

# A Day-by-Day Look at My Craziest Year of AP Lit

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May 16, 2020

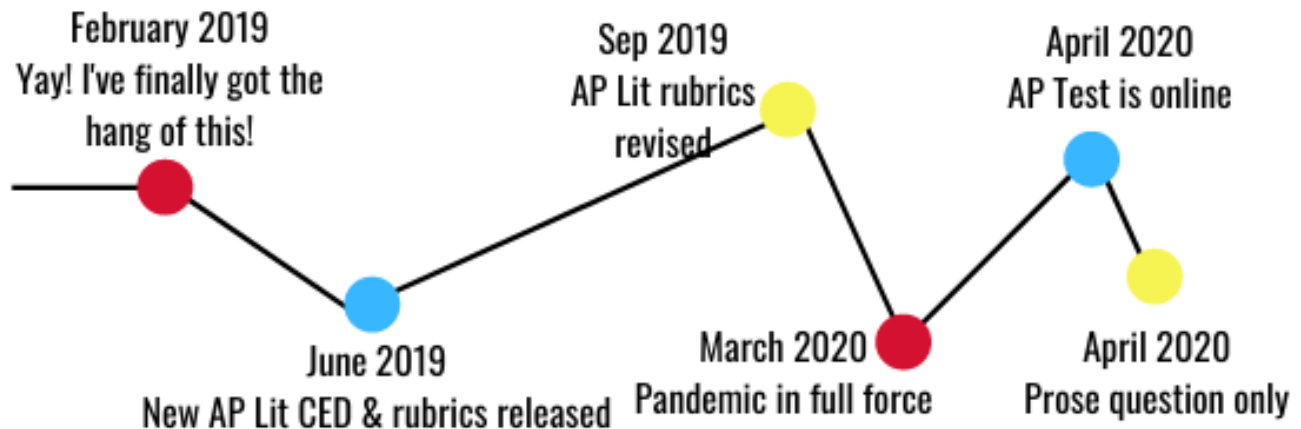
Several new and incoming AP Lit teachers have wondered what really happens day-by-day in AP Lit. I set out to write everything down to give a more detailed overview of what we cover in my own class, both for curious teachers and for those who have purchased my [AP Lit Full Course on Teachers Pay Teachers](#). As I post this now in mid-May, it's become a mini diary of my most complicated year of teaching AP Lit. Not only was it the year I had to pivot my materials to meet a revised (and constantly changing) AP Lit exam and course description, but it was interrupted by COVID-19 and the last 9 weeks were completed online. However, I was still able to record each day's general focus and activity, as well as record my thoughts and feelings as I had to cut and change my curriculum in the spring. (I have included links to materials that are downloadable or for purchase on TpT)

**Disclaimer 1:** This is meant to be *descriptive* in nature, not *prescriptive*. Due to variations in school schedule, curriculum requirements, teacher style, and a myriad of others, no one teacher's schedule will ever look like someone else's. This was posted to a) give an overview of how my [AP Lit Full Course Bundle](#) works day by day; and b) to provide an overview of how an AP Lit class is run for anyone looking to compare.

**Disclaimer 2:** I've omitted days that veered away from our normal schedule, such as standardized testing, school spirit activities, and final exam periods. These make up for 10-15 of my school calendar days in total.

**Disclaimer 3:** I'm on a modified block schedule, so each block period is an hour and a half long. I've indicated them by labeling them as "block" and they could be counted as two class periods.

# 2019-2020 WORD OF THE YEAR: P.I.V.O.T



Day 1: “Why Read Literature” Article & One Pager Activity, went over course & changes to the course, reminded students of reflections for summer reading and gave due dates.

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Day 2: Summer reading reflections due, discussed changes in expectations for AP Lit writing (specifically the rubric), went over new rubrics and sample essay (1999 prose prompt, “The Crossing”).

Day 3: (seniors gone on retreat) Taught and learned AP Lit vocabulary words using Quizlet review game.

Day 4: Timed Writing on summer novel (individual Q3 prompts based on chosen title).

Day 5 (block): Rolled out independent reading project, complete book tasting (see pictures below). Read independently for the last 30 minutes.

Day 6: Timed writing rehash: focused on making bold claims and avoiding plot summary, reviewed and revised timed writing from earlier in the week.











This book tasting is a great way to introduce and engage students in independent reading. For full details read [this blog post](#).

## Short Fiction: Unit 1\*

\*For future years I will use my short story boot camp unit to fulfill the requirements of Short Fiction Unit 1. I do hope to continue using *How to Read Literature Like a Professor* in my first few weeks of class, as it works great as an introduction to the course.

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Day 7: Introduced *How to Read Literature Like a Professor*, assigned chapters 1-4 for homework

Day 8 (block): Vocab Quiz 1, AP Lit multiple choice practice (Frankenstein excerpt) and discussion. Read independently for the last 30 minutes.

Day 9: Notes on HTRLLAP chaps 1-4, assigned chaps 5-7 + Interlude.

Day 10: Notes on HTRLLAP chaps 5-7 + Interlude, assigned chaps 8-10.

Day 11: Notes on HTRLLAP chaps 8-10, assigned chaps 11-13.

Day 12 (block): Vocab Quiz 2, Poem study ("It Was Not Death" by Emily Dickinson). Read independently for the last 30 minutes.

Day 13: Notes on HTRLLAP chaps 11-13, assigned chaps 14-15.

Day 14: Notes on HTRLLAP chaps 14-15, assigned chaps 18-20\*.

\*I do not assign chapters 16-17 to my students because they're literally titled "they're all about sex" and some of the parents in my very conservative school would not be too keen on that. I do teach the content in the next day's notes, so they still get the principles in these chapters.

Day 15: Notes on HTRLLAP chaps 16-20, assigned Interlude + chaps 21-23. Writing assignment: Handed out prompt for 2008 prose question on Anita Desai's "Fasting, Feasting." Assigned students to write a thesis and "baby outline." A baby outline is what I call a simple bullet-pointed overview of the main points they intend to make. No textual support is needed in a baby outline.

