

Name: _____ Date: _____

AP Literature Summer Reading Packet 2023-2024

Welcome to your summer pre-work! You should read every part of the directions in this packet, as you'll find vital information about the course and directions on the summer assignment. The annotations portion of your summer work (for the poems and short stories) should be done ON PAPER. If you lose this copy you can print another and annotate. Everything else (essays, organizers etc.) can be done on paper OR on the computer. If you do this digitally, you will submit it to me via an assignment on Teams when we begin class. Regardless of format, this is due when class starts on SEPTEMBER 7. To see if you're still following directions and reading this carefully, please write the name of your favorite thing you've ever read in the top right corner of this packet.

About AP Literature & Composition

This course explores challenging classical and contemporary fiction literature to help students analyze the genres, devices, and themes of works with literary merit. The coursework is not only designed to help students prepare for the end-of-year AP exam, but to also initiate conversations and debates about ideas through literature. Most of all, I would like to foster a love and appreciation for literature during this course.

A note on work expectations

Throughout the year, we will read hundreds of hours worth of text, write dozens of papers, and attend three mandatory Saturday sessions (dates TBD). In other words, this course is not easy—we only recommend it for those willing and able to meet the high expectations of the course. That said, if you're willing to put in the time and effort, you will experience success. Your teacher will guide you, step by step, to ensure that you master the content and become the excellent readers, writers, and speakers you're destined to be. So, take the challenge! I welcome all!

If you have any questions or concerns, please don't hesitate to contact Ms. Turner (kturner@newbedfordschools.org).

Summer Pre-Work (Due Thursday, September 7)

The summer pre-work is designed to 1) familiarize you with the course expectations and type of analysis relevant to the course and 2) provide your teacher with an estimate on your reading and writing levels. All readings will be referenced throughout the first few weeks of school. The following is a breakdown of each part of the summer reading, more detailed instructions will follow, along with the short stories and poems themselves. Reminder, all annotations should be done by hand in this packet. Anything else, you may choose to do on paper or on the computer. If you need more space feel free to add in lined paper and label it accordingly.

- ☐ **Part 1:** Explore literary and poetic devices (1 Hour) **Page 2**
- ☐ **Part 2:** Read and annotate texts (2-3 Hours) **Pages 3-19**
- ☐ **Part 3:** Analyze short stories through graphic organizer (3-4 Hours) **Pages 20-23**
- ☐ **Part 4:** Analyze poems through graphic organizer (2-3 Hours) **Pages 24-26**
- ☐ **Part 5:** Write analytical essay (1-3 Hours) **Page 27**

Part 1: Explore literary and poetic devices

Instructions: Please fill out an explanation for each of the devices IN YOUR OWN WORDS. Do not plagiarize. Your explanation should be at least 2-3 sentences and should include an example of your own. The understanding of these devices should help you as you go on to reading, annotating, and analyzing your summer reading texts. You may choose to research more literary and poetic devices, or other forms of figurative language, as these could help you undertake your poetry and short story analysis.

Diction	
Syntax	
Imagery	
Personification	
Simile	
Metaphor	
Symbolism	

Part 2: Read and annotate the short stories and poems

Instructions: To close read and conduct a proper textual analysis, you should mark up the text. There is no one way to annotate, but find some key suggestions below:

- Underline quotes that are significant to narration, plot, characterization, tone etc.
- Highlight words in which the syntax or diction are notable in some way. Maybe there is something about them to find to be intentional or integral to the meaning of the text as a whole. Highlight and label figurative language, or other devices (particularly devices you researched in part 1 of this assignment). Also, are you still reading? Put a smiley face next to this if you are.
- Ask questions, summarize key details, or make connections between concepts.
- Draw maps, diagrams, or any other visuals. Doodle something if it connects to the text. Do you hate a character or hate what's happening? Are you shocked by what's happening? Write that!
- Annotations should of course help with a critical analysis of the text, but it's also a space to include your thoughts, feelings, and reactions to a text.

*Note: Pace yourself on reading these, do not wait until the end of summer!

Short Stories

- **Text A:** "Flowers" (1973) by Alice Walker, **Pages 3-4**
- **Text B:** "Rules of the Game" (1989) by Amy Tan, **Pages 4-10**
- **Text C:** "The Story of an Hour" (1894) by Kate Chopin, **Pages 10-11**
- **Text D:** "Harrison Bergeron" (1961) by Kurt Vonnegut, **Pages 11-16**

Poems

- **Text E:** "Still I Rise" (1978) by Maya Angelou, **Page 17**
- **Text F:** "The Fish" (1946) by Elizabeth Bishop, **Page 18**
- **Text G:** "Plants" (2005) by Olive Senior, **Page 19**

Short Stories

Text A: "The Flowers" by Alice Walker

(1) It seemed to Myop as she skipped lightly from hen house to pigpen to smokehouse that the days had never been as beautiful as these. The air held a keenness that made her nose twitch. The harvesting of the corn and cotton, peanuts and squash, made each day a golden surprise that caused excited little tremors to run up her jaws.

(2) Myop carried a short, knobby stick. She struck out at random at chickens she liked, and worked out the beat of a song on the fence around the pigpen. She felt light and good in the warm sun. She was ten, and nothing existed for her but her song, the stick clutched in her dark brown hand, and the tat-de-ta-ta-ta of accompaniment.

(3) Turning her back on the rusty boards of her family's sharecropper cabin, Myop walked along the fence till it ran into the stream made by the spring. Around the spring, where the family got drinking water, silver ferns and wildflowers grew. Along the shallow banks pigs rooted. Myop watched the tiny white bubbles disrupt the thin black scale of soil and the water that silently rose and slid away down the stream.

(4) She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her own path, bouncing this way and that way, vaguely keeping an eye

out for snakes. She found, in addition to various common but pretty ferns and leaves, an armful of strange blue flowers with velvety ridges and a sweet suds bush full of the brown, fragrant buds.

(5) By twelve o'clock, her arms laden with sprigs of her findings, she was a mile or more from home. She had often been as far before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep.

(6) Myop began to circle back to the house, back to the peacefulness of the morning. It was then she stepped smack into his eyes. Her heel became lodged in the broken ridge between brow and nose, and she reached down quickly, unafraid, to free herself. It was only when she saw his naked grin that she gave a little yelp of surprise.

