Materials and Lessons for teaching

*AP Literature and Composition*

Created by Megan Pankiewicz, on behalf of *The English Teacher’s Friend*
Overview of Materials

Sample Syllabus: This syllabus was created and used by a veteran AP Lit teacher.

AP Poetry: Created by a veteran AP Lit teacher, this handout is given to students at the beginning of the year and used throughout the year during the teaching of poetry. The teacher used to include many more terms, but has learned over the past 30 years of her teaching career that if students have a firm grasp on the basics, they can successfully analyze all forms of poetry.

AP Seminars: We all know that we learn material best when we can teach it ourselves. This assignment puts students in the teacher’s role and asks them to lead the class in teaching a novel. The teacher would model this process first with a novel, then students would be assigned a novel during the year to teach with their small group. The AP Seminar notebook handout provides further guidance for the students and allows them to see how they will be assessed.

AP Lit Journal: This assignment should be the heartbeat of the course, so to speak. Students turn one in for every assigned major text. While the essence of the journal assignment remains the same, the teacher can (and should) tweak the requirements to fit the best needs of the text.

Tea Party: A fun treat for students, this day still focuses learning on discussion of texts but with the welcome addition of food and drink.

“On the Subway” Lesson: A veteran AP Lit teacher uses this activity and poem as the first in her teaching of poetry. She begins by teaching students to analyze the AP-style writing prompt, then proceeds to walk students through the approach to poetry they will use all year. Of import: the teacher always reads the poem aloud to the students first. Then, students engage in partner discussion for 10 minutes, followed by a whole-class discussion.

Heart of Darkness Materials: Joseph Conrad’s novella remains one of the most popular to teach in this course. These materials provide an outline for the teaching of the novel, a pre-reading handout for students, and discussion/study questions for Chapter 1.

“Out, Out” Example: This page is an example of what the discussion of a poem would physically look like. In class, the teacher would read the poem aloud, allowing students to annotate during the reading, then giving them 10 minutes to discuss the poem with a partner, adding further annotations. For the whole-class discussion, students would use a different color writing instrument for the additional notes that arise from class discussion. The annotations receive credit from the teacher and allow students to see and track their own thinking. At the bottom of the page are instructions for students to follow near the end of class for turning in an index card to the teacher that serves as an exit slip of sorts and a way for the teacher to assess students’ learning quickly before the next day of class.

TP-CASTT “Dulce Et Decorem Est” example: When studying the poems, a veteran AP Lit teacher often provides students with a graphic organizer following the acronym TP-CASTT. This organizer is tailed specifically for each poem, though it always addresses all aspects of the acronym. This handout is almost always assigned and completed in class.

Open Ended Question: This presentation (seen here as a PDF) provides an overview of a veteran teacher’s approach to teaching the open ended question.
**Analysis Begins with Close Reading:** This presentation (seen here as a PDF) outlines a veteran teacher’s approach to close reading. Many of these approaches have been explained earlier in this overview, but this presentation may help clarify any questions.

**Literary Analysis:** This subject lies at the very heart of the course. With every text, the students should be asking themselves: What is the author saying and how is he saying it? Every text should be examined for what it tell us of the human condition.

**Outside resources**

**AP Literature Home Page on College Board:** Exam questions, lessons, articles – the whole enchilada.

**Syllabus Resources:** AP Central provides many resources, including this helpful webpage on creating a syllabus for the course.

**Jim Burke’s English Companion:** A long-time guru for English educators across the county, Burke has created a special page of resources for honors and AP level teachers.

**Virginia teacher’s lesson plans:** An AP Lit teacher’s lessons plans for the year that may serve as a helpful model or guide.

**Novels on the exam:** This website provides a list of the most-used novels on the exam.
Advanced Placement English: Literature and Composition

Course Syllabus and Policies
2010-2011

Advanced Placement Literature and Composition is an intensive introduction to reading, discussing, and writing about literature. This is a rigorous course requiring students to think analytically while expressing ideas clearly. The material presented should challenge students to a higher level of thinking. This class will also provide students the chance to express ideas in a variety of ways enabling all to enjoy our pursuit of literature. My goal is to prepare you for participation in the arduous task of analyzing the text and relating it to our world as well as to prepare you for the Advanced Placement Exam.

I am excited to be your teacher. I love English with a passion. For me teaching is an art to which I am addicted. I will prepare myself thoroughly for you and will be highly motivated to teaching you each day I see you. Please meet with me on an individual basis or e-mail me if you ever have concerns or questions.

This schedule may change throughout the year.

Summer Reading:
- Barbara Kingsolver—Poisonwood Bible

Secondary Selections: Have books read and journal entry completed on the due date.
- Joseph Conrad—Heart of Darkness—Sept. 13, 17, 21
- F. Scot Fitzgerald—The Great Gatsby—Oct. 19
- Arthur Miller—Death of a Salesman—Nov. 15
- Kate Chopin—The Awakening—Dec. 13
- Oscar Wilde—The Picture of Dorian Gray—Jan. 18
- William Shakespeare—Hamlet—Feb. 14
- Ernest Hemingway—The Sun Also Rises—March 14
- Samuel Beckett—Waiting for Godot—April 18 (This may be one week earlier.)

Poetry: Poetry will be discussed in units of major themes covering such topics as:
- War, Death, Relationships, Individual Development
- Poetry by John Donne
- Poetry by Keats, Shelley, Byron
- American Poets
- Sonnets

Grading Procedure: I will assign each piece of work a maximum point value based on its importance. At any time in the grading period, students may determine their progress by dividing the total number of points accumulated by the total number of possible points. At the end of the semester, each marking period’s average and the exam, unless exempt from the exam, will constitute the semester grade.
- Summer quizzes
- Seminar Presentations
- Novel/play quizzes
- AP Journals
- TPCASTT—poetry assignments
- Tests
- Timed Writings
- Multiple Choice AP Practice Tests
- Daily Participation—You are expected to be alert, attentive, prepared and present

Absences: Class attendance is paramount to the success you will have in this course. Your presence is valuable to the entire class because one of the real joys of studying great literature is found in the discussing and sharing of ideas about the works. When you are absent, we all miss out on your ideas. I
will expect you to be prepared the day you return from an absence. I am not able to discuss your absence before class on the day that you return; it is your responsibility to be prepared when you return from an absence. If in doubt of assignments, be sure to email me before you return to class!

All absence make-up for essays, quizzes, tests will be given during **Wednesday lunch following your absence.** No other time will be given for make-up—either be in class or make-up on Wednesday during lunch; otherwise, the grade will be a zero.