Day 16 (block): Vocab Quiz 3, "Fasting, Feasting" gallery walk. Looked at thesis statements and discussed each claim. We asked questions like are there bold claims? Are the claims arguable? Would they earn the thesis point? Read independently for the last 30 minutes.

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Day 17: Notes on HTRLLAP chaps 21-23, assigned chaps 24-26.

Day 18: Notes on HTRLLAP chaps 24-26, prepared for prose timed writing.

Day 19: Prose timed writing, 2018 "Blithedale Romance" prose prompt.

## Poetry: Unit 1

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*I did not have my Short Story Boot Camp materials done at this time, but this is when I would teach it if I had. I intend to use it here for future years.*

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Day 20 (block): Vocab Quiz 4, poem study ( "Metaphors" by Sylvia Plath). Read independently for the last 30 minutes.

Day 21: Timed writing rehash (Zenobia prompt). For this rehash we really tackled the line of reasoning element, cutting our essays apart and reconstructing them to show shifts. We highlighted summary versus analysis and considered how much more detail was needed to bring the point home. See pictures from this day below.

Day 22: Began Intro to Poetry notes: Figurative Language.

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Day 23: Concluded figurative language notes. Assigned explication\* on "Women" by Alice Walker.

\*For future years I am moving away from the explication, which has always been difficult to explain the parameters and expectations, and will instead focus on the "AP Lit paragraph." I will change all future assignments in this log to the AP paragraph assignment to avoid confusion.

Day 24 (block): Vocab Quiz 5. Completed Personal Progress Check 1 (short fiction) on AP Classroom. Self-scored and recorded notes and goals in our bin. Read independently for the last 30 minutes.



Purposeful  
Structure

juxtaposition of the man's immediate state and his shifting, future point of view. While in a present sense, the man cannot recall a new story, "Already the man lives far ahead...sees / the day this boy will go." The man develops a troubling image of "the boy packing his shirts...looking for his keys." And he subconsciously screams out, attempting to justify his silence and asking, "Am I a god that I should never disappoint?" Such an inflammatory reaction to a plea for a story does not correlate with practicality, but it does serve to portray the man's fear of one day losing his five-year-old to manhood as he looks on, regretting one less story read, one less laugh solicited. The man's view of the day his boy leaves involves pleas to tell his child one more story, and he laments, "Don't go! Hear the alligator story! The angel story...you laugh at the spider. Let me tell it!" This comparison of two images of the man, the forgetful storyteller and the parent desperately in love with his son humanizes his character and allows for an understanding of the relationship he shares with his son.

Explains how the contrasts reveal the father's inner struggle as their relationship grows and changes.

Meaningful  
diction /  
Selection of  
Detail

③ Finally, the speaker's meaningful diction and selection of detail allows for the development of both characters as well as the relationship they share. The boy's childlike "Baba" contrasts sharply with images of the same boy "packing his shirts [and] looking for his keys" while his father looks on, longing for the days when the name "Baba" still defined his role in his son's life. As the speaker states, the relationship between the man and his son remains "emotional [and] earthly" rather than "logical [and] heavenly."

Explains how the description of their relationship loving and innocent yet changing.

CONCLUSION

Despite the father's trepidations about the future, the speaker succeeds in illustrating that both characters' emotions from the "boy's supplications" to "the father's love" result in silence, and a silence based on trust, affection, and heartfelt love.

Reflects thesis and concludes claim —  
still a loving relationship



# EVIDENCE & COMMENTARY

CLAIM  
TEXTUAL  
SUPPORT  
LIT. ELEMENTS

INTRO

Li-Young Lee's poem entitled "A Story" poignantly depicts the complex relationship between a father and his son through the boy's entreaties for a story. The speaker employs emotional appeals as well as strategic literary devices to emphasize the different perspectives that exist between father and son.

THESIS

Through shifting points of view, purposeful structure, and meaningful diction, the speaker adds depth and emotion to the love shared by the two characters and illuminates a universal theme of present innocence and changing relationships over time.

How DOES IT RELATE TO OR REFLECT THE THESIS?

LINE OF REASONING

How DOES IT CONTINUE THE CLAIM?