(7) He had been a tall man. From feet to neck covered a long space. His head lay beside him. When she pushed back the leaves and layers of earth and debris Myop saw that he'd had large white teeth, all of them cracked or broken, long fingers, and very big bones. All his clothes had rotted away except some threads of blue denim from his overalls. The buckles of the overall had turned green.

(8) Myop gazed around the spot with interest. Very near where she'd stepped into the head was a wild pink rose. As she picked it to add to her bundle she noticed a raised mound, a ring, around the rose's root. It was the rotted remains of a noose, a bit of shredding plowline, now blending benignly into the soil. Around an overhanging limb of a great spreading oak clung another piece. Frayed, rotted, bleached, and frazzled--barely there--but spinning restlessly in the breeze. Myop laid down her flowers.

(9) And the summer was over

Text B: "Rules of The Game" by Amy Tan

(1) I was six when my mother taught me the art of invisible strength. It was a strategy for winning arguments, respect from others, and eventually, though neither of us knew it at the time, chess games.

(2) "Bite back your tongue," scolded my mother when I cried loudly, yanking her hand toward the store that sold bags of salted plums. At home, she said, "Wise guy, he not go against wind. In Chinese we say, Come from South, blow with wind-poom!--North will follow. Strongest wind cannot be seen." The next week I bit back my tongue as we entered the store with the forbidden candies. When my mother finished her shopping, she quietly plucked a small bag of plums from the rack and put it on the counter with the rest of the items.

(3) My mother imparted her daily truths so she could help my older brothers and me rise above our circumstances. We lived in San Francisco's Chinatown. Like most of the other Chinese children who played in the back alleys of restaurants and curio shops, I didn't think we were poor. My bowl was always full, three five-course meals every day, beginning with a soup of mysterious things I didn't want to know the names of.

(4) We lived on Waverly Place, in a warm, clean, two-bedroom flat that sat above a small Chinese bakery specializing in steamed pastries and dim sum. In the early morning, when the alley was still quiet, I could smell fragrant red beans as they were cooked down to a pasty sweetness. By daybreak, our flat was heavy with the odor of fried sesame balls and sweet curried chicken crescents. From my bed, I would listen as my father got ready for work, then locked the door behind him, one-two-three clicks.

(5) At the end of our two-block alley was a small sandlot playground with swings and slides well-shined down the middle with use. The play area was bordered by wood-slat benches where old-country people sat cracking roasted watermelon seeds with their golden teeth and scattering the husks to an impatient gathering of gurgling pigeons. The best playground, however, was the dark alley itself. It was crammed with daily mysteries and adventures. My brothers and I would peer into the medicinal herb shop, watching old Li dole out onto a stiff sheet of white paper the right amount of

insect shells, saffron-colored seeds, and pungent leaves for his ailing customers. It was said that he once cured a woman dying of an ancestral curse that had eluded the best of American doctors. Next to the pharmacy was a printer who specialized in gold-embossed wedding invitations and festive red banners.

(6) Farther down the street was Ping Yuen Fish Market. The front window displayed a tank crowded with doomed fish and turtles struggling to gain footing on the slimy green-tiled sides. A hand-written sign informed tourists, "Within this store, is all for food, not for pet." Inside, the butchers with their bloodstained white smocks deftly gutted the fish while customers cried out their orders and shouted, "Give me your freshest," to which the butchers always protested, "All are freshest." On less crowded market days, we would inspect the crates of live frogs and crabs which we were warned not to poke, boxes of dried cuttlefish, and row upon row of iced prawns, squid, and slippery fish. The sanddabs made me shiver each time; their eyes lay on one flattened side and reminded me of my mother's story of a careless girl who ran into a crowded street and was crushed by a cab. "Was smash flat," reported my mother.

(7) At the corner of the alley was Hong Sing's, a four-table cafe with a recessed stairwell in front that led to a door marked "Tradesmen." My brothers and I believed the bad people emerged from this door at night. Tourists never went to Hong Sing's, since the menu was printed only in Chinese. A Caucasian man with a big camera once posed me and my playmates in front of the restaurant. He had us move to the side of the picture window so the photo would capture the roasted duck with its head dangling from a juice-covered rope. After he took the picture, I told him he should go into Hong Sing's and eat dinner. When he smiled and asked me what they served, I shouted, "Guts and duck's feet and octopus gizzards!" Then I ran off with my friends, shrieking with laughter as we scampered across the alley and hid in the entryway grotto of the China Gem Company, my heart pounding with hope that he would chase us.

(8) My mother named me after the street that we lived on: Waverly Place Jong, my official name for important American documents. But my family called me Meimei, "Little Sister." I was the youngest, the only daughter. Each morning before school, my mother would twist and yank on my thick black hair until she had formed two tightly wound pigtails. One day, as she struggled to weave a hard-toothed comb through my disobedient hair, I had a sly thought.

(9) I asked her, "Ma, what is Chinese torture?" My mother shook her head. A bobby pin was wedged between her lips. She wetted her palm and smoothed the hair above my ear, then pushed the pin in so that it nicked sharply against my scalp.

(10) "Who say this word?" she asked without a trace of knowing how wicked I was being. I shrugged my shoulders and said, "Some boy in my class said Chinese people do Chinese torture."

(11) "Chinese people do many things," she said simply. "Chinese people do business, do medicine, do painting. Not lazy like American people. We do torture. Best torture."

(12) My older brother Vincent was the one who actually got the chess set. We had gone to the annual Christmas party held at the First Chinese Baptist Church at the end of the alley. The missionary ladies had put together a Santa bag of gifts donated by members of another church. None of the gifts had names on them. There were separate sacks for boys and girls of different ages. One of the Chinese parishioners had donned a Santa Claus costume and a stiff paper beard with cotton balls glued to it. I think the only children who thought he was the real thing were too young to know that Santa Claus was not Chinese. When my turn came up, the Santa man asked me how old I was. I thought it was a trick question; I was seven according to the American formula and eight by the Chinese calendar. I said I was born on March 17, 1951. That seemed to satisfy him. He then solemnly asked if I had been a very, very good girl this year and did I believe in Jesus Christ and obey my parents. I knew the only answer to that. I nodded back with equal solemnity.

(13) Having watched the older children opening their gifts, I already knew that the big gifts were not necessarily the nicest ones. One girl my age got a large coloring book of biblical characters, while a less greedy girl who selected a smaller box received a glass vial of lavender toilet water. The sound of the box was also important. A ten-year old boy

had chosen a box that jangled when he shook it. It was a tin globe of the world with a slit for inserting money. He must have thought it was full of dimes and nickels, because when he saw that it had just ten pennies, his face fell with such undisguised disappointment that his mother slapped the side of his head and led him out of the church hall, apologizing to the crowd for her son who had such bad manners he couldn't appreciate such a fine gift.

