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| Classes/date | 11th ENGLISHIII | 12th ENGLISHIV |
| Monday, March 23Day 1 | Early AmericanLiterature:Themes | FOUNDATIONS OF THEMEDIEVALWORLD |
| Tuesday, March 24Day 2 | Early AmericanLiterature:Themes\*NOTE:Continued fromMonday, 3/23 | FOUNDATIONSOF THEMEDIEVALWORLD\*NOTE:Continued fromMonday, 3/23 |
|  Wednesday March 25Day 3 | Of PlymouthPlantation :PuritanLiterature | CONFESSIONS: QUESTIONINGAND QUOTINGTHE TEXT |
| Thursday, March 26Day 4 | Of PlymouthPlantation :PuritanLiterature\*NOTE:Continued fromWednesday,3/25 | CONFESSIONS: QUESTIONINGAND QUOTINGTHE TEXT\*NOTE:Continued fromWednesday,3/25 |
| Friday, March 27Day 5 | A Key Into theLanguage ofAmerica:Analysis | CONFESSIONS:QUESTIONINGAND QUOTINGTHE TEXT\*NOTE: Continued from Thursday, 3/36 |
| Monday, March 30Day 6 | “To My Dear andLovingHusband” and“A Letter to HerHusband”:Poetic Theme | "THEPERMANENTPHILOSOPHY":ANALYSIS |
| Tuesday, March 31Day 7 | “To My Dear andLovingHusband” and“A Letter to HerHusband”:Poetic Theme\*NOTE:Continued fromMonday, 3/30 | "THEPERMANENTPHILOSOPHY":ANALYSIS\*NOTE:Continued fromMonday, 3/30 |
| Wednesday, April 1Day 8 | **"THE PROLOGUE" AND "VERSES UPON THE BURNING OF THE HOUSE": POETIC DEVICES** | **"THE PERMANENT PHILOSOPHY": ANALYSIS** |
| Thursday, April 2Day 9 | **"THE PROLOGUE" AND "VERSES UPON THE BURNING OF THE HOUSE": POETIC DEVICES** | **QUIZ: AUGUSTINE AND AQUINAS** |
| Friday, April 3Day 10 | **"THE PROLOGUE" AND "VERSES UPON THE BURNING OF THE HOUSE": POETIC DEVICES** | **QUIZ: AUGUSTINE AND AQUINAS** |
| Monday, April 6Day 11 | **PROJECT: ANNE BRADSTREET BIOGRAPHY** | **PROJECT: PRESENTATION: DANTE RESEARCH** |
| Tuesday, April 7Day 12 | **PROJECT: ANNE BRADSTREET BIOGRAPHY** | **PROJECT: PRESENTATION: DANTE RESEARCH** |
| Wednesday, April 8Day 13 | **PROJECT: ANNE BRADSTREET BIOGRAPHY** | **INFERNO, CANTO I: STRUCTURES AND SYMBOLS** |
| Thursday, April 9Day 14 | **QUIZ: PURITAN POETRY** | **INFERNO, CANTO II: POINT OF VIEW AND CHARACTERIZATION** |
| Friday, April 10Day 15 | **QUIZ: PURITAN POETRY** | **INFERNO, CANTO III: METER, ANAPHORA, SENSORY LANGUAGE** |
| Monday, April 13Day 16 | **THE NARRATIVE OF CAPTIVITY AND THE RESTORATION OF MRS. MARY ROWLANDSON: LITERARY PERSPECTIVE** | **INFERNO, CANTO IV: THEME, IMAGERY, AND ALLUSION** |
| Tuesday, April 14Day 17 | **THE NARRATIVE OF CAPTIVITY AND THE RESTORATION OF MRS. MARY ROWLANDSON: LITERARY PERSPECTIVE** | **INFERNO: DICTION AND SYNTAX** |
| Wednesday, April 15 Day 18 | **"REMARKS CONCERNING THE SAVAGES OF NORTH AMERICA": FRANKLIN'S SATIRE** | **PROJECT: INFERNO- ARGUMENT ESSAY ON CANTO V** |
| Thursday, April 16Day 19 | **"REMARKS CONCERNING THE SAVAGES OF NORTH AMERICA": FRANKLIN'S SATIRE** | **PROJECT: INFERNO- ARGUMENT ESSAY ON CANTO V** |
| Friday, April 17Day 20 | **ACADEMIC ENGLISH** | **PROJECT: INFERNO- ARGUMENT ESSAY ON CANTO V** |
| Monday, April 20Day 21 | **QUIZ: AMERICAN NARRATIVE** | **QUIZ: INFERNO** |
| Tuesday, April 21Day 22 | **QUIZ: AMERICAN NARRATIVE** | **QUIZ: INFERNO** |
