

Paired Text Analysis Research Paper, Spring 2016

Due Dates / Graded steps

- Feb. 24 Annotated Texts with TPCASTT due (GoogleDoc)
- March 9 Annotated Articles with precis and a working thesis: GoogleDoc and print copy
- March 24 Full Draft with Works Cited for Peer Review: GoogleDoc and 2 print copies (5 page minimum)
- April 1 (no foolin') Final draft with Works Cited due: Saved as PDF in GoogleDrive and Turnitin.com submission required (5 page minimum)

Computer Lab access dates: Feb. 22, 23; March 1, 2; 7, 8; 14-16

****During the scheduled lab times, I expect all students to focus on their work as I provide guidance.**

On lab days, I will make every effort to open the lab before and after school.

Feb. 15	16	17 Assigned	18	19 <i>1984 Pt. 1</i> chapters 1-4: pages 5-42
Feb. 22 Computer Lab	23 Computer Lab	24 Due: Annotated Texts and TPCASTT	25 <i>1984 Pt. 1</i> chapters 5-8: pages 42-87	26
Feb. 29 Computer Lab	March 1 Computer Lab	2 <i>1984 Pt. 2</i> Chapters 1-5: pages 88-129	3	4
March 7 Computer Lab	8 Computer Lab	9 Due: Annotated Articles with Precis and working thesis	10	11 <i>1984 Pt. 2</i> Chapters 6-10: pages 130-165**
March 14 Computer Lab	15 Computer Lab	16 Computer Lab	17	18 Prom: March 19
March 21	22 <i>1984 Pt. 3</i> chapters 1-3: pages 186-226	23 Computer Lab	24 Due: Full draft with Works Cited / Peer Review	25
March 28 <i>1984 Pt. 3</i> chapters 4-6: pages 226-245	29	30	31	April 1 Due: Final Draft w/Works Cited, save as PDF *Turnitin.com

As you begin the research process, you will create and share* a Google folder that will house the following documents:

- the full content of all articles being considered for inclusion (these can be separate documents)
- a Works Cited document with entries for each source under consideration (arranged alphabetically; MLA style)
- (later) a full draft of the essay to be used in a peer review process
- the revised essay saved as a pdf and submitted at Turnitin.com at the end of the process

Step one: Analytical Focus (due W Feb. 24)

Review the groupings presented, then select one grouping of poems that speaks to you. Read them—more than once--annotating and following a process like TPCASTT to guide your thoughts. You have numerous decisions to make during this step of the process. You can select from a wide range of poems that are grouped by subject, in general. This does not necessarily mean that the poems have similar themes. Consider the questions below after analyzing the poems. Do not look to other people or the internet to tell you what a text is trying to communicate. I insist that you formulate your own opinion, even if you expand your views after further inquiry.

- What would you say about the texts that you think other scholars/students would find interesting?
- What conflicts/ironies/questions are explored in these texts?
- What are the writers/poets saying about the human condition?
- If you had to explain these selections to your peers, what elements would you be sure to point out for discussion?
- What literary elements of the poem should scholars/students be made aware of that will enhance a reading of the poem?
- What philosophies and/or literary movements influenced the writers/poets?
- Consider how the impact of social context in the lives of the poets'/writers' influences their style of writing and their tone (attitude) toward the subject of the text.
- What ironies might exist when these texts are presented in such a grouping? Place the poems in conversation with each other.
- Build a web of connection between the ideas expressed in the texts, moving beyond simple compare/contrast models.

Step Two: Inquiry and research (annotated articles, precis, working thesis due W March 9)

- We will explore quality print and digital resources from the FCHS media center, many of which you can access from home. I will assist in the research process to help you refine your research skills and understand the types of sources that can be most valuable.
- Locate and thoughtfully read a minimum of **6 scholarly articles** that represent college-level treatments of the writer's body of work and the selected works, in particular, to establish your ethos as a writer.
- Sites like Shmoop are not acceptable sources, neither is any type of essay help site. You are months away from a college experience and you should make the transition to utilizing scholarly sources now, while I can help you. Plagiarism of any kind will not be tolerated. I will follow FCHS/FCBOE guidelines.
- We will have in-class sessions designed to help you craft a powerful thesis and write your precis for the research articles.

Step Three: Drafting and organizing the paper / Peer Review (draft due Th March 24)

- In this step of the process, you will organize your paper and have many decisions to make. For example, which text will you discuss first, second, last?
- The end product will present your thesis-driven interpretive claims about each poem and the ways that the poems intersect in terms of subject, theme, and/or style.
- The product (an essay) must offer evidence of research through effectively incorporating relevant insights from scholarly articles. **The paper must be a full 5-7 pages in length.**
- You must include quotes from the primary texts and all 6 articles in your draft.
- Some biographical information about the writers/poets may be relevant, but the focus needs to be the career of the writer, trends in his or her works, influential connections with other writers, the social/cultural milieu that influenced the poets/writers, etc.
- While there can be multiple interpretations of a poem, you should narrow your focus and champion the most significant/reasonable interpretations, as you see it.
- Your thesis must offer some connection between the texts (similarities, nuances, contrasts, contradictions, ironies, etc.)
- You will ultimately decide on the content of your paper.
- Your draft must include the Works Cited page with the appropriate information for each scholarly source. I will also assist in this process to make sure you understand how to document each source.