(14) As I peered into the sack, I quickly fingered the remaining presents, testing their weight, imagining what they contained. I chose a heavy, compact one that was wrapped in shiny silver foil and a red satin ribbon. It was a twelve-pack of Life Savers and I spent the rest of the party arranging and rearranging the candy tubes in the order of my favorites. My bother Winston chose wisely as well. His present turned out to be a box of intricate plastic parts; the instructions on the box proclaimed that when they were properly assembled he would have an authentic miniature replica of a World War II submarine.

(15) Vincent got the chess set, which would have been a very decent present to get at a church Christmas party, except it was obviously used and, as we discovered later, it was missing a black pawn and a white knight. My mother graciously thanked the unknown benefactor, saying, "Too good. Cost too much." At which point, an old lady with fine white, wispy hair nodded toward our family and said with a whistling whisper, "Merry, merry Christmas."

(16) When we got home, my mother told Vincent to throw the chess set away. "She not want it. We not want it." she said, tossing her head stiffly to the side with a tight, proud smile. My brothers had deaf ears. They were already lining up the chess pieces and reading from the dogeared instruction book. I watched Vincent and Winston play during Christmas week. The chessboard seemed to hold elaborate secrets waiting to be untangled. The chessmen were more powerful than old Li's magic herbs that cured ancestral curses. And my brothers wore such serious faces that I was sure something was at stake that was greater than avoiding the tradesmen's door to Hong Sing's.

(17) "Let me! Let me!" I begged between games when one brother or the other would sit back with a deep sigh of relief and victory, the other annoyed, unable to let go of the outcome. Vincent at first refused to let me play, but when I offered my Life Savers as replacements for the buttons that filled in for the missing pieces, he relented. He chose the flavors: wild cherry for the black pawn and peppermint for the white knight. Winner could eat both.

(18) As our mother sprinkled flour and rolled out small doughy circles for the steamed dumplings that would be our dinner that night, Vincent explained the rules, pointing to each piece. "You have sixteen pieces and so do I. One king and queen, two bishops, two knights, two castles, and eight pawns. The pawns can only move forward one step, except on the first move. Then they can move two. But they can only take men by moving crossways like this, except in the beginning, when you can move ahead and take another pawn."

(19) "Why?" I asked as I moved my pawn. "Why can't they move more steps?" "Because they're pawns," he said. "But why do they go crossways to take other men? Why aren't there any women and children?" "Why is the sky blue? Why must you always ask stupid questions?" asked Vincent. "This is a game. These are the rules. I didn't make them up. See. Here in the book." He jabbed a page with a pawn in his hand. "Pawn. P-AW-N. Pawn. Read it yourself."

(20) My mother patted the flour off her hands. "Let me see book," she said quietly. She scanned the pages quickly, not reading the foreign English symbols, seeming to search deliberately for nothing in particular.

(21) "This American rules," she concluded at last. "Every time people come out from foreign country, must know rules. You not know, judge say, Too bad, go back. They not telling you why so you can use their way go forward. They say, Don't know why, you find out yourself. But they knowing all the time. Better you take it, find out why yourself." She tossed her head back with a satisfied smile.

(22) I found out about all the whys later. I read the rules and looked up all the big words in a dictionary. I borrowed books from the Chinatown library. I studied each chess piece, trying to absorb the power each contained.

(23) I learned about opening moves and why it's important to control the center early on; the shortest distance between two points is straight down the middle. I learned about the middle game and why tactics between two adversaries are like clashing ideas; the one who plays better has the clearest plans for both attacking and getting out of traps. I learned why it is essential in the endgame to have foresight, a mathematical understanding of all possible moves, and patience; all weaknesses and advantages become evident to a strong adversary and are obscured to a tiring opponent. I discovered that for the whole game one must gather invisible strengths and see the endgame before the game begins.

(24) I also found out why I should never reveal "why" to others. A little knowledge withheld is a great advantage one should store for future use. That is the power of chess. It is a game of secrets in which one must show and never tell.

(25) I loved the secrets I found within the sixty-four black and white squares. I carefully drew a handmade chessboard and pinned it to the wall next to my bed, where I would stare for hours at imaginary battles. Soon I no longer lost any games or Life Savers, but I lost my adversaries. Winston and Vincent decided they were more interested in roaming the streets after school in their Hopalong Cassidy cowboy hats.

(26) On a cold spring afternoon, while walking home from school, I detoured through the playground at the end of our alley. I saw a group of old men, two seated across a folding table playing a game of chess, others smoking pipes, eating peanuts, and watching. I ran home and grabbed Vincent's chess set, which was bound in a cardboard box with rubber bands. I also carefully selected two prized rolls of Life Savers. I came back to the park and approached a man who was observing the game.

(27) "Want to play?" I asked him. His face widened with surprise and he grinned as he looked at the box under my arm. "Little sister, been a long time since I play with dolls," he said, smiling benevolently. I quickly put the box down next to him on the bench and displayed my retort.

(28) Lau Po, as he allowed me to call him, turned out to be a much better player than my brothers. I lost many games and many Life Savers. But over the weeks, with each diminishing roll of candies, I added new secrets. Lau Po gave me the names. The Double Attack from the East and West Shores. Throwing Stones on the Drowning Man. The Sudden Meeting of the Clan. The Surprise from the Sleeping Guard. The Humble Servant Who Kills the King. Sand in the Eyes of Advancing Forces. A Double Killing Without Blood.

(29) There were also the fine points of chess etiquette. Keep captured men in neat rows, as well tended prisoners. Never announce "Check" with vanity, lest someone with an unseen sword slit your throat. Never hurl pieces into the sandbox after you have lost a game, because then you must find them again, by yourself, after apologizing to all around you. By the end of the summer, Lau Po had taught me all he knew, and I had become a better chess player.

(30) A small weekend crowd of Chinese people and tourists would gather as I played and defeated my opponents one by one. My mother would join the crowds during these outdoor exhibition games. She sat proudly on the bench, telling my admirers with proper Chinese humility, "Is luck."