**Due Dates:** All advanced assigned work, whether you are absent or not, is due on the assigned date. I will accept **NO LATE AP Journals!** Since the calendar is “carved in sand”, be sure to adjust your calendar at the beginning of each week. If in doubt ask!

**Tardy to class**—I adhere strictly to the tardy policy, and I begin class immediately. I accept NO excused tardies. If you have an emergency, have the teacher/administrator call me. Be on time. You will be expected to be in your desk with only your English notebook on your desk when the bell rings.

**General Guidelines:**
- No food, drinks (including water) hats, phones, in the classroom.
- Demeanor in class will be expected to be appropriate to a scholarly, mature environment. 
  - **Inattentive behavior, which means any head down or sleeping in class, results in one warning and then a referral.**
- Honor Code applies to all work for this class.
- **Be prepared, be alert, and be courteous.**

**Materials:**
- One 3-ring notebook with dividers—novels/plays, poetry, tea party words, graded in-class essays, journals, MC tests
- **Plenty of paper**
- Pens (blue/black ink—all in class essays are written in pen)/pencil/ **highlighters, post it notes**
- A good collegiate dictionary (have with you in class) and thesaurus for home.
- You should have access to biblical, mythological stories for allusions.

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**Focus**

**Look Closer**

**Concentrate**
What is poetry?
- Poetry is the most condensed and concentrated form of literature
- It has a higher voltage than most language.
- Poetry is concerned with all kinds of experience:
  - We find some value in all intense living whether beautiful or ugly, strange or common, noble or ignoble, actual or imaginary—To be intensely alive is the opposite of being dead.
- Poetry can be recognized only by the response made to it by a practiced reader!
- Poetry achieves its dimension of greater tension by various poetic devices: diction, imagery, figures of speech, symbols, paradox, allusions, sound, rhythm and syntax.
- The form equals the meaning.

(Perrine’s Literature)

Reading poetry
- Read slowly, carefully and attentively
- Read the poem all the way through on the first read—let yourself experience the poem as a whole
- Use the punctuation—pause where the poet wants you to pause—at commas—and stop at periods rather than at the end of each line
- Read aloud

Good poems yield more if read twice and the best poems after ten, twenty or a hundred readings!—so on your second read:
- Look up any words that you do not know—keep a dictionary handy
- Look up any allusions that might be obvious
- Any sentence or line that is not in normal word order, place it in normal word order
- Paraphrase the poem as a whole and sections that are difficult

Poetic Devices In Annotating Poetry:
- Figurative language: metaphor, simile, personification, apostrophe, hyperbole
- Imagery: words and/or phrases which have sensory appeal: sound, smell, taste, touch, sight
- Diction: euphonious, cacophonous, concrete, vivid direct words, abstract words, denotation and connotation of words
- Sound devices: alliteration, onomatopoeia
- Symbols, motif and allusions: figure out the meaning
- Tone: ironic, sarcastic,
- Notice shift: what is the change and how is it developed—ask why
- Structure of the poem: lines, stanzas, punctuation and syntax—ask why

Application:
Once you analyze the poem ask:
- What is the central idea the poet is trying to convey? Why did the poet write the poem? What is he/she saying about the human condition?
- What is the speaker’s purpose?
- What is the theme of the poem?
- You want to prove the above by the analysis you did with the annotation. In other words your purpose is to discuss How--through the poetic techniques--does the poet develop meaning! This is our goal in the analysis and study of poetry.
Literal language means exactly what it says; a rose is the physical flower.

Image is the suggestion that certain words make to our minds, the mental representation. An image can be literal, a standard meaning like the mental picture of apples and cinnamon baked in a pastry crust for an apple pie. Or it can be figurative, like the American love of country associated with apple pie.

Figurative Language is using the choice of words to bring to create figurative imagery. It changes the literal meaning, to make a meaning fresh or clearer, to express complexity, to capture a physical or sensory effect or to extend meaning.

Imagery is a collection of images. It is the representation through language of sense experience. Usually image is visual imagery that occurs most frequently in poetry—something seen. But an image may also represent a sound (auditory imagery); a smell (olfactory imagery); a taste (gustatory imagery); touch, such as hardness, softness, wetness or heat and cold (tactile imagery); an internal sensation such as hunger, thirst, fatigue (organic imagery); or movement or tension in the muscles or joints (kinesthetic imagery).

Figures of Speech—a way of saying one thing and meaning another

Figurative language uses figures of speech:

Simile: A simile uses the word like or as to compare two seemingly unlike things.

The power of the simile is within the language used in the comparison.

“I miss you like the desert misses the rain”

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold:
And the sheen of their spears was like stars on the sea,
When the blue wave rolls on deep Galilee.

The Destruction of Sennacherib—Lord Byron

Metaphor:
While a simile announces itself as a comparison by stating that one object is “like” or “as” another, a metaphor more subtly and deeply associates two unlike things. A metaphor asserts that one thing is another and forces the reader to consider the total comparison.

O, no, it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wand’ring bark. (Shakespeare)

The Cambridge women live in furnished souls (e.e. cummings)

Personification
Personification gives the attributes of a human being to an animal, an object, or a concept. The reader is to visualize the literal term in human form. Why?

Stone listens  (write a sentence using this personification)
Apostrophe
Apostrophe is similar to personification. It consists in addressing someone absent or dead or something nonhuman as if that person or thing were present and alive and could reply to what is being said.

O Romeo, Romeo! Wherefore art thou Romeo? *Shakespeare*

O eloquent, just, and mighty Death! *Sir Walter Raleigh*

Death be not proud, though some have called thee, *John Donne*

Synecdoche—the substitution of a part of something for the whole, or the whole is used in place of one of the parts. “Ten sails” would thus stand for ten ships.

Car as “wheels”
Violins as “strings”

Metonymy—the use of something closely related for the thing actually meant—One thing is represented by another that is commonly and often physically associated with it.

Monarch—calling it “the crown”
President of the United States—using “The White House”

Diction—the writer’s word choice—A writer’s diction is generally aimed at producing a desired effect, an effect that may go beyond the literal meaning of the word choice.

- **Denotation**: the literal meaning of a word—There are no emotions, values, or images associated with denotative meaning.
- **Connotation**: the emotions, values, or images associated with a word. The intensity of emotions or the power of the values and images associated with a word varies. In poetry it is the way the poet can concentrate or enrich meaning.

Home—***denotation*** means only a place where one lives but by ***connotation*** it suggests:

**Example**: The boy **surveyed** the class, congratulating himself for **snatching** the highest grade on the test.

Once you identify an author’s diction, you must analyze it. You write the commentary about it. Why has the author chosen that particular word and how does it impact the meaning?

