Goal of the Course

Advanced Placement courses offer a student the opportunity to work at an accelerated pace with other peers who have similar interests and academic goals. This class will explore different modes of discourse with an intense study on tone, diction, imagery, details, language, and style. The students will read modern essays as well as selections from world and British literature. The course focuses on the study of literary analysis and composition. Students will read various genres, including nonfiction, fiction, poetry, drama, essays, etc. Students will be able to discuss their ideas openly and without prejudice. Heavy emphasis on reading and literary analysis is a mandated part of this curriculum, with the focus on fiction analysis and synthesizing. Also, students are given ample opportunities for revision and improvement. We validate sources and explore the concept of literature through an analytical exploration of poetry and prose. We examine literature with the following literary devices in mind: style, tone, theme, symbolism, characterization, and plot structure. We read sources carefully and learn to analyze and criticize the knowledge we gain from those sources using conventions recommended by professional organizations such as the Modern Language Association (MLA), the University of Chicago Press (The Chicago Manual of Style), and the American Psychological Association (APA). With a thorough study of the characteristics of the different modes of discourse, students will learn terminology necessary to allow them to express their ideas with the language of literature. Through the exploration of different writers’ and works’ cultural contexts, students will become globally conscious literary critics and authors.

Objectives

By the end of this course, you should be able to:

- identify the stylistic devices that affect a piece of literature;
- understand the structure of different literary genres and modes of discourse;
- analyze how literary devices influence the meaning of a work;
- employ your own rhetorical strategies as you develop your voice as a writer;
- evaluate pieces of poetry and prose cogently;
- write effective analytical, persuasive, reflective, and descriptive essays;
- create and sustain coherent passages based on readings and observations;
- formulate a thesis statement and support it with specific, relevant evidence;
- demonstrate competence with research paper techniques;
- follow the writing process, with special emphasis on constructive revision; and
- use appropriate grammatical conventions including subordination, coordination, coherence, transitions, and emphasis.

Course Overview

Students in this introductory college-level course read and carefully analyze a broad and challenging range of fiction prose selections, deepening their awareness of how literary conventions work. Through close reading and frequent writing, students develop their ability to work with language and text with a greater awareness of purpose and strategy, while strengthening their own composition abilities. Course readings feature expository, analytical, personal and argumentative texts from a variety of authors and historical contexts. Summer reading and writing are required. Because students live in a highly visual world, we also study the rhetoric of visual media. Students will prepare for the AP English Literature and Composition Exam and may be granted advanced placement, college credit, or both as a result of satisfactory performance.
Additional Comments:

In addition, we are mandated by the standards set forth by the State. The AP curriculum far exceeds those standards. All AP students must do outside reading, and the homework load is heavier than an honors or college preparatory class. Students must be dedicated to reading and writing. Reading materials used for this class are often for a mature audience. A thorough study of readings and the use of literary techniques are major components of this class. Because writing is a critical component of this course, feedback (Notes on Writing) is provided in a timely manner. Furthermore, students are given ample opportunities to rewrite essays and to improve writing. These opportunities are given over at least 90% of the writing assignments. Peer editing and one-on-one writing conferences with me are also major components of the class.

Textbooks

Supplemental Material
AP workshop training materials

Essay Writing

According to the College Board AP English Literature Course Description, this course must adhere to the following guidelines concerning essay writing:

- The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's:
  - Structure, style, and themes
  - The social and historical values it reflects and embodies
  - Such elements as the use of figurative language, imagery, symbolism, and tone
- The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires:
  - Writing to understand: Informal, exploratory writing activities that enable students to discover what they think in the process of writing about their reading (such assignments could include annotation, freewriting, keeping a reading journal, and response/reaction papers)
  - Writing to explain: Expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text
  - Writing to evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work’s artistry and quality, and its social and cultural values.

(Source: http://www.collegeboard.com/html/apcourseaudit/courses/english_lit_curricular_requirements.html)

All essays are accompanied by an information page and a rubric. Rubrics may have a self-assessment component to help students learn how to be better assessors of their own writing development. To this end, all students must participate in processed writing experiences which allow them to develop their research skills and revision techniques (approximately 3 per semester). Moreover, each student must also participate in peer editing and writing conferences with the instructor. These peer editing and writing conferences will be scheduled in advance, at my own discretion. Failure to participate in either of these activities will result in a lower grade on the overall writing assessment.
Students will also complete timed writings (approximately 4 per semester). Students will be encouraged to place their writing emphasis on content, purpose, and audience and to allow this focus to guide the organization of their writing, instead of a formulaic 5-paragraph essay. All essays, whether timed or process (out of class), will be graded using the College Board’s standard essay scale of 0-9. Detailed explanations of essay scoring will be provided prior to the first writing assessment.

Sample Writing Assignments (See Appendix for specific details)
Informal—Major Works Data Sheets, Dialectical Reading Log, and Current Events Journal/Blog
Formal—Multigenre Research Project, Critical Analysis Essays, College Application Essay, Scholarship Essays

Plagiarism Policy

Plagiarism is using another person’s thoughts and accomplishments without proper acknowledgement or documentation. It is an unconscionable offense and a serious breach of honor. Students will receive a zero for the plagiarized work. This includes unauthorized collaboration with another student in which you both submit the same or similar document. It should be assumed that all assignments are independent unless specifically stated by the instructor. For more information or further explanation of my academic honesty policy, please visit this link to Georgia State University’s website: http://www2.gsu.edu/~wwwfhb/sec409.html.