Alternating  
POV

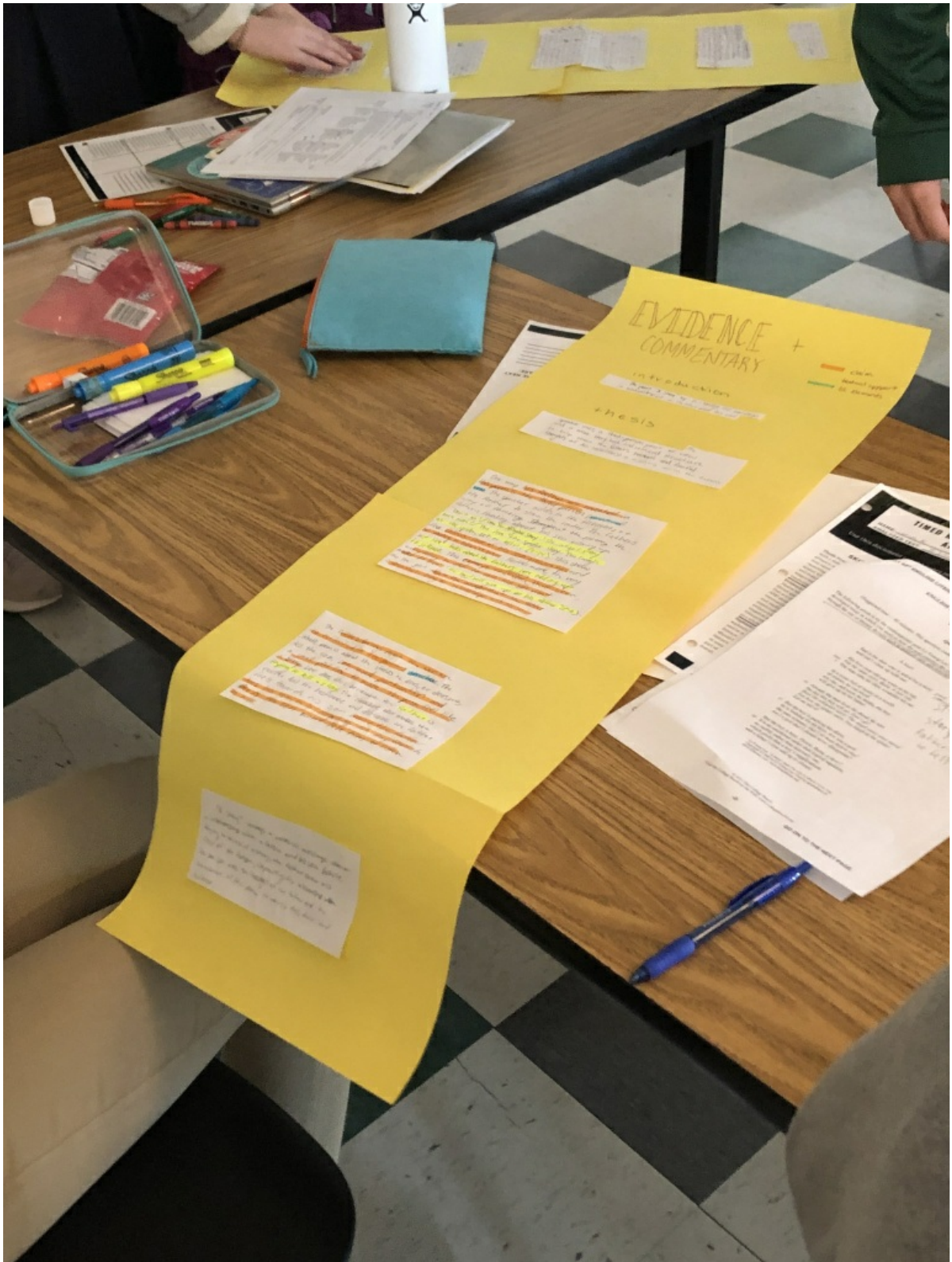
① Throughout "A Story," the speaker utilizes alternating points of view to accentuate the differences between the father and the son as well as the division that exists within the father, who remains torn in the middle of two realities. The son materializes as a five-year-old with "...a boy's supplication..." for a story. From the boy's perspective, his father remains affectionately known as "Baba," a storyteller and source of entertainment; however, the man's desire to supply his son with amusement becomes lost amid his immediate ability to "come up with one" story. The image of "the man rub[ing] his chin, scratch[ing] his ear...son he thinks, the boy / will give up on his father," evokes emotions of lost opportunity and hopes unfulfilled, feelings the speaker utilizes to accentuate the contrast between the boy's optimistic request and his father's response, a response that holds implications for their developing relationship.

Explains how the conflict affects father and results in alternating points of view.

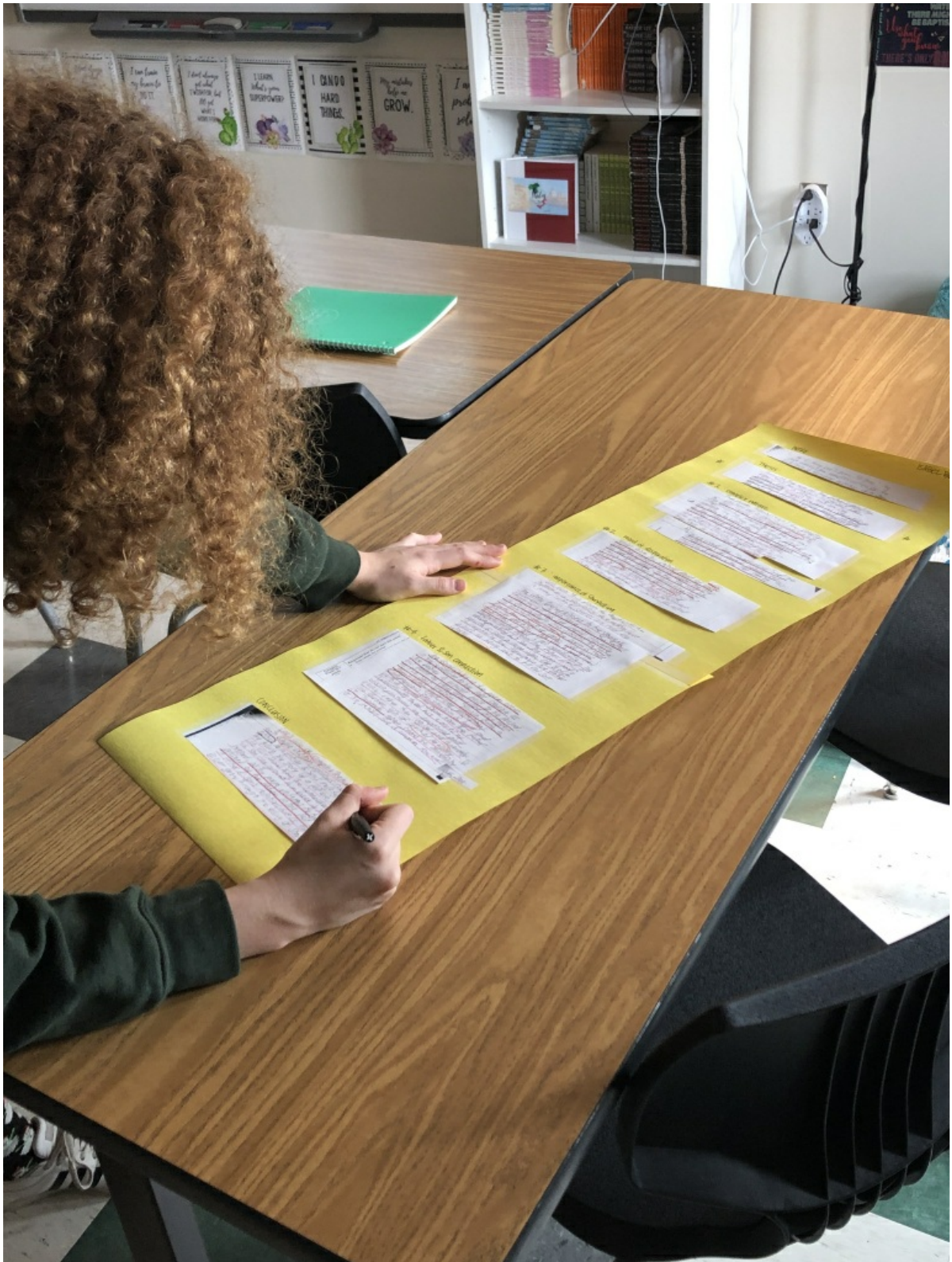
② Another significant element within "A Story" becomes the purposeful juxtaposition of the man's immediate state and his shifting, future point of view. While in a present sense, the man cannot recall a new story. "Already the man