**Example of surveyed**:
**Connotation**:  
The use of the word “survey” presents the idea of someone looking around, gazing at others. The boy appears to be above the others in stature almost looking at lesser beings far superior to others.

**“snatching” Write a commentary for the word snatching.**
- **Cacophony**: refers to **harshness** of sounds that produce an unpleasant or unsettling tone. **Examples**: clank, grind, crash

- **Euphony**: refers to sounds that are **pleasing** and easy to pronounce, producing a pleasant tone. Usually the word will contain more vowel sounds. **Examples**: weak and weary, rare, silent

**When would an author use cacophony and when euphony?**

**Figures of Sound:**
- **Alliteration**—the repetition of the same sound at the beginning of a word, such as the repetition of *b* sounds in Keats’s “beaded bubbles winking at the brim” Why the alliteration?

- **Onomatopoeia**—refers to words that imitate sounds—*buzz, roar, sweet, hiss*—its significance to tone is more than this simple definition. It refers to words, lines and passages whose sound, size, movement and overall effect *denote the sense or meaning.*

**Other devices:**
- **Paradox**—it is a statement that seems to contradict itself, yet is actually true. They have ears but hear not (Christ’s **paradox** in his teaching)

- **Juxtaposition**—places two opposite sections, paragraphs, stanzas, chapters next to each other to emphasize the differences

- **Oxymoron**—juxtaposes two opposite or apparently contradictory words: **sad joy, wise fool**

- **Hyperbole**—exaggeration. It may be humorous or grave, fanciful or restrained, convincing or unconvincing
  
  There were millions of people at the beach!

- **Understatement**—saying less, either in content of diction than what is meant. Understatement has the effect of making what is understated seem more powerful and striking than if the event had been described more accurately.

  Sitting down to a loaded dinner plate, you say, “This looks like a nice snack” you are actually stating less than the truth.

- **Irony**—the discrepancy between what is said and what is meant, what is said and what is done, what is expected or intended and what happens, what is meant or said and what others understand. **It involves opposites.**

  - **Situational or dramatic irony**—expectations aroused by a situation are reversed or the audience knows more than the characters in the play, so that words and actions have additional meaning for the audience. The result following a sequence of events is the opposite of what is expected

  - **Verbal Irony**—the speaker uses words that express the opposite of what is actually meant.
AP Literature and Composition

AP SEMINARS

Among the works that will be covered during the year are the following:

Poisonwood Bible—Aug. 24
Heart of Darkness—Sept. 15, 18, 21
The Awakening—Oct. 20
Picture of Dorian Gray—Nov. 16
The Sun Also Rises—Dec. 14

Death of a Salesman—Jan. 11
Hamlet—Feb. 8
The Great Gatsby—March 8
Waiting for Godot—April 19

Two-four students will be responsible for presenting each novel/play in seminar form. I will present Heart of Darkness by Joseph Conrad as an example. The seminar presenters will have a round table discussion with me two days before the seminar begins. This will be from 2:20-3:00. At that time I will expect to see your completed notebook with the following:

Your 3-ring notebook with the following information—all information must be typed:

- **Agenda** including each day’s plans. You may present items in any order you want.
- **Title analysis**—provide explanation of the title
- **Major themes** of the work—write themes in sentence form—Select 3 major themes. Provide plenty of support from the novel for each theme and explain how the support develops this theme. Your support needs to come from the entire novel.
- **Two Symbols**—explain the meaning and relate it to meaning of the novel/play—provide support with the page numbers
- **One Motif**—explain the meaning and relate to the meaning novel/play—provide support with the page numbers
- **One Allusion**—Be able to discuss why the author has chosen this allusion—provide pages from novel/play
- **Development of one main character**—this is not merely a description—Your emphasis is character development. This must be in outline/bullet form. Be sure to cover the following:
  
  What is the character’s function or position in the story?
  Does the character change? If so, how and why? If not—discuss
  What motivates the character? What are conflicts and how do conflicts develop the character? How are the conflicts resolved?
  How does the character help to communicate the theme of the story?
  What other characters influence the character and how?

  Provide specific support from novel/play with commentary to support character development. You may arrange in any order.

- **Four open ended** discussion questions and your answers with specific support from novel/play (one to begin the discussion of your novel/play)
- **Creative Presentation**—You want to present something creative to enhance the meaning of your novel. This may be a collage, power point, video, acting or dressing, painting. Once you have the creative presentation, you want to explain how this creation connects to the novel/play—look at characterization, theme, plot development. You must create something—food does not count! You may present this at any time during your seminar.
- **Visual Aid**—teaching tool—handouts/overhead/charts
AP Seminar Notebook

_____Daily agenda—You may organize each day in any order that you choose. Be sure that you know how you will present each category.

_____Title analysis--explanation

_____3 Major themes—these must be in sentence form
  o Be sure to provide numerous specific support with pages and explanations (commentary)
  o Consider what the author is trying to say about mankind.
  o Theme is the author revealing some truth about life.
  o Consider what insights the author has on life.
  o Consider what the author is revealing as a greater awareness.
  o Do not trivialize the theme.

_____2 Symbols—explain the meaning and relate to the meaning of the novel/play—provide pages of usage

_____1 Motif—explain the meaning and relate to the meaning of the novel/play—provide pages of usage

_____1 Allusion—Explain the meaning and why the author has selected these allusions—provide pages of usage

_____Development of one character—in outline/bullet form—be sure to have specific support and commentary

Questions to ponder and discuss:
  ▪ What is the character’s function or position in the story?
  ▪ Does the character change? If so, how and why? If not—discuss
  ▪ What motivates the character? What are the conflicts and how do the conflicts develop the character? How are the conflicts resolved?
  ▪ How does the character help to communicate the theme of the story?
  ▪ What other characters influence the character and how?

_____Four open-ended questions with your responses—Use one to open your discussion. Provide specific support and explanation (commentary).

_____Creative presentation (power point, painting, collage—you must create something) Food Does Not Count!

_____Visual aid teaching tool—handouts, overheads, charts

Journal is due on the day of the seminar. It will be a separate grade from your seminar. You may work together and turn in one journal.

Know Your Novel or Play
**AP Literature and Composition—Journal—159 pts.**

A book must be the axe for the frozen sea inside us. Franz Kafka

**Journal Requirements—All Journals are due on the date assigned. No late Journals are accepted**
- All journal entries are to be typed. I will not accept anything written.
- For each piece of literature (novel, play), complete the following for your journal and **follow this format**.
- All students are responsible for their own journals. **Those students who are presenting the seminar may have one journal entry for your group.**
- To receive full credit for responses: a) follow journal entry format  
  b) complete journal entries with insight and depth  
  c) **complete on due date**  
  d) each section must begin a new page of the journal  
  e) enter your journal into turnitin.com  
  f) each section must be completed  
  g) no specific support may be used more than once
- **Any aspect of the journal that is taken from the internet or copied from someone else—in other words not your own work**—will result in a zero for the entire journal.