(31) A man who watched me play in the park suggested that my mother allow me to play in local chess tournaments. My mother smiled graciously, an answer that meant nothing. I desperately wanted to go, but I bit back my tongue. I knew she would not let me play among strangers. So as we walked home I said in a small voice that I didn't want to play in the local tournament. They would have American rules. If I lost, I would bring shame on my family.

(32) "Is shame you fall down nobody push you," said my mother. During my first tournament, my mother sat with me in the front row as I waited for my turn. I frequently bounced my legs to unstick them from the cold metal seat of the folding chair. When my name was called, I leapt up. My mother unwrapped something in her lap. It was her chang, a small tablet of red jade which held the sun's fire. "Is luck," she whispered, and tucked it into my dress pocket. I turned to my opponent, a fifteen-year-old boy from Oakland. He looked at me, wrinkling his nose.

(33) As I began to play, the boy disappeared, the color ran out of the room, and I saw only my white pieces and his black ones waiting on the other side. A light wind began blowing past my ears. It whispered secrets only I could hear.

(34) "Blow from the South," it murmured. "The wind leaves no trail." I saw a clear path, the traps to avoid. The crowd rustled. "Shhh! Shhh!" said the corners of the room. The wind blew stronger. "Throw sand from the East to distract him." The knight came forward ready for the sacrifice. The wind hissed, louder and louder. "Blow, blow, blow. He cannot see. He is blind now. Make him lean away from the wind so he is easier to knock down."

(35) "Check," I said, as the wind roared with laughter. The wind died down to little puffs, my own breath.

(36) My mother placed my first trophy next to a new plastic chess set that the neighborhood Tao society had given to me. As she wiped each piece with a soft cloth, she said, "Next time win more, lose less." "Ma, it's not how many pieces you lose," I said. "Sometimes you need to lose pieces to get ahead." "Better to lose less, see if you really need." At the next tournament, I won again, but it was my mother who wore the triumphant grin. "Lost eight piece this time. Last time was eleven. What I tell you? Better off lose less!" I was annoyed, but I couldn't say anything.

(37) I attended more tournaments, each one farther away from home. I won all games, in all divisions. The Chinese bakery downstairs from our flat displayed my growing collection of trophies in its window, amidst the dust-covered cakes that were never picked up. The day after I won an important regional tournament, the window encased a fresh sheet cake with whipped-cream frosting and red script saying "Congratulations, Waverly Jong, Chinatown Chess Champion." Soon after that, a flower shop, headstone engraver, and funeral parlor offered to sponsor me in national tournaments. That's when my mother decided I no longer had to do the dishes. Winston and Vincent had to do my chores.

(38) "Why does she get to play and we do all the work," complained Vincent. "Is new American rules," said my mother. "Meimei play, squeeze all her brains out for win chess. You play, worth squeeze towel." By my ninth birthday, I was a national chess champion. I was still some 429 points away from grand-master status, but I was touted as the Great American Hope, a child prodigy and a girl to boot. They ran a photo of me in Life magazine next to a quote in which Bobby Fischer said, "There will never be a woman grand master." "Your move, Bobby," said the caption.

(39) The day they took the magazine picture I wore neatly plaited braids clipped with plastic barrettes trimmed with rhinestones. I was playing in a large high school auditorium that echoed with phlegmy coughs and the squeaky rubber knobs of chair legs sliding across freshly waxed wooden floors. Seated across from me was an American man, about the same age as Lau Po, maybe fifty. I remember that his sweaty brow seemed to weep at my every move. He wore a dark, malodorous suit. One of his pockets was stuffed with a great white kerchief on which he wiped his palm before sweeping his hand over the chosen chess piece with great flourish. In my crisp pink-and-white dress with scratchy lace at the neck, one of two my mother had sewn for these special occasions, I would clasp my hands under my chin, the delicate points of my elbows poised lightly on the table in the manner my mother had shown me for posing for the press. I would swing my patent leather shoes back and forth like an impatient child riding on a school bus. Then I would pause, suck in my lips, twirl my chosen piece in midair as if undecided, and then firmly plant it in its new threatening place, with a triumphant smile thrown back at my opponent for good measure.

(40) I no longer played in the alley of Waverly Place. I never visited the playground where the pigeons and old men gathered. I went to school, then directly home to learn new chess secrets, cleverly concealed advantages, more escape routes.

(41) But I found it difficult to concentrate at home. My mother had a habit of standing over me while I plotted out my games. I think she thought of herself as my protective ally. Her lips would be sealed tight, and after each move I made, a soft "Hmmmmph" would escape from her nose.

(42) "Ma, I can't practice when you stand there like that," I said one day. She retreated to the kitchen and made loud noises with the pots and pans. When the crashing stopped, I could see out of the corner of my eye that she was standing in the doorway. "Hmmp!" Only this one came out of her tight throat.

(43) My parents made many concessions to allow me to practice. One time I complained that the bedroom I shared was so noisy that I couldn't think. Thereafter, my brothers slept in a bed in the living room facing the street. I said I couldn't finish my rice; my head didn't work right when my stomach was too full. I left the table with half-finished bowls and nobody complained. But there was one duty I couldn't avoid. I had to accompany my mother on Saturday market days when I had no tournament to play. My mother would proudly walk with me, visiting many shops, buying very little. "This my daughter Wave-ly Jong," she said to whoever looked her way.

(44) One day after we left a shop I said under my breath, "I wish you wouldn't do that, telling everybody I'm your daughter." My mother stopped walking.

(45) Crowds of people with heavy bags pushed past us on the sidewalk, bumping into first one shoulder, then another.

(46) "Aii-ya. So shame be with mother?" She grasped my hand even tighter as she glared at me. I looked down. "It's not that, it's just so obvious. It's just so embarrassing." "Embarrass you be my daughter?" Her voice was cracking with anger. "That's not what I meant. That's not what I said."

(47) "What you say?" I knew it was a mistake to say anything more, but I heard my voice speaking, "Why do you have to use me to show off? If you want to show off, then why don't you learn to play chess?" My mother's eyes turned into dangerous black slits. She had no words for me, just sharp silence.

(48) I felt the wind rushing around my hot ears. I jerked my hand out of my mother's tight grasp and spun around, knocking into an old woman. Her bag of groceries spilled to the ground. "Aiiya! Stupid girl!" my mother and the woman cried. Oranges and tin cans careened down the sidewalk. As my mother stooped to help the old woman pick up the escaping food, I took off.