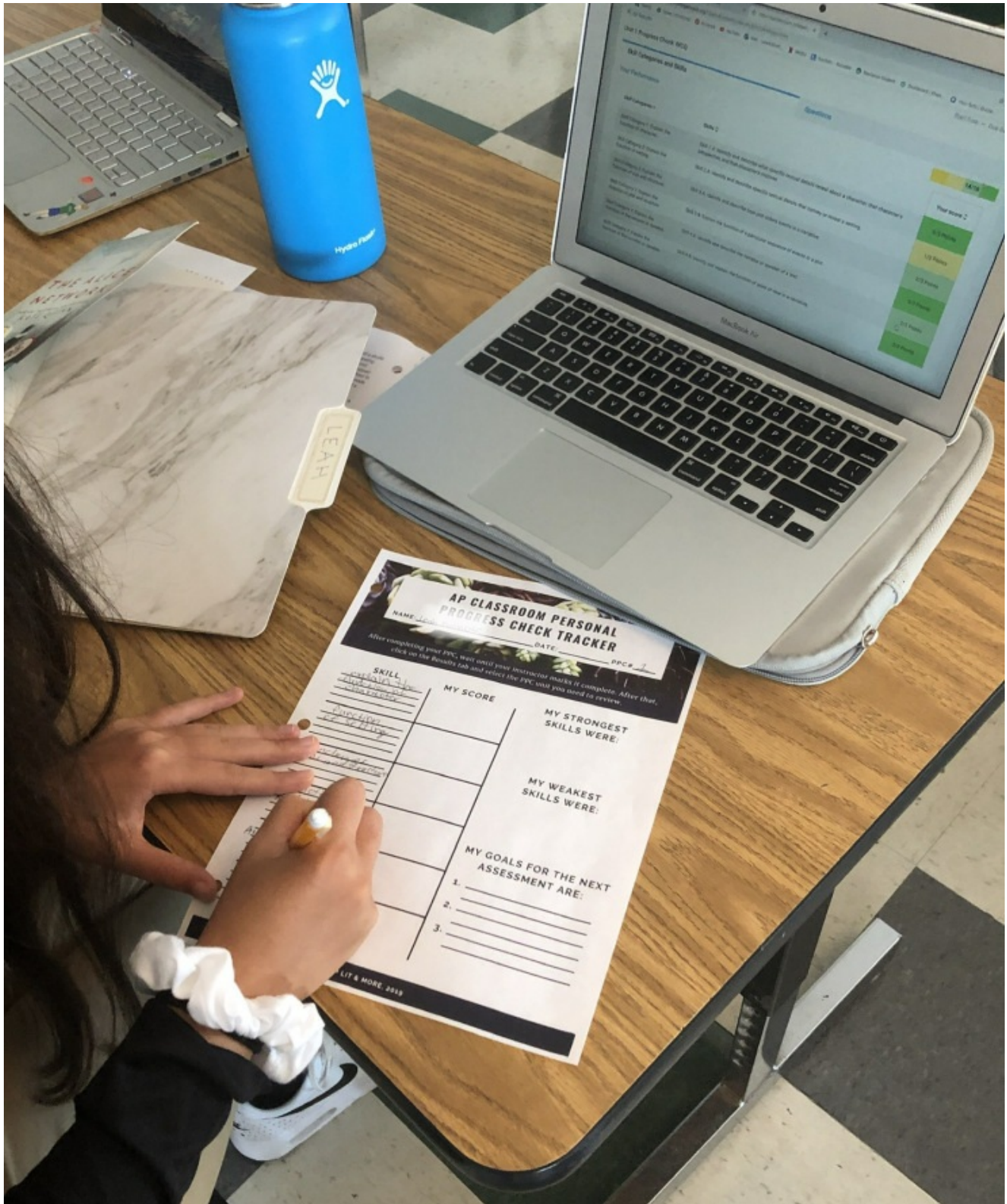






The first few pictures are of my example and the last few are the students constructing their own line of reasoning poster.





After each PPC my students log their strongest and weakest skills on one of these tracking sheets. We store them in my classroom for reflection at the end of the year.

Day 25: Poem study: “Women” by Alice Walker.