**Page One—Basic information (30 points)**
**Title:** underline titles of novels and plays or place in italics

**Author:**

**Mood:** What is the mood? Complete in several sentences. Be sure to include changes.

**List of characters:** List the most important characters and state their role/function. Place each character on a new line with the role/function next to their name:

*Orleanna:* mother of Leah, Adah, Ruth May and Rachel, wife to Nathan

Continue with the other important characters.

**Issues:** Literature makes issues come alive. What are the issues presented? List (3) issues and then select one issue to discuss with support. Divide your paper into 2 columns. Label the first column your issue(Family) and second column commentary. You need 2 specific support and commentary for each support. In the support column, state the **page number** and provide the specific support from the novel/play. In the commentary column, explain how your support develops the issue. The Commentary is the most important aspect.

**Issues:** The following **are just suggestions** for Poisonwood Bible. **You create your own issues!**

<table>
<thead>
<tr>
<th>War</th>
<th>Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>Captivity</td>
<td></td>
</tr>
</tbody>
</table>

Memorable quote, line, passage: Provide your favorite/memorable line or passage.

**Page Two—Character Analysis (45 points)**

Place the character’s name at the top of the page.

**All of your support should reflect the entire novel. Support will be from beginning, middle and end.**

Divide your paper into 2 columns and head each section: **Characterization Support/Commentary.**

Under the column “Characterization Support” you will have 5 subheadings and a support for each subheading with 2 support for the complexity section. The subheadings are: conflict; resolution; tension; resolution; complexity to__________(response to action, meaning of something, characterization or ideas).
<table>
<thead>
<tr>
<th>Characterization Support</th>
<th>Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conflict: (state it)</td>
<td>Explain how the support develops the conflict</td>
</tr>
<tr>
<td>Pg. # support</td>
<td>Explain how the support develops the tension</td>
</tr>
<tr>
<td>Resolution:</td>
<td>Explain how the support either resolves or does not resolve the conflict.</td>
</tr>
<tr>
<td>Pg. # support</td>
<td>Explain how the support develops the complexity</td>
</tr>
<tr>
<td>Tension: (state it)</td>
<td>Explain how the support develops the complexity</td>
</tr>
<tr>
<td>Pg. # support</td>
<td>Explain how the support develops the complexity</td>
</tr>
<tr>
<td>Resolution:</td>
<td>Explain how the support develops the complexity</td>
</tr>
<tr>
<td>Pg. # support</td>
<td>Explain how the support develops the complexity</td>
</tr>
</tbody>
</table>

**Characterization support**—You need a total of 6 specific support. The support needs to represent each category. Be sure to state the conflict, the tension and complete the blank for complexity. State the page number, provide the specific support from the novel/play.

**Commentary**—Explain clearly how the support develops each-conflict, tension, resolution and complexity. Your analysis should represent the various conflicting aspects of the character. **This is the most important part!**

- *Poisonwood Bible*—Orleanna
- *Heart of Darkness*—Marlow
- *Picture of Dorian Gray*—Dorian
- *The Awakening*—Edna
- *The Great Gatsby*—Gatsby or Nick
- *Death of a Salesman*—Willy or Biff
- *Hamlet*—Hamlet
- *The Sun Also Rises*—Jake
- *Waiting for Godot*—Estragon or Vladimir

**Page Three—Setting (25 pts.)** The setting is important to the development of character and meaning of the work.

- Time:
- Place:
- Season:

Divide your paper into 2 columns. Label the first column **Details of setting** and the second column **Commentary-effect/develops**. Select a total of 3 specific examples (from the first half of the book, middle, and last half of the book). In the column “Details of setting”, give the page number and the specific support. In the column “Commentary-effect/develops”, explain how the support develops the character/meaning of the novel. **This is the most important part.**

<table>
<thead>
<tr>
<th>Details of setting</th>
<th>Commentary-effect/develops</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pg. # Support</td>
<td>Discuss how the support develops/affects the character/meaning</td>
</tr>
</tbody>
</table>
Page Four –Open ended question (15 pts.)
For each novel/play create an open ended question. Place the question at the top of the page. Divide your paper into two columns. Label the first column Support and provide 2 specific support from the novel/play that help to answer your question. Place the page number first followed by the support. Label the second column Commentary and explain how the support answers your question. This is most important.

Open Ended Question (5 points)

<table>
<thead>
<tr>
<th>Support</th>
<th>Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pg. # support</td>
<td>Explain how the support answers your question.</td>
</tr>
</tbody>
</table>

Page Five—symbols/motifs (4 pts.) (5 pts.)
Select either one symbol or one motif: (2 pts.) Provide the meaning of the symbol or motif (2 pts.

<table>
<thead>
<tr>
<th>symbol:</th>
<th>or</th>
<th>motif</th>
</tr>
</thead>
<tbody>
<tr>
<td>meaning:</td>
<td>meaning:</td>
<td></td>
</tr>
</tbody>
</table>

Divide your paper down the middle. Find one example from the novel/play that uses the symbol or motif. Give the page number and specific support on the left side. On the right side explain how the symbol or motif help to develop the author’s meaning of the work or character. This is known as your commentary.

| Pg. # Support | Explain how the support help to develop meaning or characterization. |

Drop down several spaces

Meaning of the Work--Development (25 points)
Meaning statement: Provide one statement for the meaning of the work. Remember this statement is not novel/play specific, and it makes a universal statement concerning a subject. What ultimately is the author saying? (5 points)

Divide your paper down the middle. Select 3 support that clearly demonstrate the meaning—select from the beginning, middle, end of the novel/play. Give the page number and specific support on the left side. On the right hand side explain how each support establishes the meaning of the play/novel. This is most important part.

State the meaning:

| Pg. # Support | Explain how the support establishes the meaning of the novel/play. |

Page Six-turnitin.com—on time equals 5 bonus points; failure to complete all pages, you lose the points
One day late to turnitin.com loses 10 points.
After one day late, your entire journal becomes a zero.
AP Literature and Composition

Tea Party
On Tea Party Day, you may bring whatever you like to drink—your favorite tea, coffee, hot chocolate, coke, water and you may bring a snack. We will discuss allusions. Each of you will be responsible for a set of allusions. Individually you are to keep notes in your English notebook as the presenter provides the information. You will be tested on the terms throughout the year.