(49) I raced down the street, dashing between people, not looking back as my mother screamed shrilly, "Meimei! Meimei!" I fled down an alley, past dark, curtained shops and merchants washing the grime off their windows. I sped into the sunlight, into a large street crowded with tourists examining trinkets and souvenirs. I ducked into another dark alley, down another street, up another alley. I ran until it hurt and I realized I had nowhere to go, that I was not running from anything. The alleys contained no escape routes.

(50) My breath came out like angry smoke. It was cold. I sat down on an upturned plastic pail next to a stack of empty boxes, cupping my chin with my hands, thinking hard. I imagined my mother, first walking briskly down one street or another looking for me, then giving up and returning home to await my arrival. After two hours, I stood up on creaking legs and slowly walked home. The alley was quiet and I could see the yellow lights shining from our flat like two tiger's eyes in the night. I climbed the sixteen steps to the door, advancing quietly up each so as not to make any warning sounds. I turned the knob; the door was locked. I heard a chair moving, quick steps, the locks turning-click! click! click!-and then the door opened.

(51) "About time you got home," said Vincent. "Boy, are you in trouble." He slid back to the dinner table. On a platter were the remains of a large fish, its fleshy head still connected to bones swimming upstream in vain escape. Standing there waiting for my punishment, I heard my mother speak in a dry voice.

(52) "We not concerning this girl. This girl not have concerning for us." Nobody looked at me. Bone chopsticks clinked against the inside of bowls being emptied into hungry mouths.

(53) I walked into my room, closed the door, and lay down on my bed. The room was dark, the ceiling filled with shadows from the dinnertime lights of neighboring flats.

(54) In my head, I saw a chessboard with sixty-four black and white squares. Opposite me was my opponent, two angry black slits. She wore a triumphant smile. "Strongest wind cannot be seen," she said.

(55) Her black men advanced across the plane, slowly marching to each successive level as a single unit. My white pieces screamed as they scurried and fell off the board one by one. As her men drew closer to my edge, I felt myself growing light. I rose up into the air and flew out the window. Higher and higher, above the alley, over the tops of tiled roofs, where I was gathered up by the wind and pushed up toward the night sky until everything below me disappeared and I was alone. I closed my eyes and pondered my next move.

Text C: "The Story of an Hour" by Kate Chopin

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under the

breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease--of the joy that kills.

Text D: "Harrison Bergeron" by Kurt Vonnegut

THE YEAR WAS 2081, and everybody was finally equal. They weren't only equal before God and the law. They were equal every which way. Nobody was smarter than anybody else. Nobody was better looking than anybody else. Nobody was stronger or quicker than anybody else. All this equality was due to the 211th, 212th, and 213th Amendments to the Constitution, and to the unceasing vigilance of agents of the United States Handicapper General.

Some things about living still weren't quite right, though. April for instance, still drove people crazy by not being springtime. And it was in that clammy month that the H-G men took George and Hazel Bergeron's fourteen-year-old son, Harrison, away.

It was tragic, all right, but George and Hazel couldn't think about it very hard. Hazel had a perfectly average intelligence, which meant she couldn't think about anything except in short bursts. And George, while his intelligence was way above

normal, had a little mental handicap radio in his ear. He was required by law to wear it at all times. It was tuned to a government transmitter. Every twenty seconds or so, the transmitter would send out some sharp noise to keep people like George from taking unfair advantage of their brains.

George and Hazel were watching television. There were tears on Hazel's cheeks, but she'd forgotten for the moment what they were about.

On the television screen were ballerinas.

A buzzer sounded in George's head. His thoughts fled in panic, like bandits from a burglar alarm.

"That was a real pretty dance, that dance they just did," said Hazel.

"Huh" said George.

"That dance-it was nice," said Hazel.

"Yup," said George. He tried to think a little about the ballerinas. They weren't really very good-no better than anybody else would have been, anyway. They were burdened with sashweights and bags of birdshot, and their faces were masked, so that no one, seeing a free and graceful gesture or a pretty face, would feel like something the cat drug in. George was toying with the vague notion that maybe dancers shouldn't be handicapped. But he didn't get very far with it before another noise in his ear radio scattered his thoughts.

George winced. So did two out of the eight ballerinas.

Hazel saw him wince. Having no mental handicap herself, she had to ask George what the latest sound had been.

"Sounded like somebody hitting a milk bottle with a ball peen hammer," said George.

"I'd think it would be real interesting, hearing all the different sounds," said Hazel a little envious. "All the things they think up."

"Um," said George.

"Only, if I was Handicapper General, you know what I would do?" said Hazel. Hazel, as a matter of fact, bore a strong resemblance to the Handicapper General, a woman named Diana Moon Glampers. "If I was Diana Moon Glampers," said Hazel, "I'd have chimes on Sunday-just chimes. Kind of in honor of religion."

"I could think, if it was just chimes," said George.

"Well-maybe make 'em real loud," said Hazel. "I think I'd make a good Handicapper General."

"Good as anybody else," said George.

"Who knows better than I do what normal is?" said Hazel.

"Right," said George. He began to think glimmeringly about his abnormal son who was now in jail, about Harrison, but a twenty-one-gun salute in his head stopped that.

"Boy!" said Hazel, "that was a doozy, wasn't it?"

It was such a doozy that George was white and trembling, and tears stood on the rims of his red eyes. Two of the eight ballerinas had collapsed to the studio floor, were holding their temples.

"All of a sudden you look so tired," said Hazel. "Why don't you stretch out on the sofa, so's you can rest your handicap bag on the pillows, honeybunch." She was referring to the forty-seven pounds of birdshot in a canvas bag, which was

padlocked around George's neck. "Go on and rest the bag for a little while," she said. "I don't care if you're not equal to me for a while."

George weighed the bag with his hands. "I don't mind it," he said. "I don't notice it any more. It's just a part of me."

"You been so tired lately-kind of wore out," said Hazel. "If there was just some way we could make a little hole in the bottom of the bag, and just take out a few of them lead balls. Just a few."

"Two years in prison and two thousand dollars fine for every ball I took out," said George. "I don't call that a bargain."

"If you could just take a few out when you came home from work," said Hazel. "I mean-you don't compete with anybody around here. You just sit around."

"If I tried to get away with it," said George, "then other people'd get away with it-and pretty soon we'd be right back to the dark ages again, with everybody competing against everybody else. You wouldn't like that, would you?"

"I'd hate it," said Hazel.

"There you are," said George. The minute people start cheating on laws, what do you think happens to society?"