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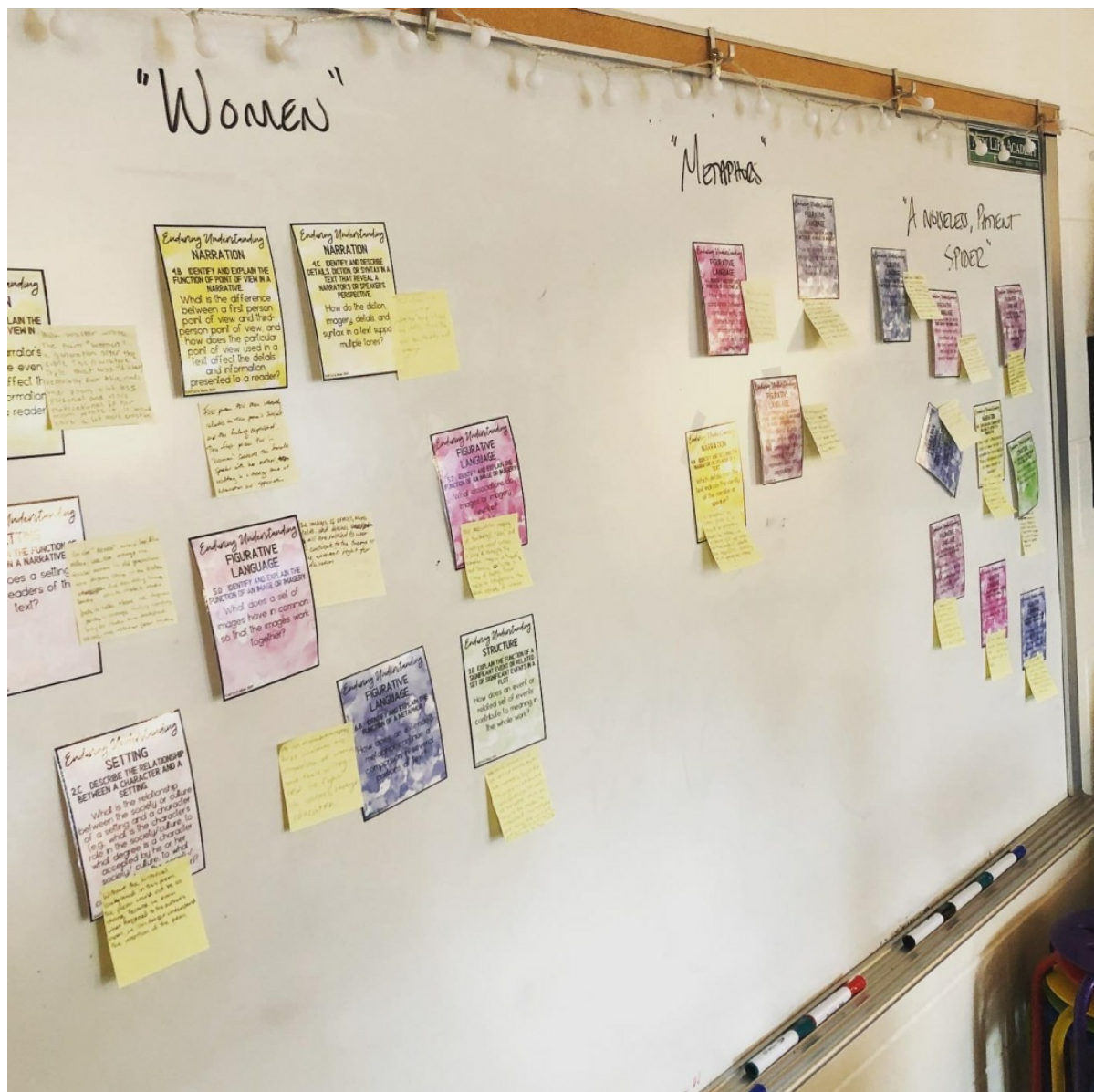
Day 26: Began poetry notes on Sound and Structure.

Day 27: Concluded sound and structure notes. Assigned AP Lit paragraph analysis on "To an Athlete Dying Young" by A. E. Housman.

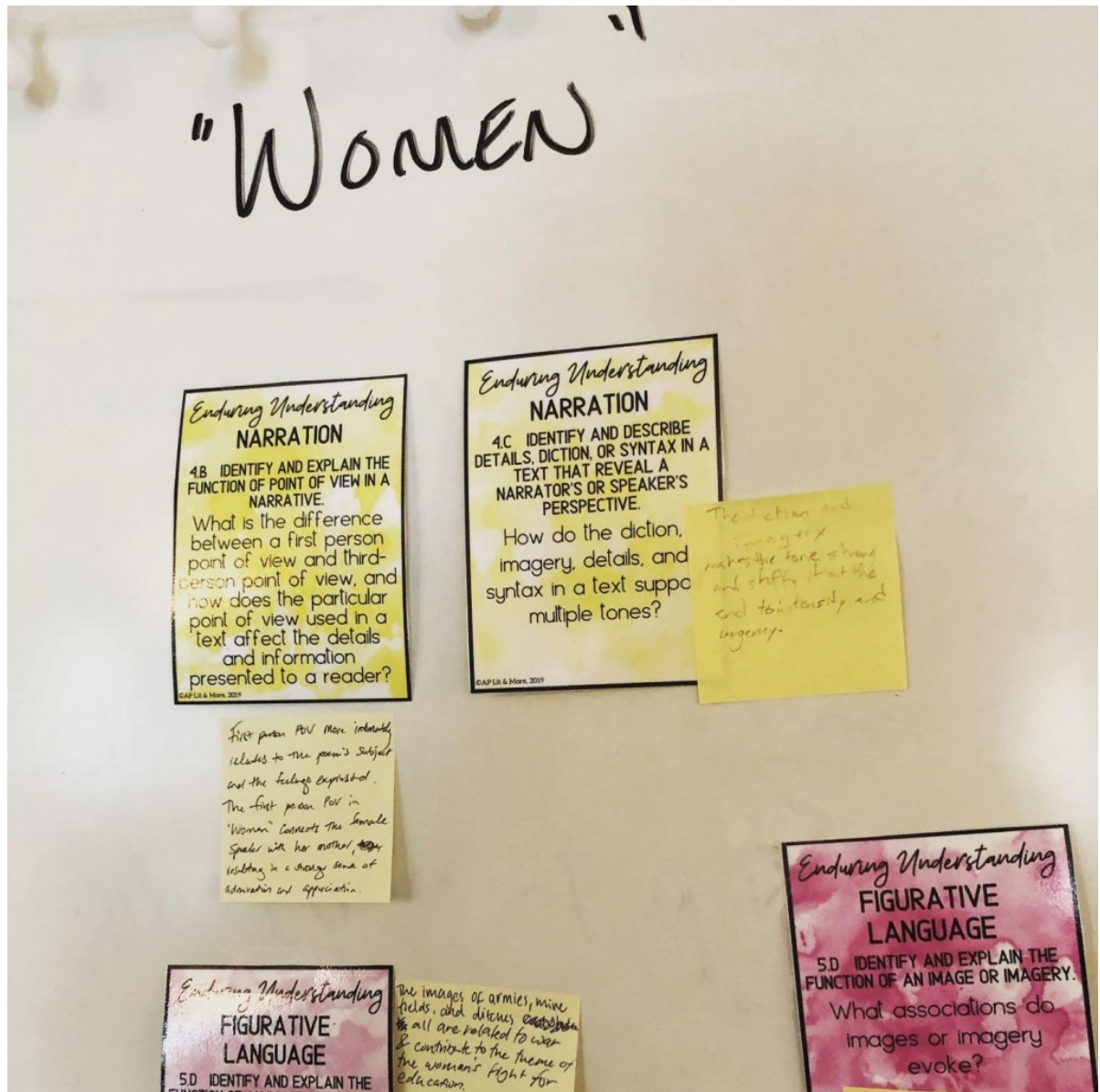
Day 28: Vocab quiz 6, poem study: "To an Athlete Dying Young." Read independently for the last 30 minutes.