Allusions
- State the allusion
- Source (Biblical, Greek, Roman, Folk, literary)
- Summary of the story—be able to present so that students can write this in their notes—Know your story
- Give a definition of the allusion

Provide a handout for each student in your class with the following:

- **Allusion:** Out damned spot
- **Source:** Literature, Shakespeare’s Macbeth Act V scene i
- **Summary:** (leave space for the students to complete from your providing the story)
- **Definition:** (leave space for the students to complete from your definition)

You may use only 3x5 index cards for your presentation with only 20 words maximum for each allusion. Know your allusions—be able to **tell not read the stories**! You may be asked to turn in your note card.

Grading Rubric for Tea Party

_____ 80 Points (A+)
- An awesome presentation, filled with thoughtful commentary
- Satisfies all the requirements and more
- You really know these allusions and taught us something about them
- Provided the appropriate handout and index card was appropriately used

_____ 75 Points (A)
- A good presentation
- Satisfies all requirements
- Responsible commentary
- Was not as prepared in knowing the allusions as above
- Completes requirements

_____ 70 Points (B)
- A fair presentation
- Thin on requirements
- Over-simplified analysis and commentary
- Lacking in any area of requirement
- Was not as familiar with the stories of the allusions

_____ 60 Points (C)
- A poor presentation
- Shows lack of effort and thought
- A “lazy” presentation
- Does not complete all of the requirements

_____ 40 Points (F)
- A mockery of Advanced Placement work.
Poetry prompts—HOW and WHAT!

Read the following poem carefully. Then, in a well-organized essay discuss how the speaker uses figures of speech to convey meaning in the poem.

The following poem was written by a sixteenth-century woman. Read the poem closely and carefully, and then write an essay in which you examine how the poem’s tone reveals the poet’s opinion of education.

Read the following poem carefully, paying close attention to the diction. Then write a well-organized essay in which you explain how the poet describes to just a day at the beach but also the true meaning of the experience to him.

Read the following poem carefully. Then write a well organized essay in which you explain how the poet uses literary elements such as structure, diction, and imagery to reveal the speaker’s reaction to the experience described in the poem.

The following poems are both concerned with Eros, the god of love in Greek mythology. Read the poems carefully. Then write an essay in which you compare and contrast the two concepts of Eros and analyze the techniques used to create them.
Prompt:
In “On the Subway,” Sharon Olds brings two worlds into close proximity. Identify the contrasts that develop both portraits in the poem and discuss the insights the narrator comes to as a result of the experience. Refer to such literary techniques as poetic devices, tone, imagery, and organization.

What are you asked to prove?

What techniques will you use to prove the above?

Notice the prompt requires more than one technique. When the question uses the expression “such as”, you are not required to use only those ideas presented. You must, however, use more than one technique; no matter how well you present your answer, your essay will be incomplete.

1. Read the poem
2. Surface Level of poem—literal
   • Speaker:
   • To Whom:
   • Where:

2. Reread, using highlighting and underlining
   • contrasts
   • images
   • diction-language
   • punctuation/organization

Analyze the meaning of what you have highlighted:

<table>
<thead>
<tr>
<th>Support</th>
<th>Poetic technique—choose different techniques</th>
<th>Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Face</td>
<td>Diction</td>
<td>At the beginning of the poem, the boy and the narrator are equals. They “face each other. However “face” could possibly portray a challenge, a squaring off of one another.</td>
</tr>
<tr>
<td>Beginning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Middle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>End</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Write an introductory paragraph. You need to include:

• Poet’s name
• Title in quotation marks
• Contrast of both portraits
• The insight reached by the narrator
• Techniques
“On the Subway”  
By Sharon Olds

The boy and I face each other  
His feet are huge, in black sneakers  
Laced with white in a complex pattern like a  
set of intentional scars. We are stuck on  
opposite sides of the car, a couple of  
molecules stuck in a rod of light  
rapidly moving through darkness.  
He has the casual cold look of a mugger,  
alert under hooded lids. He is wearing  
red like the inside of the body  
exposed. I am wearing dark fur, the  
whole skin of an animal taken and  
used. I look at his raw face,  
he looks at my fur coat, and I don’t  
know if I am in his power—  
he could take my coat so easily, my  
briefcase, my life—  
or if he is in my power, the way I am  
living off his life, eating the steak  
he does not eat, as if I am taking  
the food from his mouth. And he is black  
and I am white, and without meaning or  
trying to I must profit from his darkness,  
the way he absorbs the murderous beams of the  
nation’s heart, as black cotton  
absorbs the heat of the sun and holds it. There is  
no way to know how easy this  
white skin makes my life, this  
life he could take so easily and  
break across his knee like a stick the way his  
own back is being broken, the  
rod of his soul that at birth was dark and  
fluid and rich as the heart of a seedling  
ready to thrust up into any available light.
Heart of Darkness

Handout Conrad

Prereading handout
- Overview
- Title
  - Denotation
  - Connotation
- Chapters
- Setting

Reading the novel
- Frame story
- Know author and time period
- Plot
- Characters—review—handout
- Definitions: colonialism, imperialism

While reading highlight
- **Atmosphere:** gloom, isolation, madness, death
- **Patterns of opposites:** dark/light and inside/outside
- **Phrases or words representing:** greed/hollowness/nothingness/empty

Consider questions—on handout

Begin Chapter One together
- **Read first paragraph**
  - Irony presented
  - Setting
- Continue with the questions given on handout

Finish Chapter One by Wed., Sept 16

Tea Party Friday, Sept 18
Heart of Darkness
Prereading

If he seeks to lead his readers to an experience of the “heart of darkness” it is not to shed the light of reason on it—to analyze and define it in some abstract way—but rather to re-create, in all its fullness, his experience of darkness in our feelings, our sensibility, our own dark and mysterious hearts. This is the prophetic vision of doom. It is a story of the unconscious psychology of its characters. It is a story of one’s confrontation with one’s own darkness.

Pre-reading overview

1. Look at the title of the book—consider what it might mean? Title will explain what a book’s main purpose is—character (Hamlet—look for struggles, complexity of character), place (Wuthering Heights—Why is the place significant in the novel), theme (Heart of Darkness)

What do you think the title means?
   Denotation:

   Connotation:

2. How many chapters? Are there any titles? Consider the importance of this as you read. Why does Conrad not give title names?

3. Look at the introduction/foreword/author’s note/epigraph—quotation in the beginning of the book—the writer uses an epigraph to show the reader a theme.