If Hazel hadn't been able to come up with an answer to this question, George couldn't have supplied one. A siren was going off in his head.

"Reckon it'd fall all apart," said Hazel.

"What would?" said George blankly.

"Society," said Hazel uncertainly. "Wasn't that what you just said?"

"Who knows?" said George.

The television program was suddenly interrupted for a news bulletin. It wasn't clear at first as to what the bulletin was about, since the announcer, like all announcers, had a serious speech impediment. For about half a minute, and in a state of high excitement, the announcer tried to say, "Ladies and Gentlemen."

He finally gave up, handed the bulletin to a ballerina to read.

"That's all right-" Hazel said of the announcer, "he tried. That's the big thing. He tried to do the best he could with what God gave him. He should get a nice raise for trying so hard."

"Ladies and Gentlemen," said the ballerina, reading the bulletin. She must have been extraordinarily beautiful, because the mask she wore was hideous. And it was easy to see that she was the strongest and most graceful of all the dancers, for her handicap bags were as big as those worn by two-hundred pound men.

And she had to apologize at once for her voice, which was a very unfair voice for a woman to use. Her voice was a warm, luminous, timeless melody. "Excuse me-" she said, and she began again, making her voice absolutely uncompetitive.

"Harrison Bergeron, age fourteen," she said in a grackle squawk, "has just escaped from jail, where he was held on suspicion of plotting to overthrow the government. He is a genius and an athlete, is under-handicapped, and should be regarded as extremely dangerous."

A police photograph of Harrison Bergeron was flashed on the screen-upside down, then sideways, upside down again, then right side up. The picture showed the full length of Harrison against a background calibrated in feet and inches. He was exactly seven feet tall.

The rest of Harrison's appearance was Halloween and hardware. Nobody had ever born heavier handicaps. He had outgrown hindrances faster than the H-G men could think them up. Instead of a little ear radio for a mental handicap, he wore a tremendous pair of earphones, and spectacles with thick wavy lenses. The spectacles were intended to make him not only half blind, but to give him whanging headaches besides.

Scrap metal was hung all over him. Ordinarily, there was a certain symmetry, a military neatness to the handicaps issued to strong people, but Harrison looked like a walking junkyard. In the race of life, Harrison carried three hundred pounds.

And to offset his good looks, the H-G men required that he wear at all times a red rubber ball for a nose, keep his eyebrows shaved off, and cover his even white teeth with black caps at snaggle-tooth random.

"If you see this boy," said the ballerina, "do not - I repeat, do not - try to reason with him."

There was the shriek of a door being torn from its hinges.

Screams and barking cries of consternation came from the television set. The photograph of Harrison Bergeron on the screen jumped again and again, as though dancing to the tune of an earthquake.

George Bergeron correctly identified the earthquake, and well he might have - for many was the time his own home had danced to the same crashing tune. "My God-" said George, "that must be Harrison!"

The realization was blasted from his mind instantly by the sound of an automobile collision in his head.

When George could open his eyes again, the photograph of Harrison was gone. A living, breathing Harrison filled the screen.

Clanking, clownish, and huge, Harrison stood - in the center of the studio. The knob of the uprooted studio door was still in his hand. Ballerinas, technicians, musicians, and announcers cowered on their knees before him, expecting to die.

"I am the Emperor!" cried Harrison. "Do you hear? I am the Emperor! Everybody must do what I say at once!" He stamped his foot and the studio shook.

"Even as I stand here" he bellowed, "crippled, hobbled, sickened - I am a greater ruler than any man who ever lived! Now watch me become what I can become!"

Harrison tore the straps of his handicap harness like wet tissue paper, tore straps guaranteed to support five thousand pounds.

Harrison's scrap-iron handicaps crashed to the floor.

Harrison thrust his thumbs under the bar of the padlock that secured his head harness. The bar snapped like celery. Harrison smashed his headphones and spectacles against the wall.

He flung away his rubber-ball nose, revealed a man that would have awed Thor, the god of thunder.

"I shall now select my Empress!" he said, looking down on the cowering people. "Let the first woman who dares rise to her feet claim her mate and her throne!"

A moment passed, and then a ballerina arose, swaying like a willow.

Harrison plucked the mental handicap from her ear, snapped off her physical handicaps with marvelous delicacy. Last of all he removed her mask.

She was blindingly beautiful.

"Now-" said Harrison, taking her hand, "shall we show the people the meaning of the word dance? Music!" he commanded.

The musicians scrambled back into their chairs, and Harrison stripped them of their handicaps, too. "Play your best," he told them, "and I'll make you barons and dukes and earls."

The music began. It was normal at first-cheap, silly, false. But Harrison snatched two musicians from their chairs, waved them like batons as he sang the music as he wanted it played. He slammed them back into their chairs.

The music began again and was much improved.

Harrison and his Empress merely listened to the music for a while-listened gravely, as though synchronizing their heartbeats with it.

They shifted their weights to their toes.

Harrison placed his big hands on the girls tiny waist, letting her sense the weightlessness that would soon be hers.

And then, in an explosion of joy and grace, into the air they sprang!

Not only were the laws of the land abandoned, but the law of gravity and the laws of motion as well.

They reeled, whirled, swiveled, flounced, capered, gamboled, and spun.

They leaped like deer on the moon.

The studio ceiling was thirty feet high, but each leap brought the dancers nearer to it.

It became their obvious intention to kiss the ceiling. They kissed it.

And then, neutraling gravity with love and pure will, they remained suspended in air inches below the ceiling, and they kissed each other for a long, long time.

It was then that Diana Moon Glampers, the Handicapper General, came into the studio with a double-barreled ten-gauge shotgun. She fired twice, and the Emperor and the Empress were dead before they hit the floor.

Diana Moon Glampers loaded the gun again. She aimed it at the musicians and told them they had ten seconds to get their handicaps back on.

It was then that the Bergerons' television tube burned out.

Hazel turned to comment about the blackout to George. But George had gone out into the kitchen for a can of beer.

George came back in with the beer, paused while a handicap signal shook him up. And then he sat down again. "You been crying" he said to Hazel.

"Yup," she said.

"What about?" he said.

"I forget," she said. "Something real sad on television."

"What was it?" he said.

"It's all kind of mixed up in my mind," said Hazel.

"Forget sad things," said George.

"I always do," said Hazel.

"That's my girl," said George. He winced. There was the sound of a rivetting gun in his head.