Assessment

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<th>Grade</th>
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<td>A</td>
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<td>B</td>
<td>80</td>
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<td>C</td>
<td>74</td>
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<tr>
<td>D</td>
<td>70</td>
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<tr>
<td>F</td>
<td>69 or below</td>
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Grading System
Writing 50% *(includes timed writing, process writing, dialectical journals, and your blog entries)
Tests & Multi-genre Projects 20%
Final Exam 15%
Daily Work & Quizzes 10% *(includes daily journal responses, Word of the Day, and Daily Language Builders)
Homework 5%

+++Note: Any assignment not turned in at the beginning of a class is late and will be marked down one letter grade. Late work is accepted only up until one week past the due date for extenuating circumstances. Extra credit is not an option in AP Literature.

Writing Review/Instruction

The goal of this course is to move students past a basic understanding of standard English grammar and usage into a more mature, developed style. A series of daily activities (Journal writing/ Word of the Day/ Daily Language Builder) helps to start our class each day and encourages students to think critically about the lesson to come. Through daily journal writing, students engage current socio-political topics and establish connections between world events and their own lives, while the “Word of the Day” introduces new words that relate to the day’s lesson. Through “Daily Language Builders” students will review grammar, focusing on topics such as passive and active voice, parallel structure, complex sentences, and punctuation. Students will discuss syntax and the impact of sentence structure and imitate different structures that they might use in their own writing.

Following the College Board’s guidelines for developing stylistic maturity, this class will focus on the following tasks during writing instruction:*

1. developing a wide-ranging vocabulary with appropriate and effective use;
2. developing a wide variety of sentence structures;
3. developing logical organization (i.e., coherence) within writing;
4. developing a balance of generalization and specific illustrative detail; and
5. developing an effective understanding of the use of rhetoric (including tone, voice, diction, and sentence structure).

*adapted from the AP English Literature and Composition Course Description Handbook 2009-2010
(Source: http://apcentral.collegeboard.com/apc/public/repository/ap08_english_coursedesc.pdf)

The first writing assignment will be based on the book that students read over the summer. This essay will be assessed by the instructor and used as a baseline measurement.

Summer Reading Assignment
All returning MZHS AP students must complete summer reading assignments.

Follow the guidelines given on your summer reading assignment. If you join the program too late to complete the readings before school starts, then you must do them before the end of the first nine weeks. You and I will set a schedule. Your failure to do this will count heavily against your grade.

To begin with what students already know, they will start with some literary analysis, based on a summer reading selection that most students will be expected to complete by the first day of school. Students will review literary terms (connotation, denotation, analogy, simile, metaphor, allusion, personification, imagery, hyperbole, understatement, symbol, motif, archetype, oxymoron) and use these terms in analysis of their summer reading assignment and other selections. Special focus will be placed on style, tone, and diction.
Exposition

Throughout the year students will write, demonstrating an understanding and mastery of standard, written English. They should have a broad vocabulary which will indicate that they can use words appropriately to show denotative accuracy and connotative resourcefulness. AP Literature students write for a variety of reasons:

1) Students will write creatively to indicate knowledge of the organization, structure, and style techniques of poetry and prose.
2) Students will write to inform their reader that they understand passages from poetry, and longer works like novels and plays.
3) Students will write to explain complex ideas and issues that require research and development.
4) Students will write to analyze various pieces interpreting the author’s meanings based on careful observation, use of extensive textural support, and an understanding of historical and social values.
5) Students will write under time constraints, producing papers that show both complexity and sophistication.

Students will read and analyze a series of expository and narrative essays and poems and discuss use of literary devices, style, and tone in pieces.

Organizational Strategies

- Students will read and analyze poetry and prose that use the following literary structures:
  - sonnet/haiku/couplet/iambic pentameter
  - assonance
  - alliteration
  - bildungsroman
  - synecdoche
  - extended metaphor
  - symbolism
  - gothic

Students will use each of the organizational strategies and model those organizational patterns within their own writing throughout the course of the year. Students will add a visual component to their presentation.

Visual Rhetoric/Advertisements & Propaganda Art

Students will examine artwork which corresponds to various texts. Our examination of visual rhetoric will include film analysis and interpretation of various modes of popular culture as a means of determining historic context.

Multiple Choice

Students will engage in analysis of multiple choice questions from former AP and SAT exams. They will craft their own text to write multiple choice questions on.

Useful Websites

- [http://owl.english.purdue.edu](http://owl.english.purdue.edu) (Purdue’s Online Writing Lab)
- [http://www.americanrhetoric.com](http://www.americanrhetoric.com) (rhetorical devices in sound, speeches, and assorted fun stuff)
- [http://bcs.bedfordstmartins.com/pocket4e/](http://bcs.bedfordstmartins.com/pocket4e/) (Diana Hacker’s Pocket Style Menu with quizzes)
- [http://grammar.ccc.commnet.edu/grammar/](http://grammar.ccc.commnet.edu/grammar/) (excellent resources for grammar/usage)
- [http://www.fas.harvard.edu/~wricntr/resources.html](http://www.fas.harvard.edu/~wricntr/resources.html) (The Writing Center at Harvard)

Communication

Get a classmate’s phone number so you can keep up with any work you miss due to absences. Check the course website ([http://www.teachersites.net/ssilveri](http://www.teachersites.net/ssilveri)) frequently for updated weekly
syllabi and important information. You are responsible for arranging any quiz or test make-ups as well as any information you miss—within 3 school days of your return to my class. You can usually find me in my room, 110. Check my website for monthly course schedules and important links. The school’s main number is (770) 473-2940; my email address is ssilveri@clayton.k12.ga.us.