Day 29: Began poetry notes on Imagery, Tone, and other elements.

Day 30: Concluded Imagery, Tone & Misc. notes, assigned AP Lit paragraph analysis on "Musee des Beaux Arts" by W. H. Auden. Prepared for skills test with task cards and gallery walk (see below).







In preparation for our skills test, we paired enduring understanding questions from the CED (found in my AP Lit Task cards) with poems from our unit. Students then had to answer the question in an arguable claim on a post-it. We then circled the room and discussed each other's claims.

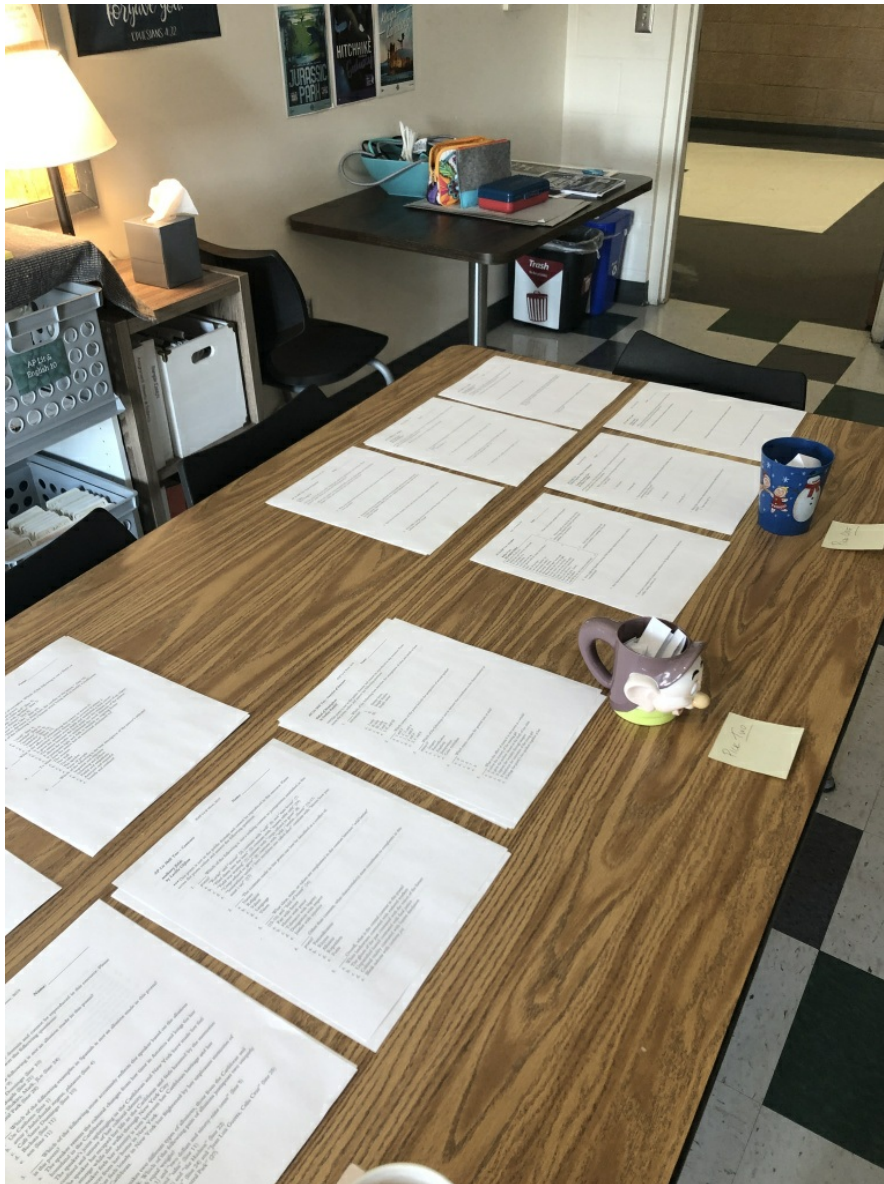
Day 31: Poem study on "Musee des Beaux Arts." Began notes on Rhyme Scheme and Meter.