"Gee - I could tell that one was a doozy," said Hazel.

"You can say that again," said George.

"Gee-" said Hazel, "I could tell that one was a doozy."

Poems

Text E: "Still I Rise" (1978) by Maya Angelou

You may write me down in history
With your bitter, twisted lies,
You may tread me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you?
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.

Text F: “The Fish” (1946) by Elizabeth Bishop

I caught a tremendous fish
and held him beside the boat
half out of water, with my hook
fast in a corner of his mouth.
He didn't fight.
He hadn't fought at all.
He hung a grunting weight,
battered and venerable
and homely. Here and there
his brown skin hung in strips
like ancient wallpaper,
and its pattern of darker brown
was like wallpaper:
shapes like full-blown roses
stained and lost through age.
He was speckled with barnacles,
fine rosettes of lime,
and infested
with tiny white sea-lice,
and underneath two or three
rags of green weed hung down.
While his gills were breathing in
the terrible oxygen
—the frightening gills,
fresh and crisp with blood,
that can cut so badly—
I thought of the coarse white flesh
packed in like feathers,
the big bones and the little bones,
the dramatic reds and blacks
of his shiny entrails,
and the pink swim-bladder
like a big peony.
I looked into his eyes
which were far larger than mine
but shallower, and yellowed,
the irises backed and packed

with tarnished tinfoil
seen through the lenses
of old scratched isinglass.
They shifted a little, but not
to return my stare.
—It was more like the tipping
of an object toward the light.
I admired his sullen face,
the mechanism of his jaw,
and then I saw
that from his lower lip
—if you could call it a lip—
grim, wet, and weaponlike,
hung five old pieces of fish-line,
or four and a wire leader
with the swivel still attached,
with all their five big hooks
grown firmly in his mouth.
A green line, frayed at the end
where he broke it, two heavier lines,
and a fine black thread
still crimped from the strain and snap
when it broke and he got away.
Like medals with their ribbons
frayed and wavering,
a five-haired beard of wisdom
trailing from his aching jaw.
I stared and stared
and victory filled up
the little rented boat,
from the pool of bilge
where oil had spread a rainbow
around the rusted engine
to the bailer rusted orange,
the sun-cracked thwarts,
the oarlocks on their strings,
the gunnels—until everything
was rainbow, rainbow, rainbow!
And I let the fish go.

Text G: "Plants" (2005) by Olive Senior

Plants are deceptive. You see them there
looking as if once rooted they know
their places; not like animals, like us
always running around, leaving traces.

Yet from the way they breed (excuse me!)
and twine, from their exhibitionist
and rather prolific nature, we must infer
a sinister not to say imperialistic

grand design. Perhaps you've regarded,
as beneath your notice, armies of mangrove
on the march, roots in the air, clinging
tendrils anchoring themselves everywhere?

The world is full of shoots bent on conquest,
invasive seedlings seeking wide open spaces,
matériel gathered for explosive dispersal
in capsules and seed cases.

Maybe you haven't quite taken in the

colonizing ambitions of hitchhiking
burrs on your sweater, surf-riding nuts
bobbing on ocean, parachuting seeds and other

airborne traffic dropping in. And what
about those special agents called flowers?
Dressed, perfumed, and made-up for romancing
insects, bats, birds, bees, even you –

– don't deny it my dear, I've seen you
sniff and exclaim. Believe me, Innocent,
that sweet fruit, that berry, is nothing
more than ovary, the instrument to seduce

you into scattering plant progeny. Part of
a vast cosmic program that once set
in motion cannot be undone though we
become plant food and earth wind down.

They'll outlast us, they were always there
one step ahead of us: plants gone to seed,
generating the original profligate,
extravagant, reckless, improvident, weed.

Part 3: Analyze short stories through graphic organizer

Instructions: You will fill out one organizer for each of the short stories. Feel free to use additional lined paper if you run out of space for your answers. Remember, you can also do this digitally. DO NOT PLAGIARIZE ANYTHING FROM THE INTERNET, all work should be in your own words.

Text A: “Flowers” (1973) by Alice Walker

1) Summarize and explain the text in your own words. At least 4 complete sentences.	
2) What do you think the theme of the work is and why? Explain in at least 4 complete sentences.	
3) What are some literary or poetic devices/techniques that are used in the work and how does the author use them? What effect do they have? Explain at least 2 devices and explain in at least 6 complete sentences.	
4) Pick one person (or thing, some works don't necessarily have people) and explain how the author characterizes them. Explain in at least 4 complete sentences.	
5) ONLY DO THIS AFTER THE REST OF YOUR ANALYSIS. Research the work, the time period, and the author/poet. Explain what you find and discuss whether or not it changes your interpretation of the work and how it impacts your interpretation.	

Instructions: You will fill out one organizer for each of the short stories. Feel free to use additional lined paper if you run out of space for your answers. Remember, you can also do this digitally. DO NOT PLAGIARIZE ANYTHING FROM THE INTERNET, all work should be in your own words.

Text B: “Rules of the Game” (1989) by Amy Tan

1) Summarize and explain the text in your own words. At least 4 complete sentences.	
2) What do you think the theme of the work is and why? Explain in at least 4 complete sentences.	
3) What are some literary or poetic devices/techniques that are used in the work and how does the author use them? What effect do they have? Explain at least 2 devices and explain in at least 6 complete sentences.	
4) Pick one person (or thing, some works don't necessarily have people) and explain how the author characterizes them. Explain in at least 4 complete sentences.	
5) ONLY DO THIS AFTER THE REST OF YOUR ANALYSIS. Research the work, the time period, and the author/poet. Explain what you find and discuss whether or not it changes your interpretation of the work and how it impacts your interpretation.	

Instructions: You will fill out one organizer for each of the short stories. Feel free to use additional lined paper if you run out of space for your answers. Remember, you can also do this digitally. DO NOT PLAGIARIZE ANYTHING FROM THE INTERNET, all work should be in your own words.

Text C: “The Story of an Hour” (1894) by Kate Chopin

1) Summarize and explain the text in your own words. At least 4 complete sentences.	
2) What do you think the theme of the work is and why? Explain in at least 4 complete sentences.	
3) What are some literary or poetic devices/techniques that are used in the work and how does the author use them? What effect do they have? Explain at least 2 devices and explain in at least 6 complete sentences.	
4) Pick one person (or thing, some works don't necessarily have people) and explain how the author characterizes them. Explain in at least 4 complete sentences.	
5) ONLY DO THIS AFTER THE REST OF YOUR ANALYSIS. Research the work, the time period, and the author/poet. Explain what you find and discuss whether or not it changes your interpretation of the work and how it impacts your interpretation.	