4. Where is the setting?
   Belgian Congo at the end of 19th Century.(about 1890) They are on the Nellie on the Thames River to begin the story.

Reading the novel:

1. Frame story—A story that contains another story. It is the outside frame to the main story. It usually explains why the interior story is being told. An unnamed narrator begins the story on the deck of the Nellie in London on the Thames River. Be aware of every time there is a shift between this narrator and Marlow who narrates most of the story. (Marlow is one of the characters sitting on the deck of the Nellie)

2. Know the author and time period. Conrad writes: “Heart of Darkness is an experience...pushed a little (and only very little) beyond the actual facts of the case.” It had been Conrad’s boyhood dream to discover the heart of Africa—now that he had arrived he described what he found as the “the vilest scramble for loot that ever disfigured the history of human conscience. All Europe contributed to the making of Kurtz.”

3. Know Plot—bullet the main plot
4. **Characters:**
   - Marlow—a seaman who describes his journey up the Congo River
   - Marlow’s listeners—The Director of Companies, the Accountant, the Lawyer, the Narrator
   - Chief Accountant—An occupant of the **Outer Station**
   - Manager—Chief of the ivory company’s **Central Station**
   - Russian sailor—a wanderer who admires Kurtz
   - Kurtz—corrupt chief of the **Inner Station**
   - The “Intended”—Kurtz’s fiancée
   - The Mistress—Kurtz’s woman in the Congo
   - Pilgrims—They are agents from the Central Station
   - Cannibals—groups of natives who are hired as crew members for Marlow’s voyage

5. **Theme**—Try to figure out the meaning of the work. What is the author saying about mankind? Seek answers to questions concerning mankind.

**Definitions:**
- **Colonialism**—A policy by which a nation maintains or extends its control over foreign dependencies—Look for details which depict the mistreatment of the Africans, the greed, the broken idealism of Kurtz
- **Imperialism**—The policy of extending a nation’s authority by territorial acquisition or by establishing economic and political hegemony (predominant influence of one state over another) over other nations

**While reading highlight/underline examples of:**

**Atmosphere:**
- gloom
- isolation
- madness
- death

**Patterns of opposites:**
- dark and light
- inside/outside

**Phrases or words representing:**
- greed/evil in man
- hollowness
- nothingness
- empty

**Consider:**
1. Is there such a thing as insanity in a world that has already gone insane?
2. The exploration of the dark recesses of the human mind—hidden areas of the mind
3. Religion—concept of pilgrims and pilgrimages, gods, Christian missionary concepts
4. Conrad’s development of the spiritual voyage of self-discovery
Section I Questions to answer:
1. What is your first impression of Marlow?

2. How would you describe the atmosphere Marlow creates as he begins his story? 
Highlight words/phrases

3. Marlow is like the setting of the river—the “brooding” nature that he describes. The narrator says he has a pose like “Buddha.” What is suggested by his sitting position and his state of mind?

4. Who is on the deck of the Nellie and where is the Nellie?

5. What do Marlow’s comments about the Romans suggest about his attitude toward conquerors in general?

6. Why do you think Conrad includes the description of the native miners?

7. Explain the death of Fresleven.

8. In what way do “the women” help Marlow? As you read, notice the ways in which women are presented in the narrative. Try to develop a concept of what you think Marlow’s attitude toward women is.

9. Contrast the Accountant’s attitude toward Africans with Marlow’s reaction to the native people.

10. Why does Marlow regard “work” as important?

11. What is Marlow’s first impression of Kurtz? How does he form that impression?

12. Why do you think Conrad writes that so many things seem “unreal” to Marlow?

13. Who is the “flabby devil” who is “running the show”? Why is Marlow so frustrated by what he sees in Africa and by the Europeans he meets?

14. Look at the description of the oil painting by Kurtz of the blindfolded woman. Remember this image; it will have important connections at other points in the novel. What impression does the painting give of the character of Kurtz the painter? Of the woman?
Heart of Darkness—Chapter One

What is the name of the yawl—what is a yawl—and who is on the yawl? What is ironic about “a cruising yawl”…was at rest” What does the first paragraph tell us about authority?

What do the occupations of each man suggest about them?

Bones-dominoes—meaning and relate it to the meaning of ivory.

Describe our first introduction to Marlow, pg. 1

What is meant by the continuous reference to the past on page 2 and then again the discussion of the Romans beginning on page 3? How do you suppose these observations relate to this novel’s main topic, Africa?

How does the phrase “the meaning of an episode was not inside like a kernel but outside” relate to the story?

What is the conquest of the earth and what redeems it?

Page 5—How is Conrad setting up the journey?

Where does Conrad first mention the snake and what does it symbolize?

What’s ironic about the death of Fresleven? Explain the story of his death and why has Marlow spent so much time discussing it?
What is meant by the white sepulcher? What city is he referring to?

Two women—what do they represent and what are they knitting?

Look at par. 22 pg. 7 “Dead in the center. And the river was there—fascinating—deadly—like a snake.” What is meant by center and why the simile snake? Notice as you read the outer and inner references. Try to consider their meaning.

Explain what happens at the company’s office. Pg.7—9

What is the meaning and importance of “Morituri te salutant”? pg. 8 par. 24

Page 10 para. 29 Marlow says “I’m an imposter” Explain what this says about his character.

Page 11

How is the inner journey set up?

How are the black fellows represented? Why?

What is the role of nature?
Who is the Swede? Pg 12 par. 33

Pg, 13 par. 14 highlight words relating to the chain gang. How does this diction portray them? How would you characterize them?

What can you tell me about the Company’s Outer Station?

Who are red-eyed devils?

Who is dying on page 14 and why all the detail?

What is symbolic of white worsted around the young boy’s neck?

Describe the company’s chief accountant. What is ironic about his appearance? Pg. 15 par. 41

What is first mentioned of Kurtz?

**Marlow then leaves with 60 men on a 200 mile journey to Central Station.**

What is suggested by the names of the three stations—Outer, Central, Inner

Why does Marlow say “the flabby devil was running that show”? This implies what?
Notice the explanation of the manager on page 18

After trekking through the jungle, Marlow arrives at the Central Station. His job is to pilot the steamboat from the Central Station to the Inner station. What problem does he find when he arrives at the Central Station?

What is meant by “out there there were no external checks” pg. 19 at the top.

Again we hear of the greatness of Kurtz.

Describe the Central station—include the pilgrims, the manager, brickmaker, the fire in the shed. Beginning pg. 20

Pilgrims

Manager

Brickmaker

The fire:

Marlow is now negative about the whole business operation. To him, it represents inefficiency, greed, and exploitation. Then he notices a small oil sketch which the agent tells him was painted by Kurtz. Look at the bottom of page 21—state what you think the sketch could possibly symbolize.
What seems to be the brickmaker’s attitude toward Marlow, Kurtz, and the new gang?