| Wednesday, April 22Day 23 | **"THE SELLING OF JOSEPH: A MEMORIAL": ANTISLAVERY ARGUMENT** | **THE DECAMERON: STRUCTURE AND HISTORICAL CONTEXT** |
| Thursday, April 23Day 24 | **"THE SELLING OF JOSEPH: A MEMORIAL": ANTISLAVERY ARGUMENT** | **THE DECAMERON: NARRATIVE MODE** |
| Friday, April 24Day 25 | **"THE SELLING OF JOSEPH: A MEMORIAL": ANTISLAVERY ARGUMENT** | **THE DECAMERON: THEME** |
| Monday, April 27Day 26 | **"ON BEING BROUGHT FROM AFRICA TO AMERICA" AND "TO HIS EXCELLENCY GENERAL WASHINGTON": POETIC STRUCTURE** | **PROJECT: GROUP DISCUSSION: EMOTIONAL REALISM IN EARLY RENAISSANCE ART AND LITERATURE** |
| Tuesday, April 28Day 27 | **"ON BEING BROUGHT FROM AFRICA TO AMERICA" AND "TO HIS EXCELLENCY GENERAL WASHINGTON": POETIC STRUCTURE** | **PROJECT: GROUP DISCUSSION: EMOTIONAL REALISM IN EARLY RENAISSANCE ART AND LITERATURE** |
| Wednesday, April 29Day 28 | **LITERARY CRITICISM: HENRY LOUIS GATES JR.** | **QUIZ: THE DECAMERON** |
| Thursday, April 30Day 29 | **LITERARY CRITICISM: HENRY LOUIS GATES JR.** | **QUIZ: THE DECAMERON** |
| Friday, May 1Day 30 | **"SINNERS IN THE HANDS OF AN ANGRY GOD": DICTION, IMAGERY, STYLE** | **THE CANTERBURY TALES: FORM AND STRUCTURE - PROLOGUE** |
| Monday, May 4Day 31 | **"SINNERS IN THE HANDS OF AN ANGRY GOD": DICTION, IMAGERY, STYLE** | **THE CANTERBURY TALES: SATIRE - PROLOGUE** |
| Tuesday, May 5Day 32 | **PROJECT: ARGUMENTATIVE ESSAY - "SINNERS IN THE HANDS OF AN ANGRY GOD"** | **PROJECT: CREATIVE WRITING: CHARACTER STUDY OF THE CANTERBURY TALES** |
| Wednesday, May 6Day 33 | **PROJECT: ARGUMENTATIVE ESSAY - "SINNERS IN THE HANDS OF AN ANGRY GOD"** | **PROJECT: CREATIVE WRITING: CHARACTER STUDY OF THE CANTERBURY TALES** |
| Thursday, May 7Day 34 | **USING REFERENCES TO UNDERSTAND ARCHAIC LANGUAGE** | **QUIZ: THE CANTERBURY TALES** |
| Friday, May 8Day 35 | **USING REFERENCES TO UNDERSTAND ARCHAIC LANGUAGE** | **QUIZ: THE CANTERBURY TALES** |
| Monday, May 11Day 36 | **QUIZ: WHEATLEY AND EDWARDS** | **REVIEW** |
| Tuesday, May 12Day 37 | **QUIZ: WHEATLEY AND EDWARDS** | **REVIEW** |
| Wednesday, May 13Day 38 | **REVIEW** | **TEST: FRAMING WESTERN LITERATURE** |
| Thursday, May 14Day 39 | **TEST: INTERSECTION IN THE NEW WORLD** | **TEST: FRAMING WESTERN LITERATURE** |
| Friday, May 15Day 40 | **TEST: INTERSECTION IN THE NEW WORLD** | **TEST: FRAMING WESTERN LITERATURE** |
| Monday, May 18Day 41 | **DECLARATION OF INDEPENDENCE, BILL OF RIGHTS, AND "THE INDIAN BURYING GROUND": AMERICAN IDENTITY** | **FOUNDATIONS OF RENAISSANCE LITERATURE** |
| Tuesday, May 19Day 42 | **DECLARATION OF INDEPENDENCE, BILL OF RIGHTS, AND "THE INDIAN BURYING GROUND": AMERICAN IDENTITY** | **"SONNET 292": PETRARCH'S POETIC STRUCTURE** |
| Wednesday, May 20Day 43 | **"THE WAY TO WEALTH": FRANKLIN'S STYLE AND RHETORIC** | **THE PRINCE: CONNOTATION AND IRONY - CHAPTER XV** |
| Thursday, May 21Day 44 | **"THE WAY TO WEALTH": FRANKLIN'S STYLE AND RHETORIC** | **"TO THE READER" AND "OF CANNIBALS": CONTEXT AND CONFLICT** |
| Friday, May 22Day 45 | **PATRICK HENRY'S SPEECH TO THE VIRGINIA CONVENTION: RHETORIC** | **"SONNET 130" AND "SONNET 138": SHAKESPEAREAN SONNET** |