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Day 32: This was new this year. My students were having a hard time engaging in some of the poems I was using, so I suggested they bring in a song with particularly poetic lyrics. We spent the class period listening to each other's songs and annotating lyrics as we would poems. It was a nice break from the rigor of this unit and the assessments that were coming up later in the week. For my own song, I shared "So Will I" by Hillsong United, which relies on hyperbole to send its powerful message.

Day 33: Completed PPC 2 (Poetry Unit 1). Self-scored and recorded weaknesses and goals, filed away in the classroom bin.

Day 34 (block): Vocab Quiz 7, completed 3 poetry skill tests. I made copies of each poem skill test but knew that not all would be used. After our quiz, I put the titles of each skill test in a bowl and students drew three. I gave them the poem and questions for each of the titles they drew and they took about 45 minutes to complete this. I liked this method over every student getting the same skill tests because they had to prepare for all of the skills and hearing them discuss the different poems they got was a good discussion. Read independently for the last 30 minutes.



The poetry essential skill tests were laid out like this.

Day 35: Poetry timed writing (2011 Li-Young Lee's "A Story")

## Long Fiction or Drama Unit 1 – Kafka’s *The Metamorphosis*\*

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\*This unit was done when my juniors were gone on a week-long trip, so I completed it with seniors only. We also study *The Importance of Being Earnest* as our Unit 1, which is why this unit is so short. It does not meet all of the requirements of that unit on its own, but in combination with *Earnest* it definitely does.

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Day 36: Introduction to existentialism lesson with 4 components (Crash course video, comic strip, short story, microfiction). Discussion on existentialism. Assigned Part 1 of *Metamorphosis* for homework.

Day 37: Notes on Part 1. Assigned Part 2 for homework.

Day 38 (block): (No vocab quiz this week, my juniors were gone) Poem study (“Digging” by Seamus Heaney). Read independently for the last 30 minutes.

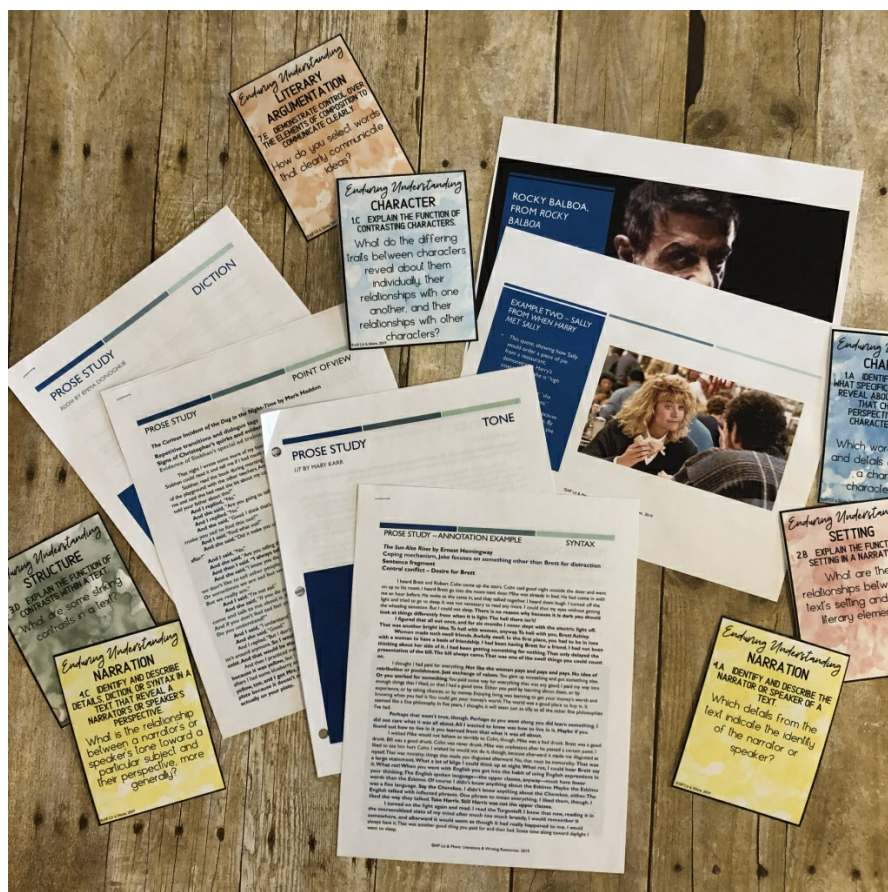
Day 39: Notes on Part 2. Assigned Part 3 for homework.

Day 40: *Metamorphosis* Socratic Seminar.

## Short Fiction Unit 2 – Prose Unit

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Here's a layout of my prose unit, which uses movie clips to build engagement for prose analysis.

Day 41: Rolled out prose unit, discussed annotation. Completed lesson on diction.

Day 42 (block): Vocab Quiz 8, poem study ("Bells for John Whiteside's Daughter" by John Crowe Ransom. Read independently for the last 30 minutes.

Day 43: Discussed homework from diction lesson. Completed lesson on syntax.

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Day 44: Discussed homework from syntax lesson. Completed lesson on point of view.

Day 45: Discussed homework from point of view lesson. Completed lesson on tone.

Day 46 (block): Vocab quiz 9, poem study ("Lot's Wife" by Anna Akhmatova). Read independently for the last 30 minutes.

Day 47: Discussed homework from tone lesson. Completed PPC 4 (short fiction unit 2) on AP Classroom. Self-checked and logged weaknesses and goals in classroom bin.

Day 48: Timed writing on prose (2009 Anne Petry's *The Street* prompt).

## Long Fiction or Drama Unit 1 – *The Importance of Being Earnest* by Oscar Wilde

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Day 49: Introduction to Oscar Wilde, the Victorian audience, and Earnest. Began reading in class.

Day 50: Read in class, finish Act I. Took notes on Earnest handouts to tracked themes and literary elements.

Day 51: Began Act II of Earnest as a class.