Course Outline

Because this course is usually taken after successful completion of AP English Language and Composition, I have designed the course to flow thematically. Therefore, we will make the most of cultural and historic contextual data in our analyses of literature. Here are the units as we will study them, but as with anything here at MZHS, please be advised that this schedule is subject to change at any time. 😊

Unit 1: Intro to AP Literature and Composition (4 weeks)
- history of the English Language
- AP Literature and Composition test overview
- literary analysis, close reading
  - Rosenblatt’s Transaction Theory (text connections)
- Selected Anglo-Saxon poetry and prose
  - The Exeter Book (“The Seafarer,” “The Wanderer,” and “The Wife’s Lament”)
  - Beowulf
    - the epic hero

Unit 2: Early English Literature (7 weeks)
- The Canterbury Tales—Chaucer
  - characterization
- Poetry—Lanier, Tyndale, Donne, and Milton
- Prose—Pope, Pepys, and Swift
- Drama—Shakespeare (Macbeth) and Marlowe (Tamberlaine/Faustus/The Jew of Malta)
- College Entrance Essay Due

Unit 3: The International Novel (4 weeks—select one)
- Frankenstein—Shelley
- The Alchemist—Coehlo
- Brave New World—Huxley
- Wuthering Heights—Bronte
- The Life of Pi—Martel
- Multigenre Essay Project Due

Unit 4: Lyrical Ballads—British Romanticism & Transcendentalism (2 weeks)
- Poetry—Keats, Coleridge, Byron, and Wordsworth
- Narrative—Dorothy Wordsworth’s journals
- Selected nonfiction
- Timed Poetry Practice

Unit 5: The American Novel (5 weeks—select one)
- My Antonia—Cather
- Beloved—Morrison
- As I Lay Dying—Faulkner
- In Cold Blood—Capote
- No Country for Old Men—McCarthy
- The Memory Keeper’s Daughter—Edwards
- Multigenre Writing Project Due

Silveri pg. 6
Unit 6: Postmodernism—20\textsuperscript{th} Century Dreams and Disillusionment (6 weeks)
- *1984*—Orwell
- *Invisible Man*—Ellison
- Selected works from Welty, Porter, Dove, Hughes, Lessing, and Gortimer
- Critical Analysis Essay Due

Unit 7: Modern Drama (5 weeks—select one)
- *A Doll’s House*—Ibsen
- *Blues for an Alabama Sky*—Cleage
- *The Glass Menagerie*—Williams
- *The Piano Lesson*—Wilson
- *M. Butterfly*—Hwang
- *Pygmalion*—Shaw
- *Oleana*—Mamet
- Critical Analysis Essay Due

Unit 8: AP Literature and Composition Review (2 Weeks)
- Review of literary devices and techniques
- Poetry Intensive
- Multiple Choice Intensive

Unit 9: The American Dream in Poetry, Short Story, and Film (After the AP exam—1 week)
- Selected readings from Alexie, Hemingway, Welty, Williams, A. Walker, T. Morrison
- Selected films by K. Burns
Unit 1: **Intro to AP Literature and Composition (4 weeks)**
- history of the English Language
- AP Literature and Composition test overview
- literary analysis, close reading
  - Rosenblatt’s Transaction Theory (text connections)
- Selected Anglo-Saxon poetry and prose
  - *Beowulf*
    - the epic hero

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<tr>
<td><strong>Week 1</strong></td>
<td>Intro to AP Literature Overview of AP Lit Course Requirements; Review Course Syllabus</td>
<td>History of Great Britain; Introduce Key Literary Terms</td>
<td>Rosenblatt’s Transaction Theory (text connections)</td>
<td>Runs <em>The Exeter Book, “The Seafarer”</em></td>
<td><em>The Exeter Book, “The Wanderer” and “The Wife’s Lament”</em></td>
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<td><strong>Week 2</strong></td>
<td>Timed Writing Diagnostic (AP exam)</td>
<td>Timed Writing Diagnostic (AP exam) Writer’s Clinic</td>
<td>Key Literary Terms Quiz; Intro to the epic hero <em>Beowulf</em></td>
<td><em>Beowulf</em></td>
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<td><strong>Week 3</strong></td>
<td><em>Beowulf</em></td>
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<tr>
<td><strong>Week 4</strong></td>
<td><em>Beowulf</em> (Review for <em>Beowulf</em> exam)</td>
<td>Epic Poetry Writer’s Workshop</td>
<td>Epic Poetry Writer’s Workshop</td>
<td>Epic Poetry Writer’s Workshop</td>
<td>Epic Poetry Slam</td>
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</tbody>
</table>
Unit 2: Early English Literature (7 weeks)
- *The Canterbury Tales*—Chaucer
  - characterization
- Poetry—Lanier, Tyndale, Donne, and Milton
- Prose—Pope, Pepys, and Swift
- Drama—Shakespeare (*The Tempest/Hamlet*) and Marlowe (*Tamburlaine/Faustus/The Jew of Malta*)
- College Entrance Essay Due