Instructions: You will fill out one organizer for each of the short stories. Feel free to use additional lined paper if you run out of space for your answers. Remember, this can also be done digitally. DO NOT PLAGIARIZE ANYTHING FROM THE INTERNET, all work should be in your own words.

Text D: "Harrison Bergeron" (1961) by Kurt Vonnegut

1) Summarize and explain the text in your own words. At least 4 complete sentences.	
2) What do you think the theme of the work is and why? Explain in at least 4 complete sentences.	
3) What are some literary or poetic devices/techniques that are used in the work and how does the author use them? What effect do they have? Explain at least 2 devices and explain in at least 6 complete sentences.	
4) Pick one person (or thing, some works don't necessarily have people) and explain how the author characterizes them. Explain in at least 4 complete sentences.	
5) ONLY DO THIS AFTER THE REST OF YOUR ANALYSIS. Research the work, the time period, and the author/poet. Explain what you find and discuss whether or not it changes your interpretation of the work and how it impacts your interpretation.	

Part 4: Analyze poems through graphic organizer

Instructions: You will fill out one organizer for each of the poems. Feel free to use additional lined paper if you run out of space for your answers. Remember, this can also be done digitally. DO NOT PLAGIARIZE ANYTHING FROM THE INTERNET, all work should be in your own words.

Text E: “Still I Rise” (1978) by Maya Angelou

1) Summarize and explain the text in your own words. At least 4 complete sentences.	
2) What do you think the theme of the work is and why? Explain in at least 4 complete sentences.	
3) What are some literary or poetic devices/techniques that are used in the work and how does the author use them? What effect do they have? Explain at least 2 devices and explain in at least 6 complete sentences.	
4) Pick one person (or thing, some works don't necessarily have people) and explain how the author characterizes them. Explain in at least 4 complete sentences.	
5) ONLY DO THIS AFTER THE REST OF YOUR ANALYSIS. Research the work, the time period, and the author/poet. Explain what you find and discuss whether or not it changes your interpretation of the work and how it impacts your interpretation.	

Instructions: You will fill out one organizer for each of the poems. Feel free to use additional lined paper if you run out of space for your answers. Remember, this can also be done digitally. DO NOT PLAGIARIZE ANYTHING FROM THE INTERNET, all work should be in your own words.

Text F: “The Fish” (1946) by Elizabeth Bishop

1) Summarize and explain the text in your own words. At least 4 complete sentences.	
2) What do you think the theme of the work is and why? Explain in at least 4 complete sentences.	
3) What are some literary or poetic devices/techniques that are used in the work and how does the author use them? What effect do they have? Explain at least 2 devices and explain in at least 6 complete sentences.	
4) Pick one person (or thing, some works don't necessarily have people) and explain how the author characterizes them. Explain in at least 4 complete sentences.	
5) ONLY DO THIS AFTER THE REST OF YOUR ANALYSIS. Research the work, the time period, and the author/poet. Explain what you find and discuss whether or not it changes your interpretation of the work and how it impacts your interpretation.	

Instructions: You will fill out one organizer for each of the poems. Feel free to use additional lined paper if you run out of space for your answers. Remember, this can also be done digitally. DO NOT PLAGIARIZE ANYTHING FROM THE INTERNET, all work should be in your own words.

Text G: “Plants” (2005) by Olive Senior

1) Summarize and explain the text in your own words. At least 4 complete sentences.	
2) What do you think the theme of the work is and why? Explain in at least 4 complete sentences.	
3) What are some literary or poetic devices/techniques that are used in the work and how does the author use them? What effect do they have? Explain at least 2 devices and explain in at least 6 complete sentences.	
4) Pick one person (or thing, some works don't necessarily have people) and explain how the author characterizes them. Explain in at least 4 complete sentences.	
5) ONLY DO THIS AFTER THE REST OF YOUR ANALYSIS. Research the work, the time period, and the author/poet. Explain what you find and discuss whether or not it changes your interpretation of the work and how it impacts your interpretation.	

Part 5: Write Analytical Essay

Instructions: Please write the essay using the following prompt and poem. Your essay should be a full analysis of the poem. You may write this on lined paper and attach to this packet, OR you may do the essay portion on the computer. If you do this digitally I would PREFER for it to be printed out and attached to this packet. However, if you do not have access to a printer, you can still complete this digitally and submit on the assignment I'll create on Teams when we're back to school. Annotate the poem, the prompt, and plan your essay (you may do that on this sheet) briefly before you begin writing. You do not have to give yourself a time limit now, but please write down below how long writing this did take you (BE HONEST, this is not going to hurt you in any way, I just want to get an idea of where we're all at).

How long did it take you to write the essay? _____

Prompt and Poem:

In Richard Blanco's poem "Shaving," published in 1998, the speaker writes about the act of shaving. Read the poem carefully. Then, in a well-written essay, analyze how Blanco uses literary elements and techniques to develop the speaker's complex associations with the ritual of shaving.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Shaving

I am not shaving, I'm writing about it.
And I conjure the most elaborate idea—
how my beard is a creation of silent labor
Line like ocean steam rising to form clouds,
5 or the bloom of spiderwebs each morning;
the discrete mystery of how whiskers grow,
like the drink roses take from the vase,
or the fall of fresh rain, becoming
a river, and then rain again, so silently.
10 I think of all these slow and silent forces
and how quietly my father's life passed us by.

I think of those mornings, when I *am* shaving,
and remember him in a masquerade of foam, then,
as if it was his beard I took the blade to,
15 the memory of him in tiny snips of black whiskers
swirling in the drain—dead pieces of the self
from the face that never taught me how to shave.

His legacy of whiskers that grow like black seeds
sown over my cheek and chin, my own flesh.

20 I am not shaving, but I will tell you about the
mornings
with a full beard and the blade in my hand,
when my eyes don't recognize themselves
in a mirror echoed with a hundred faces
I have washed and shaved—it is in that split second,
25 when perhaps the roses drink and the clouds form,
when perhaps the spider spins and rain transforms,
that I most understand the invisibility of life
and the intensity of vanishing, like steam
at the slick edges of the mirror, without a trace.

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You can use planning space below, on the back, on a separate sheet of paper etc.