil all rent, yet still itself endears,
He kist, and kissing, wash'd it with his tears.
Tho' rich (he cry'd) with many a precious stain,
Still from my blood a deeper tincture gain.
Then in his breast his shining sword he drown'd,
And fell supine, extended on the ground.
As out again the blade he, dying, drew,
Out spun the blood, and streaming upwards flew.
So if a conduit-pipe e'er burst you saw,
Swift spring the gushing waters thro' the flaw:
Then spouting in a bow, they rise on high,
And a new fountain plays amid the sky.
The berries, stain'd with blood, began to show
A dark complexion, and forgot their snow;
While fatten'd with the flowing gore, the root
Was doom'd for ever to a purple fruit.
Mean time poor Thisbe fear'd, so long she stay'd,
Her lover might suspect a perjur'd maid.
Her fright scarce o'er, she strove the youth to find
With ardent eyes, which spoke an ardent mind.
Already in his arms, she hears him sigh
At her destruction, which was once so nigh.
The tomb, the tree, but not the fruit she knew,
The fruit she doubted for its alter'd hue.

Still as she doubts, her eyes a body found
Quiv'ring in death, and gasping on the ground.
She started back, the red her cheeks forsook,
And ev'ry nerve with thrilling horrors shook.
So trembles the smooth surface of the seas,
If brush'd o'er gently with a rising breeze.
But when her view her bleeding love confest,
She shriek'd, she tore her hair, she beat her breast.
She rais'd the body, and embrac'd it round,
And bath'd with tears unfeign'd the gaping wound.
Then her warm lips to the cold face apply'd,
And is it thus, ah! thus we meet, she cry'd!
My Pyramus! whence sprung thy cruel Fate?
My Pyramus!— ah! speak, e'er 'tis too late.
I, thy own Thisbe, but one word implore,
One word thy Thisbe never ask'd before.
At Thisbe's name, awak'd, he open'd wide
His dying eyes; with dying eyes he try'd
On her to dwell, but clos'd them slow, and dy'd.
The fatal cause was now at last explor'd,
Her veil she knew, and saw his sheathless sword:
From thy own hand thy ruin thou hast found,
She said, but love first taught that hand to wound.
Ev'n I for thee as bold a hand can show,
And love, which shall as true direct the blow.
I will against the woman's weakness strive,
And never thee, lamented youth, survive.
The world may say, I caus'd, alas! thy death,
But saw thee breathless, and resign'd my breath.
Fate, tho' it conquers, shall no triumph gain,
Fate, that divides us, still divides in vain.
Now, both our cruel parents, hear my pray'r,

My pray'r to offer for us both I dare:
Oh! see our ashes in one urn confin'd,
Whom love at first, and Fate at last has joyn'd.
The bliss, you envy'd, is not our request;
Lovers, when dead, may sure together rest.
Thou, tree, where now one lifeless lump is laid,
E'er long o'er two shalt cast a friendly shade.
Still let our loves from thee be understood,
Still witness in thy purple fruit our blood.
She spoke, and in her bosom plung'd the sword,
All warm and reeking from it's slaughter'd lord.
The pray'r, which dying Thisbe had preferr'd,
Both gods, and parents with compassion heard.
The whiteness of the mulberry soon fled,
And rip'ning, sadden'd in a dusky red:
While both their parents their lost children mourn,
And mix their ashes in one golden urn.
Thus did the melancholy tale conclude,
And a short, silent interval ensu'd.
The next in birth unloos'd her artful tongue,
And drew attentive all the Sister-Throng.

Romeo and Juliet: Are they just another Pyramus and Thisbe?

Directions: Once you have highlighted any similarities found in the *Pyramus and Thisbe* text, write the example under the correct element.

Characters	Setting
Themes	Plot
Anything else you found?	Can you name any stories today that have found inspiration from or copied Romeo and Juliet?