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<td>Week 5</td>
<td>No School Labor Day Holiday</td>
<td>Intro to Chaucer; direct &amp; indirect characterization <em>The Canterbury Tales</em></td>
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<td>Week 6</td>
<td><em>The Canterbury Tales</em></td>
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<td>Week 7</td>
<td><em>The Canterbury Tales</em> (GHSWT)</td>
<td><em>The Canterbury Tales</em></td>
<td><em>The Canterbury Tales</em></td>
<td><em>The Canterbury Tales</em> (Review for exam)</td>
<td><em>The Canterbury Tales</em> exam</td>
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<td>Week 9</td>
<td>Poetry Workshop: Milton</td>
<td>Poetry Workshop: Milton</td>
<td>Pepys</td>
<td>Pope</td>
<td>Swift</td>
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<td>Week 10</td>
<td>Process Writing: College Entrance Exam</td>
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<td>No School Fall Break</td>
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Unit 3: The International Novel (4 weeks—select one)

- *Frankenstein*—Shelley
- *The Alchemist*—Coehlo
- *Brave New World*—Huxley
- *Wuthering Heights*—Bronte
- *The Life of Pi*—Martel
- Multigenre Essay Project Due

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### Unit 4: Lyrical Ballads—British Romanticism & Transcendentalism (2 weeks)

- Poetry—Keats, Coleridge, Byron, and Wordsworth
- Narrative—Dorothy Wordsworth’s journals
- Selected nonfiction
- Timed Poetry Practice: Literary Analysis
- Close Reading
- Dialectical Reading Journals Due

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<td>No School</td>
<td>Thanksgiving Break</td>
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<td>Week 17</td>
<td>British Romanticism &amp; Transcendentalism: Keats</td>
<td>British Romanticism &amp; Transcendentalism: Byron &amp; Shelley</td>
<td>British Romanticism &amp; Transcendentalism: Coleridge</td>
<td>British Romanticism &amp; Transcendentalism: Wordsworth</td>
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<td>Week 18</td>
<td>British Romanticism &amp; Transcendentalism: Wordsworth *Close Reading</td>
<td>Timed Poetry Practice: Freewriting</td>
<td>Timed Poetry Practice: *Literary Analysis Essay Due</td>
<td>Review for Final Exams</td>
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<td>Week 19</td>
<td>Final Exams</td>
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Unit 5: **The American Novel** (5 weeks—select one)
- *My Antonia*—Cather
- *Beloved*—Morrison
- *As I Lay Dying*—Faulkner
- *In Cold Blood*—Capote
- *No Country for Old Men*—McCarthy
- *The Memory Keeper’s Daughter*—Edwards
- Multigenre Writing Project Due

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<td>Week 1</td>
<td>No School Staff Development</td>
<td>Intro to the American Novel: Cather, Morrison, Faulkner, Capote, McCarthy, &amp; Edwards</td>
<td>Intro to the American Novel: Cather, Morrison, Faulkner, Capote, McCarthy, &amp; Edwards</td>
<td>Intro to the American Novel: Cather, Morrison, Faulkner, Capote, McCarthy, &amp; Edwards</td>
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<td>Week 2</td>
<td>Intro to the American Novel: Cather, Morrison, Faulkner, Capote, McCarthy, &amp; Edwards</td>
<td>Intro to the American Novel: Cather, Morrison, Faulkner, Capote, McCarthy, &amp; Edwards</td>
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<td>Week 3</td>
<td>No School MLK Holiday</td>
<td>Intro to the American Novel: Cather, Morrison, Faulkner, Capote, McCarthy, &amp; Edwards</td>
<td>Intro to the American Novel: Cather, Morrison, Faulkner, Capote, McCarthy, &amp; Edwards</td>
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<td>Week 5</td>
<td>Writing Workshop: Multigenre Project Research</td>
<td>Writing Workshop: Multigenre Project Research</td>
<td>Writing Workshop: Multigenre Project Research</td>
<td>Writing Workshop: Multigenre Project Research</td>
<td>Writing Workshop: Multigenre Project Due</td>
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</table>
## Unit 6: Postmodernism—20th Century Dreams and Disillusionment (6 weeks)
- *1984*—Orwell
- *Invisible Man*—Ellison
- Selected works from Welty, Porter, Dove, Hughes, Lessing, and Gortimer
- Critical Analysis Essay Due

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<td>Orwell’s 1984</td>
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<td>Week 7</td>
<td>Orwell’s 1984</td>
<td>Orwell’s 1984</td>
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<td>No School Winter Break</td>
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<td>Week 8</td>
<td>No School President’s Day</td>
<td>Orwell’s 1984</td>
<td>Orwell’s 1984</td>
<td>Writer’s Workshop Plot Structure and Point of View</td>
<td>Writer’s Workshop Plot Structure and Point of View</td>
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<td>Week 9</td>
<td>Ellison’s <em>Invisible Man</em></td>
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<td>Week 10</td>
<td>Ellison’s <em>Invisible Man</em></td>
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<td>Week 11</td>
<td>No School Staff Development</td>
<td>Ellison’s <em>Invisible Man</em></td>
<td>Ellison’s <em>Invisible Man</em></td>
<td>Critical Analysis Writing Project Writer’s Workshop (Peer Editing) &amp; Writing Conferences</td>
<td>Critical Analysis Writing Project Writer’s Workshop (Peer Editing) &amp; Writing Conferences</td>
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Critical Analysis Essay Due
**AP English Literature & Composition**

**Syllabus**

**Unit 7: Modern Drama (5 weeks—select one)**
- *A Doll’s House*—Ibsen
- *Blues for an Alabama Sky*—Cleage
- *The Glass Menagerie*—Williams
- *The Piano Lesson*—Wilson
- *M. Butterfly*—Hwang
- *Pygmalion*—Shaw
- *Oleanna*—Mamet
- Critical Analysis Essay Due