Step Four: Presentation of Scholarship and Inquiry (due April 1)

Before submitting your work, please review the questions below:

- Did I present my own ideas about the poems, providing specific textual evidence?
- Did I correctly incorporate relevant literary scholarship from at least 6 college-level, peer-reviewed sources?
- Did I develop the ideas clearly and thoroughly in each paragraph?
- Does my paper have an introductory paragraph?
- Is my paper a full 5-7 pages in length?
- Does my paper conclude in a way that completes the arguments/claims I made?
- Did I document all of the sources I cite in my paper using MLA format guidelines?
- Did I cite all of the sources that I list on my Works Cited page using MLA guidelines?
- Did I create and share a Google folder that contains the full content of all articles used, precis for annotated articles, a Works Cited document with correct and complete citations for each work used, the full draft used for peer review, the revised essay saved as a pdf?

If you would like to explore other potential groupings using texts within a category, feel free to discuss this with me.

Andrew Marvell's "The Definition of Love" John Donne's "A Valediction: Forbidding Mourning" Judith Viorst "True Love" Donne's "The Flea" (**Love/Relationships**)

Marvell's "The Fair Singer", "On Parting" by Cate Marvin, and Shakespeare / Donne -- still in progress

Edgar Allen Poe's "To Science" and Walt Whitman's "When I Heard the Learned Astronomer" -- still in progress (**Scientific Progress and Man's Loss**)

Charles Harper Webb's "The Shape of History" (in textbook), "The Second Coming" by William Butler Yeats, and Robert Penn Warren's "Evening Hawk" (**Progress and Decay of Society**)

"The Concord Hymn" by Emerson / Shakespeare's St. Crispin's Day speech from Henry V and "Ozymandius" by Percy Shelley (**Love of country; fame**)

"Musee Des Beaux Arts" W.H. Auden, "Landscape with the Fall of Icarus" William Carlos Williams, "Flight 063" Brian Aldiss, "Icarus" by Edward Field (**Mythology re-visioned**) -- all are in textbook, I think

"Sirens" by Margaret Atwood and the Sirens passage from *The Odyssey*, trans. Robert Fitzgerald (**Mythology re-visioned**)

"A Noiseless, Patient Spider" by Walt Whitman, Robert Frost's "Desert Places" and "The Most of It" (**Nature and humanity**)

"Faire Daffodils" by Robert Herrick, "I Wandered Lonely As A Cloud" by William Wordsworth, and "Daffodils" by Natasha Trethewey (**Nature and humanity**)

"Still I Rise" by Maya Angelou "Po' Boy Blues" and "Theme for English B" by Langston Hughes (**Overcoming; identity**)

"Cross" by Langston Hughes and "White Man's Burden" by Rudyard Kipling (**Racial identity**)

"We Real Cool" by Gwendolyn Brooks and "Ballad of Birmingham" by Dudley Randall

"To the Diaspora" by Gwendolyn Brooks and "The Negro Speaks of Rivers" by Langston Hughes

“Out, Out” by Robert Frost, MacBeth’s soliloquy in Act 5, Hamlet’s To Be or Not to Be soliloquy (**Modern response to Shakespeare; Existential questions**)

“War is Kind” by Stephen Crane, “Beat!Beat!Drums!” by Walt Whitman, “Shiloh” by Herman Melville, and “in Dulce Et Decorum Est” by Wilfred Owen (**War**)

“Grenade” by Yusuf Komunyakaa and a passage from *The Things They Carried* by Tim O’Brien (**War**)

“The VietNam Wall” by Alberto Rios and “Facing It” by Yusuf Komunyakaa (**War**)

“To His Coy Mistress” by and “The Lovesong of J. Alfred Prufrock” by T. S. Eliot

“Woman Work” by Maya Angelou, “Women” by Alice Walker, and “It’s A Woman’s World” by Eavan Boland (**Women’s identity**)

“Barbie Doll” and “The Secretary Chant” by Marge Piercy (**Women’s identity**)

“Death Be Not Proud” by John Donne and “Do Not Go Gentle Into that Good Night” by Dylan Thomas, “I Have Rendezvous with Death” by Alan Seeger

“Advice to Young Ladies” by A. D. Hope (in textbook), “Barbie Doll” by Marge Piercy, and “To The Virgins to Make Much of Time” by Andrew Marvell

“The Choosing” by Liz Lochhead and “Barbie Doll” by Marge Piercy (**Women’s identity**)

“Go Lovely Rose” by Edmund Waller” and “To The Virgins to Make Much of Time” by Marvell (**Love**)

“Damon the Mower” and “The Mower Against Gardens” by Andrew Marvell (**Lessons from Nature**)

“The Mower’s Song” by Marvell and “Kubla Khan” by Samuel Taylor Coleridge

“Those Winter Sundays” by Robert Hayden and a passage from *Johnny Got His Gun* by Dalton Trumbo (**Exploring the complexity of father/son, parent/child relationships**)

“The Unknown Citizen” and “Life Cycle of a Common Man” by Howard Nemerov (**Dilemma of modernity both in textbook**)

“Summer in the Middle Class” by Daniel Halpern (textbook) and the opening of *White Noise* by Don DeLillo (I have a copy)

“London, 1802” by William Wordsworth, “Douglass” by Paul Laurence Dunbar and “Milton” by Andrew Marvell (**Heroes**)

“We Grow Accustomed to the Dark” by Emily Dickinson, “Acquainted with the Night” by Robert Frost and Robert Frost’s “Desert Places”. (**Human connection**)