Who is the papier-mache Mephistopheles? What is the meaning? Pg. 23 par. 59

Notice the bottom of page 23—Marlow’s discussion of a “lie”—keep this in mind while reading the remainder of the book.

How does Conrad continue to develop the inner journey on page 24?

What might the rivets symbolize? Pg. 26

What is the Eldorado Exploring Expedition, who is the leader, and what is Marlow’s opinion of the men in the expedition?

We end Chapter One with Marlow wondering about Kurtz as being “equipped with moral ideas”. Marlow wonders if Kurtz “would climb to the top after all and how he would set about his work when there.”
Discuss the techniques Frost uses to develop the meaning of the poem.

"Out, Out--" Robert Frost (1874-1963)

1. The buzz-saw nared and rattled in the yard
2. And made dust and dropped stove-length sticks of wood,
3. Sweet-scented stuff when the breeze drew across it.
4. And from there those that lifted eyes could count
5. Five mountain ranges one behind the other
6. Under the sunset far into Vermont.
7. And the saw nared and rattled, nared and rattled,
8. As it ran light, or had to bear a load.
9. And nothing happened: day was all but done.
10. Call it a day. I wish they might have said
11. To please the boy by giving him the half hour
12. That a boy counts so much when saved from work.
13. His sister stood beside him in her apron
14. To tell them "Supper." At the word, the saw,
15. As if to prove saws knew what supper meant,
16. Leaped out at the boy's hand, or seemed to leap--
17. He must have given the hand. However it was,
18. Neither refused the meeting. But the hand!
19. The boy's first outcry was a rueful laugh
20. As he swung toward them holding up the hand
21. Half in appeal, half as if to keep
22. The life from spilling. Then the boy saw all--
23. Since he was old enough to know (big boy)
24. Doing a man's work, though a child at heart.
25. He saw all spoiled. "Don't let him cut my hand off--
26. The doctor, when he comes. Don't let him, sister!"
27. So. But the hand was gone already.
28. The doctor put him in the dark of ether;
29. He lay and puffed his lips out with his breath
30. And then the watcher at his pulse took fright.
31. No one believed. They listened at his heart.
32. Little less: nothing, and that ended it.
33. No more to build on there. And they, since they
34. Were not the one dead, turned to their affairs.

Place on note card:
Meaning of the poem

List of techniques

Select one technique and provide support with explanation as to how this support and technique develop the meaning.
Dulce Et Decorum Est

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.

Men marched asleep. Many had lost their boots.
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.

Gas! Gas! Quick, boys!—An ecstasy of fumbling,
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime...

Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—

My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.
Poetry Analysis
TPCasts: “Dulce Et Decorum Est”

<table>
<thead>
<tr>
<th>Title</th>
<th>Predictions</th>
<th>what the poem may be about—ponder the meaning first impressions, any allusions, connotations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>This is sweetness and order.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paraphrase</th>
<th>Focus on one syntactical unit at a time—translate each unit into your own words—literal events—define any unfamiliar words (use separate paper if needed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soldiers marching in trench warfare. They couldn’t sleep. Many don’t have shoes but keep walking. They lost their senses, even to the bombs going off behind them. A gas bomb is dropped and they all go for their helmets, but one man doesn’t get his on in time and chooses to die. It haunts the narrator in his sleep if you could see what he’s seen, or heard what he’s heard, you wouldn’t be so proud to die for your country.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Connotation</th>
<th>Contemplate the poem for meaning beyond the literal</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Diction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Word Choice</td>
<td>Commentary</td>
</tr>
<tr>
<td>Haunting flares</td>
<td>The use of the diction “haunting” suggests remaining, not quickly forgotten. Not only are the soldiers experiencing the flares in the present, but they will be “haunted” for the rest of their lives. The image of war will forever remain with them.</td>
</tr>
<tr>
<td>Flound’ring</td>
<td>The use of “flound’ring” to describe the choking man gives the idea that he’s drowning. Men only flound’ring when they’re desperate for air and life, so the gas can be seen as the water that fills his lungs.</td>
</tr>
<tr>
<td>we flung him...</td>
<td>The word “flung” implies a certain carelessness or ambivalence. If they flung a man’s body, they are so desensitized by war that they don’t even care if the body is justly treated. This shows how dehumanizing war is.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Images</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Image</td>
<td>Device</td>
</tr>
<tr>
<td>“like old beggars under sacks” and “like hags”</td>
<td>Simile</td>
</tr>
<tr>
<td>Image</td>
<td>Device</td>
</tr>
<tr>
<td>-------</td>
<td>--------</td>
</tr>
<tr>
<td>Drunk with fatigue 1</td>
<td>metaphor</td>
</tr>
</tbody>
</table>

**Other Devices**

<table>
<thead>
<tr>
<th>Example</th>
<th>Device</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>White eyes witting in his face 1</td>
<td>Personification</td>
<td>Describing the eyes as witting gives them a human quality. He is so tormented that even his eyes are in pain, giving the situation an especially fatal quality.</td>
</tr>
<tr>
<td>Dulce et decorum est pro patria mori. 1</td>
<td>Allusion</td>
<td>This is the phrase that the gladiators said before they battled in the coliseum. By referencing the Roman gladiators who died for the amusement of the Romans, the narrator is comparing them to the soldiers, dying for the amusement of their country.</td>
</tr>
</tbody>
</table>

**Attitude**

**Attitude of the speaker about the subject**

Desolate, haunted, disillusioned.

**Shifts**

**Key words:** but, yet, however, although  
**Punctuation:** dashes, periods, colons, ellipses  
**Stanza divisions:** changes in line or stanza length or both  
**Irony** (sometimes irony hides shifts)  
**Structure change**  
**Changes in sound**  
**Changes in diction** (slang to formal language)

**State the shift and then explain the shift:**

Gas! Gas! Quick, boys! An ecstasy of blinding...  
The sudden exclamation points reflect the soldiers’ hurry to find their helmets and save themselves. It happens with warning, just as gas breaks come without warning.

**Theme:** The universal statement as to the human condition—state in a complete sentence

Men say it is an honor to fight for one’s country, but there is no honor in dying in such horrid conditions.
Open Ended Question

Novels and plays
Beginning

• We study a total of 9 novels/plays a year.
• I change the list yearly by taking one off and adding one or changing when I teach them.
• We do one novel/play a month.
• I teach the summer reading and then *Heart of Darkness*.
• The rest of the year, the students teach—they are responsible for a 4 hour seminar.
• Prior to the seminars, each student will have read the book and completed the journal entry.
Journals

• I have formed my journals from the great novel handout received from one of my former AP teachers. Over the years I have tried to create a journal that will focus on topics for the novel.