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<tr>
<td>Week 12</td>
<td>Modern Drama: Ibsen, Cleage, Williams, Wilson, Hwang, Shaw, &amp; Mamet</td>
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<td>Week 14</td>
<td>Modern Drama: Ibsen, Cleage, Williams, Wilson, Hwang, Shaw, &amp; Mamet</td>
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<td>GAHGT</td>
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<td>Week 15</td>
<td>Modern Drama: Ibsen, Cleage, Williams, Wilson, Hwang, Shaw, &amp; Mamet</td>
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<td>Week 16</td>
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<td>Week 17</td>
<td>Modern Drama: Ibsen, Cleage, Williams, Wilson, Hwang, Shaw, &amp; Mamet</td>
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<td>Critical Analysis Essay Due</td>
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**Unit 8: AP Literature and Composition Review (1 Week)**
- Review of literary devices and techniques
- Poetry Intensive
- Multiple Choice Intensive

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<td>Review of AP Language Exam (Essays &amp; Multiple Choice)</td>
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<td>Senior Week</td>
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**Unit 9: America in Poetry, Short Story, and Film (After the AP exam—1 week)**
**Essential Question(s):** What is pop culture? How does language influence pop culture?
- Selected readings from Hemingway, O’Conner, Williams, A. Walker, T. Morrison
- Selected films by K. Burns

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<tr>
<th>Week #</th>
<th>Monday</th>
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<td>Week 19</td>
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<td>America in Pop Culture (Film Studies)</td>
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APPENDIX A

Mutligenre Project Guidelines (YOU MUST FOLLOW MLA GUIDELINES!!!!!)

Sample Assignment: Multigenre Project
L. Langstraat, Associate Professor of English
Colorado State University

A Multigenre Project presents multiple, even conflicting, perspectives on a topic or event, in order to provide a rich context and present an aesthetically appealing product for an audience. Your multigenre project should reflect the following:

A focus: You should not only include documents that relate to a general topic or event, but you should ensure that the documents forward a point of significance, a rhetorical purpose.

A coherent organization: Documents should be created and organized in order to lead readers through the project, to help them understand your focus and purpose. A series of seemingly unconnected pieces, though they may share a similar topic, will not result in a strong multigenre project. Instead, readers should experience a sense of cohesion, a sense of connection and transition between each generic document in the project. You can create coherence through transitional pieces between genres, your table of contents, etc.

Begin with an informal proposal for research. In this proposal, you have an opportunity to think-in-writing about your plans for your multigenre research. This is an informal piece of writing about your research interests, the questions guiding those interests, and the potential genre documents you’d like to produce. We’ll then give you feedback and suggestions about your ideas and guide you in the right direction for research. Your proposal should include: a list of 5 questions that might guide your research; an explanation of WHY you’re interested in this topic; ideas about primary and secondary sources that might be useful? Ideas about genres are you thinking about producing for your project (see list of genres); and a projection of how you will ensure that those genres can are connected, so that the mgp becomes a coherent whole, a clear argument?

The Multigenre Project includes at least 8 documents (including an Introduction, Table of Contents, 5 documents of different genres, and a works cited page) that offer a sustained argument about your chosen issue. By creating documents in different genres (e.g., the academic research essay, editorials, feature stories, brochures, short fiction, charts, scripts, etc.), you learn to write for multiple audiences, multiple purposes, and multiple forums.

Your entire MGP should be presented in a theme that best fits your purposes. Past students have “packaged” their MGP as a CD, a scrapbook, a photo album, a patient file, an employee handbook, a manual, a newspaper, a magazine—the options are endless! Just be sure to offer us a table of contents (TOC) that provides an overview of and title for each document.

Your Introduction serves as a guide to readers, helping us understand the issue you’re addressing, offering us insight about why you chose the genres you chose, etc. The intro is your chance to help us understand why this topic is important, how we should “read” your documents, etc. The intro may be written as a letter to readers, a magazine article, an editorial, etc.

The bulk of your MGP will be the five documents, each representing a different genre, that helps persuade your audience(s) to your point of view. Aim for a good balance of genres, and be sure that at least three of your documents directly use the sources you’ve gathered from your library research. By writing a traditional researched essay, a brochure that utilizes your research sources, a chart or other visual, a story drawing from the information you’ve gathered, a quiz based on researched sources, etc.—by
approaching your research findings in a creative way, your MGP helps an audience understand many different perspectives about your topic. Some of the documents you’ll include may be more time-intensive than others. But the 5 documents that make up the body of your MGP should show your knowledge, creativity, and ability to persuade your audience(s) toward your central claim.

The MGP should conclude with a Works Cited page. As you cite sources for each document, your citation approach should be appropriate for each genre. It’s a rare ghost story, for example, that includes parenthetical citation practices! But there are creative ways to ensure that you a) give credit to the source from which you draw information (e.g., discussing that info in your introduction, using endnotes/acknowledgment pages, etc.), and b) establish your credibility as a writer who has conducted significant research to support your opinion.

(Source: http://writing.colostate.edu/gallery/multigenre/sampleassignment.html)
APPENDIX B

Major Works Data Sheets

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<th>Major Works Data Sheet</th>
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<tr>
<td><strong>Title:</strong> ___________________</td>
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<tr>
<td><strong>Author:</strong> ___________________</td>
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<tr>
<td><strong>Date of Publication:</strong> ___________________</td>
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<td><strong>Genre:</strong> ___________________</td>
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<th>Biographical Information about the Author</th>
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<th>Characteristics of the Genre</th>
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<td>Describe the author’s style</td>
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<tr>
<th>Name</th>
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<td>Setting</td>
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### Possible Themes

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APPENDIX C

Reader Response Journal—Short Story

After you read the assigned short story, prepare the following to be turned in at the beginning of class—before the discussion:

(A) Complete the following sentence: “name of the short story” is a short story about . . .” You may write a summary of the plot of the story, the conflict of the story, or the theme of the story in this sentence—but your response should be limited to one complete sentence.

(B) Ask three questions about the short story using the levels of questioning below. I prefer that these questions be questions that you want to discuss or hear your classmates discuss. Do not ask questions that you know the answer to.

Three types of questions to ask of literature:

Level One Questions:

These questions can be answered explicitly by facts accessible in other resources.

Level Two Questions:

These questions are textually implicit, requiring analysis and interpretation of specific parts of the text.

Level Three Questions:

These questions are more open-ended and go beyond the text. They are intended to provoke a discussion of an abstract idea or issue.

(C) For the remainder of the page, write a response to the short story. Tell me what you like about the story, what you didn’t like, observations that you had as you read about the way the author told the story, connections to other literature that you have read, connections to personal experiences or to current events that the story prompted. You may also answer your level #2 and level #3 questions in this response. Your response must fill up the remainder of the page.

Remember: This assignment is due at the beginning of the period—not mid-way through. It must be written in ink and on loose-leaf paper. Limit your writing to front side of the paper.
APPENDIX D

Critical Analysis Essay Guidelines

The purpose for writing a critique is to evaluate somebody's work (a book, an essay, a movie, a painting...) in order to increase the reader's understanding of it. A critical analysis is subjective writing because it expresses the writer's opinion or evaluation of a text. Analysis means to break down and study the parts. Writing a critical paper requires two steps: critical reading and critical writing.

Critical reading:

1. Identify the author's thesis and purpose
2. Analyze the structure of the passage by identifying all main ideas
3. Consult a dictionary or encyclopedia to understand material that is unfamiliar to you
4. Make an outline of the work or write a description of it
5. Write a summary of the work
6. Determine the purpose which could be
   - To inform with factual material
   - To persuade with appeal to reason or emotions
   - To entertain (to affect people's emotions)
7. Evaluate the means by which the author has accomplished his purpose

- If the purpose is to inform, has the material been presented clearly, accurately, with order and coherence?
- If the purpose is to persuade, look for evidence, logical reasoning, contrary evidence
- If the purpose was to entertain, determine how emotions are affected: does it make you laugh, cry, angry? Why did it affect you?

Consider the following questions: How is the material organized? Who is the intended audience? What are the writer's assumptions about the audience? What kind of language and imagery does the author use?

SAMPLE OUTLINE FOR CRITICAL ESSAY

After the passage under analysis has been carefully studied, the critique can be drafted using this sample outline.

- I. Background information to help your readers understand the nature of the work
  - A. Information about the work
    - 1. Title
    - 2. Author
    - 3. Publication information
    - 4. Statement of topic and purpose
  - B. Thesis statement indicating writer's main reaction to the work
- II. Summary or description of the work
- III. Interpretation and/or evaluation
  - A. Discussion of the work's organization
  - B. Discussion of the work's style
  - C. Effectiveness
  - D. Discussion of the topic's treatment
  - E. Discussion of appeal to a particular audience
Remember:

- Avoid introducing your ideas by stating "I think" or "in my opinion." Keep the focus on the subject of your analysis, not on yourself. Identifying your opinions weakens them.
- Always introduce the work. Do not assume that because your reader knows what you are writing about, you do not need to mention the work’s title.
- Other questions to consider: Is there a controversy surrounding either the passage or the subject which it concerns?
- What about the subject matter is of current interest?
- What is the overall value of the passage?
- What are its strengths and weaknesses?
- Support your thesis with detailed evidence from the text examined. Do not forget to document quotes and paraphrases.
- Remember that the purpose of a critical analysis is not merely to inform, but also to evaluate the worth, utility, excellence, distinction, truth, validity, beauty, or goodness of something.
- Even though as a writer you set the standards, you should be open-minded, well informed, and fair. You can express your opinions, but you should also back them up with evidence.
- Your review should provide information, interpretation, and evaluation. The information will help your reader understand the nature of the work under analysis. The interpretation will explain the meaning of the work, therefore requiring your correct understanding of it. The evaluation will discuss your opinions of the work and present valid justification for them.

(Source: http://www2.selu.edu/Academics/Faculty/elejeune/critique.htm)
APPENDIX E

Literary Analysis Essay

HOW TO WRITE A LITERARY ANALYSIS ESSAY

The purpose of a literary analysis essay is to carefully examine and sometimes evaluate a work of literature or an aspect of a work of literature. As with any analysis, this requires you to break the subject down into its component parts. Examining the different elements of a piece of literature is not an end in itself but rather a process to help you better appreciate and understand the work of literature as a whole. For instance, an analysis of a poem might deal with the different types of images in a poem or with the relationship between the form and content of the work.

If you were to analyze (discuss and explain) a play, you might analyze the relationship between a subplot and the main plot, or you might analyze the character flaw of the tragic hero by tracing how it is revealed through the acts of the play. Analyzing a short story might include identifying a particular theme (like the difficulty of making the transition from adolescence to adulthood) and showing how the writer suggests that theme through the point of view from which the story is told; or you might also explain how the main character’s attitude toward women is revealed through his dialogue and/or actions.