• The AP open ended question deals with the meaning of the work and how it is developed through characters, setting, symbols, ideas. Therefore I want my students analyzing the novel focusing on these areas.
Handouts

• Journals

I take the students through *Poisonwood Bible* and *Heart of Darkness* in sections for the journals. Then they are on their own.

This year when teaching *Poisonwood Bible*, I limited discussion to cover Orleanna and the Congo. I spent about 2 weeks total.
• We always annotate the first paragraph of this book. It is filled with imagery and creates the mood for the rest of the novel.

• Then we annotate the rest of the first chapter, concentrating on Orleanna’s character and looking at conflict and tension.

• The rest of the discussion will be centered on developing her character.

• Then I go over the character page of the journal, and they will turn that in.
Setting

• We then discuss the Congo and how it affects the characters.

• I have discovered that setting plays a major role in analysis. Setting affects everything, so this year I focused more on setting in our discussion. I need to do more with it as students still are unsure of what setting is.

• Setting Handout

• The Congo—A Powerful Force
The Congo

• This section I put students into groups to discuss.
• Handout
• Then they present.
• We then discuss the journal entry for setting and give them my example. They then will do and turn in.
How to Answer the Open Ended Question

• After each novel/play studied, I give an open ended essay.

• I score them on the scale of 1-9 and then give points for the grade.

• At the beginning of the year, scores are low, but as the year continues the scores soar!

• I have a 9 board and students get to place their 9 papers on the board.
Open Ended Question

• Open Ended Essay handout
• *Poisonwood Bible* essay handout

• We then go into *Heart of Darkness*, and I take them through the novel almost page by page.
• They will do the rest of the journal entries.
• They will take the essay test.
A few last things

• I then will begin poetry analysis and do for the rest of the year.
• Starting second nine weeks, we begin practicing multiple choice questions.
• Also second nine weeks, I begin the analysis of prose.
• I give AP style essays every other week.
• I give one full AP practice exam at semester and at the end of the year.
Analysis begins with Close Reading/Annotating

We must read each text on its own merits, not imposing our prior knowledge or views on it. Therefore we must not distort the meaning within the text. We use the text.
• My year consists of analyzing:
  – Poetry
  – Prose
  – Novels/plays

We use the same strategies I teach from the beginning of the year throughout the entire year.
Poetry

• I do all analysis in class. I do give forms of TPCAST to do for homework in some cases. I have made my TPCAST to relate to the poem that the students are analyzing.

• To begin poetry
  – What is poetry handout– go over
  – Handout of prompts – go over
Poetry prompts—HOW and WHAT!

Whether or not you teach AP, students must be given direction on what to analyze. I would suggest following an AP prompt format when creating your own prompts. We are always asking students, “What is the author saying? And how is the author saying it?”

The first step is to teach them how to analyze the prompt (a.k.a. the direction)

• Read the following poem carefully. Then, in a well-organized essay discuss how the speaker uses figures of speech to convey meaning in the poem.

• The following poem was written by a sixteenth-century woman. Read the poem closely and carefully, and then write an essay in which you examine how the poem’s tone reveals the poet’s opinion of education.

• Read the following poem carefully, paying close attention to the diction. Then write a well-organized essay in which you explain how the poet describes just a day at the beach but also the true meaning of the experience to him.

• Read the following poem carefully. Then write a well organized essay in which you explain how the poet uses literary elements such as structure, diction, and imagery to reveal the speaker’s reaction to the experience described in the poem.

• The following poems are both concerned with Eros, the god of love in Greek mythology. Read the poems carefully. Then write an essay in which you compare and contrast the two concepts of Eros and analyze the techniques used to create them.
Annotating

• While reading have dialogue with the text.
  – Use pencil and write!
  – Mark up margins with:
    • WORDS
    • IDEAS
    • QUESTIONS—why, how
  – Look for repetitions and patterns:
    • Recurring images
    • Repeated words, phrases, examples
Dulce et Decorum Est
by Wilfred Owen
Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the boots
Of tired, outstripped Five-Nines that dropped behind.

Gas! Gas! Quick, boys!—An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime...

Dim, through the misty panes and thick green light
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, staggering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gurgling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
Of children ardent for some desperate glory,
The old Lie: Dulce et decorum est
"Pro patria mori."
“On the Subway”

- Go over the prompt
- Read the poem—I always read each poem aloud to the class before we begin
- I will give the students about 10-15 minutes with a partner or by themselves to analyze before we begin discussion. Then we analyze together.
“On the Subway”  
By Sharon Olds

The boy and I face each other  
His feet are huge, in black sneakers  
Laced with white in a complex pattern like a  
set of intentional scars. We are stuck on  
opposite sides of the car, a couple of
You can do this with prose as well as poetry
After analysis

• Complete the boxes on the handout. Make sure students write in complete sentences just as if they were in the middle of an essay.

• Write the introduction

• I can call on students to read what they have written or collect. This gives me a clear indication if they understand.

• Another option: use index card
• I usually will do two other poems following the above format.

• I will then give them “Dulce Et Decorum Est” with a TPCAST that is due before discussion.

• During our discussion, students can add to their TPCAST or annotate as we go along for extra credit.
• Students will have first in-class poetry essay after we’ve done 3-4 poems
• Then, they will have an in-class essay once or twice a month
• If you don’t teach AP, you determine your assessment – paper, paragraph, few sentences
• Provide multiple opportunities to learn before major assessment
• Kids need repetition and PRACTICE!
Literary analysis

What does that mean?
Analysis

- Analysis requires dividing a whole into its parts in order to better understand the whole. (Stephen Reid)

- The key word is parts—think small units in analysis

- With each small unit, ask self “What is important about that unit?”

- At the end of analysis, we put it back together for the meaning of the work.
The goal is to broaden and deepen one’s understanding of the work

• When you analyze or interpret literature, you develop ideas about how the text creates meaning.

• Meaning at the AP Level is “The Human Condition,” in 9th grade might be “theme,” younger grades, “main idea.”
Our goal is to understand the question--
What does the text mean?

The Meaning will relate to **The Human Condition**

What do you think the author is saying about life?
What insight into life is revealed?
How does the author develop what you claim?

- This is the analysis of the text.
- By using the author’s techniques, we begin to analyze a poem, a passage, a novel.
- These tools I use the entire year. I just change the selection we work on.