REMEMBER: Writing is the sharpened, focused expression of thought and study. As you develop your writing skills, you will also improve your perceptions and increase your critical abilities. Writing ultimately boils down to the development of an idea. Your objective in writing a literary analysis essay is to convince the person reading your essay that you have supported the idea you are developing. Unlike ordinary conversation and classroom discussion, writing must stick with great determination to the specific point of development. This kind of writing demands tight organization and control. Therefore, your essay must have a central idea (thesis), it must have several paragraphs that grow systematically out of the central idea, and everything in it must be directly related to the central idea and must contribute to the reader’s understanding of that central idea.

These three principles are listed again below:
1. Your essay must cover the topic you are writing about.
2. Your essay must have a central idea (stated in your thesis) that governs its development.
3. Your essay must be organized so that every part contributes something to the reader’s understanding of the central idea.

THE ELEMENTS OF A GOOD ESSAY

The Thesis Statement—The thesis statement tells your reader what to expect: it is a restricted, precisely worded declarative sentence that states the purpose of your essay (the point you are trying to make). Without a carefully conceived thesis, an essay has no chance of success.

The following are thesis statements which would work for a 500-750 word literary analysis essay:
- Gwendolyn Brooks’s 1960 poem “The Ballad of Rudolph Reed” demonstrates how the poet uses the conventional poetic form of the ballad to treat the unconventional poetic subject of racial intolerance.
- The fate of the main characters in Antigone illustrates the danger of excessive pride. The imagery in Dylan Thomas’s poem “Fern Hill” reveals the ambiguity of our relationship with nature.

Audience—Consider the reader for whom you are writing your essay. Imagine you are writing for other students in your class who have about as much education as you do. They have read the assigned work just as you have, but perhaps they have not thought about it in exactly the same way as you. In other words, it is not necessary to “retell” the work of literature in any way. Rather it is your role to be the explainer or interpreter of the work -- to tell what certain elements of the work mean in relation to your central idea (thesis). When you make references to the text of the short story, poem, or play, you are doing so in order
to remind your audience of something they already know. The principle emphasis of your essay is to draw conclusions and develop arguments.

USING TEXTUAL EVIDENCE

_The skillful use of textual evidence_ — Summary, paraphrase, specific detail, and direct quotations — can illustrate and support the ideas you are developing in your essay. However, textual evidence should be used judiciously and only when it directly relates to your topic. The correct and effective use of textual evidence is vital to the successful literary analysis essay.

**Summary**—If a key event or series of events in the literary work support a point you are trying to make, you may want to include a brief summary, making sure that you show the relevance of the event or events by explicitly connecting your summary to your point. Below is an effective summary (with its relevance clearly pointed out) from the essay already quoted above on "The Secret Lion" (B): The boys find the grinding ball, but later attempt to bury it (SUMMARY). Burying it is their futile attempt to make time stand still and to preserve perfection. (RELEVANCE).

**Paraphrase**--You can make use of paraphrase when you need the details of the original, but not necessarily the words of the original: paraphrase to put someone else’s words into your own words.

Use the present tense when you are discussing and writing about literature -- literary works are considered to exist in the present (see all the example paragraphs throughout).

**CHECKLIST**

1. Is the topic you have chosen to write about manageable for the length of the paper you are writing? Is it too narrow or too broad?
2. Is your title engaging? Does it suggest the approach you are taking in your paper?
3. Does your first paragraph introduce your topic, name the writer and the work, and end with your thesis statement? Will it get the reader's attention?
4. Is your thesis clear? Does it state the central idea of your paper?
5. Is your paper organized in a way that your reader will be able to follow?
6. Are your developmental paragraphs unified (everything in the paragraph relates to the topic of the paragraph) and coherent (everything in the paragraph is arranged in a logical order)?
7. Have you used transitional words where necessary within each paragraph? Are there transitions linking all the paragraphs of your essay?
8. Does your concluding paragraph provide a sense of closure?
9. Have you used technical terms correctly?
10. Have you used brief summary, paraphrase, specific details, and direct quotations? Have you explained why you are using them and how they support your central idea?
11. If you have used information from sources outside the actual work of literature (for example, books of criticism), have you documented this information properly? To provide documentation for literary papers, you need to use MLA documentation style, which can found in most English handbooks and in books on how to write research papers.
12. Have you proofread your final draft?

(Source: http://www.gmc.edu/students/arc/documents/Literary%20analysis.pdf)
APPENDIX F

Character Diary

All Other Nights Character Diary

**Assignment:**
Before you begin, it is important for you to realize that writing was a very political act during the Civil War. Writing in codes was considered a form of treason, and punishable as an offense. What if one of the characters in All Other Nights kept a "forbidden diary," detailing their thoughts and insights on the events happening around them? Most importantly, this diary would reveal much about this person's inner feelings, motives, reactions to the pain and suffering of war—and maybe even some secret code for the Union or the Confederacy. This project will allow you to "become" one of these people, and demonstrate your expert understanding of his or her character. Now that you have completed reading the novel, you have been introduced to all of the major characters in All Other Nights and should be able to think critically about how their lives would be impacted by this act of self-determination.

**Here is your task for this project:**

1. Pick one character that intrigues you.
2. Create a personal diary or journal for that character, which depicts the major events happening in the story - both "seen" and "unseen" in the novel itself. You are writing as if you are that character, from their viewpoint and perspective, in the first person narrative form.

You will be required to write a minimum of 6 entries, using one of each of the various modes of writing:

1. A descriptive entry, using strong visual and sensory images to create a lasting impression on your reader. Anything can be vividly described - a room, a place, an object, a person, or an event which was significant to your character.

2. Two narrative entries, detailing a short story of a significant event including setting, characters, time sequence, brief plot, and dialogue.

3. A persuasive entry - this entry will reflect your character's wishes for something (an action or person), and how they might write to obtain their wish. For example, what might Jacob Rappaport write to Judah Benjamin to convince him that he must be trusted? What might Jeannie write to Jacob to convince him that she is his one and only true love? What might Philip Levy (or any number of people) write to an authority figure, to convince them to stop the war or to free the slaves?

4. Two reflective entries - describing in detail what a significant event has meant to your character personally, how it has changed him or her personally, what important lesson did he or she learn from it, how will they apply it later in life?

Each entry should be no less than one full page; short entries will not be given full credit. You must write 6 entries in the above modes. Each entry is worth 15 points, 10 points possible for layout, design, and creativity. You should put your diary together in a unique, authentic form, including artwork or personal belongings/mementos.
Close Reading: Poetry

Exploring a Poem (Vendler)—“It’s a Woman’s World” by Eavan Boland
(Source: AP Summer Institute Handouts 2009)

| Meaning | The speaker—speaking for herself and all women—says that the lives of women have changed little throughout history, and they have played a rather simple role. But as the poem continues, she downplays the role of men and suggests that women have played a significant role, albeit a rather passive role in the development of the world. We don’t say “history” because history is associated with men. |
| Antecedent Scenario | The speaker has seen her neighbors come out in the evening—one for a smoke and the other for a breath of fresh air. These two women have caused her to think about all women. Maybe she read an article or saw a news clip on women’s equality. The date on the poem is 1982. |
| Structural Parts | *division by sentences—*

  I. Lines 1-4, statement of fact: women’s lives haven’t changed
  II. Lines 5-23
    a. “Things” are better, but
    b. We’re the same: viewed negative light
      i. Remembered for what we forgot
      ii. Defined by what we won’t become
        1. star-gazers
        2. fire-eaters
  III. Lines 24-28
    a. Not on the scene of “history”
    b. “History” associated with “crime”
  IV. Lines 29-36—Juxtaposes historical roles of men and women in metaphor of harvest
    a. Men—rebellion
    b. Women—cooking and gossiping
  V. Lines 37-41—Restatement of fact—roles for both haven’t changed
    a. Men—history
    b. Women—hearth (home)
  VI. Women are angry at this perception
  VII. Lines 45-56—Juxtaposition of appearance vs. reality in women (returns to II.—what women will not be, but are)
    a. star-gazers
    b. fire-eaters

| Climax | Lines 42—44.
All this perception of what women are—or aren’t—angers them. Women are angry about the perception of the role they play, and have played, in history—but they keep the anger inside. |
| Other Parts | Before the climax, the diction is different for men and women—the men are strong and masculine—star-gazers, fire-eaters, beheaders, kings—but the diction associated with women is passive, domestic—wash, washing powder, cooks, gossips. But after the climax—the diction for women is chosen from the diction used for the men in the first part of the poem. |
| Skeleton | Before the climax—the speaker seems complacent, passive—yep, we been pretty much out of the historical picture, until she implies that hearth is equal to history, maybe better since history = crime. Then after the climax, she returns to the same calm tone, but with a kind of sarcastic victory—we’ll never be star-gazers and fire-eaters—yet we are—in our world (title). |
| Content Genre—games | “It’s a Woman’s World” is a self-reflective—a meditative poem. It is also a feminist poem. Usually when we think about a poem where the speaker is self-reflective or meditative—we think of the speaker as being sad, maybe sorry for what he/she has done—and in the course |
of the poem, the speaker asks God or someone for guidance and maybe forgiveness. But in this poem—the poem, there is none of that. There is an undercurrent of unfairness and injustice, yet pride.

This poem is also a feminist poem. But we didn’t think it was a typical feminist poem similar to ones we’ve read this year by Olds, Atwood, Rich, Levertov. It definitely isn’t as angry as some like Lorde, Stein, or Piercy. This poem seems more subtle—Boland is proud of the domestic chores women do and gives them value when she says that “our windows moth our children to the flame.” Interesting that “moth” is so close to “mother.” Where some of the feminist poems we’ve read are blatantly angry and often shocking—especially poems by Olds where sexual overtones shock the reader—this poem isn’t so angry—much more subtle.

| **Tone**  | see—skeleton |
| **Agency** | The subjects of the main clauses before the climax are “we”—the plural, first person. “We” represents all women. The speaker is speaking for all women. In line 19, the speaker uses passive voice to highlight the passive nature of women. After the climax—the subjects shift from first person plural to third person singular—specific, single women. In the climax, the speaker has hidden the subject in a prepositional phrase—and has the subject of that sentence—“page” which is an interesting subject, since history is recorded on “the page.” Even in women’s anger at this perception of their role—they are hidden. |
| **Roads Not Taken** | Ms. Boland could have written a dialogue between two women. She could also have an argument between a man and a woman who would have juxtaposed their different opinions. She could also have had a couple more stanzas where she stated more explicitly her theme—but then she would have been too preachy—this way—ending as she does—she allows the reader to think. |
| **Speech Acts** | Apology
Celebration
Claim
Habitual Narration |
| **Outer and Inner Structural Forms** | see everything above—already covered this |
| **Imagination** | We liked the way Boland addresses the male vs. female issue as a female speaker. She assumes the role of a passive female—not an angry, bra-burning female. And her argument is very subtle and understated—one way women have learned to win an argument—not with tears or shouting—not that those ways don’t work also—but this rather subtle way is different and creative here. |