Day 52 (block): Vocab Quiz 10, poem study (“Toads” by Phillip Larkin). Read independently for the last 30 minutes.

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Day 53: Finish reading Act II as a class. Took notes on Earnest handouts and tracked themes and literary elements.

Day 54: Watched portions of *The Importance of Being Earnest* (2002) movie.

Day 55: Assigned Earnest projects. Read Act III as a class. Took notes on Earnest handouts and tracked themes and literary elements.

Day 56 (block): Vocab Quiz 11. Complete PPC 3 (Long Fiction Unit 1) on AP Classroom. Self-scored and logged weaknesses and goals in classroom bin. Read independently for the last 30 minutes.

Day 57: Earnest projects due, finished Earnest movie.

## Long Fiction or Drama Unit 2 – *Frankenstein* by Mary Shelley

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Day 58: Began short fiction lesson on Romanticism.

Day 59: Concluded lesson on Romanticism, assigned written analysis.

Day 60: Introduced Frankenstein notes (Mary Shelley, themes, frame narrative, gothic novel elements, etc.). Assigned Letters 1-4 for homework.

Day 61: Discussed and completed notes for Letters 1-4. Assigned chapters 1-3 for homework.

Day 62 (block): Voice Lesson 1 for practice. Read independently for the last 30 minutes.

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Day 63: Discussed and completed notes for chaps 1-3. Assigned chapters 4-6 for homework.

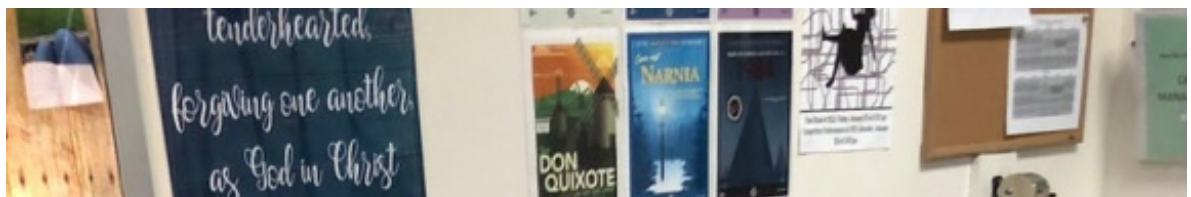
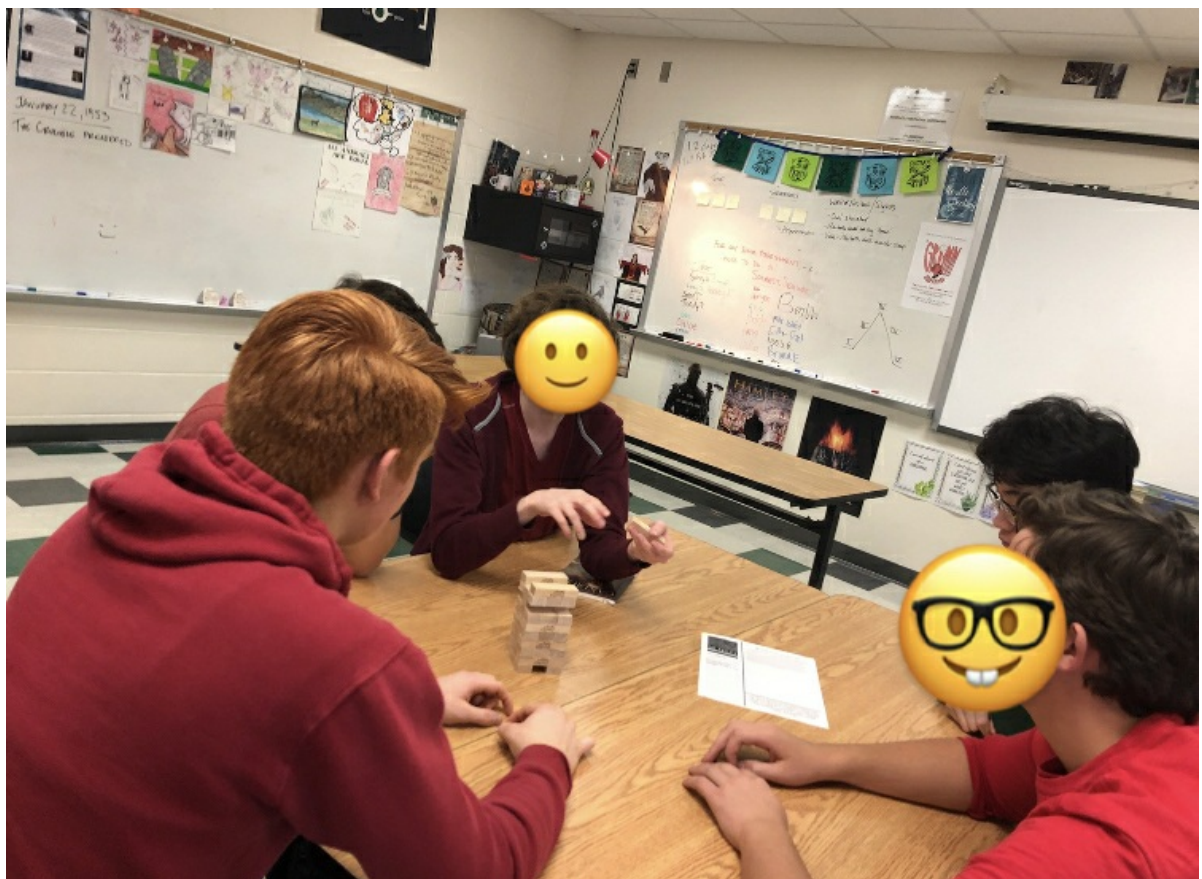
Day 64: Discussed and completed notes for chaps 4-6. Assigned chapters 7-10 for homework.

Day 65: *Frankenstein* quiz 1. Discussed and completed notes for chaps 7-10. Assigned chapters 11-13 for homework.

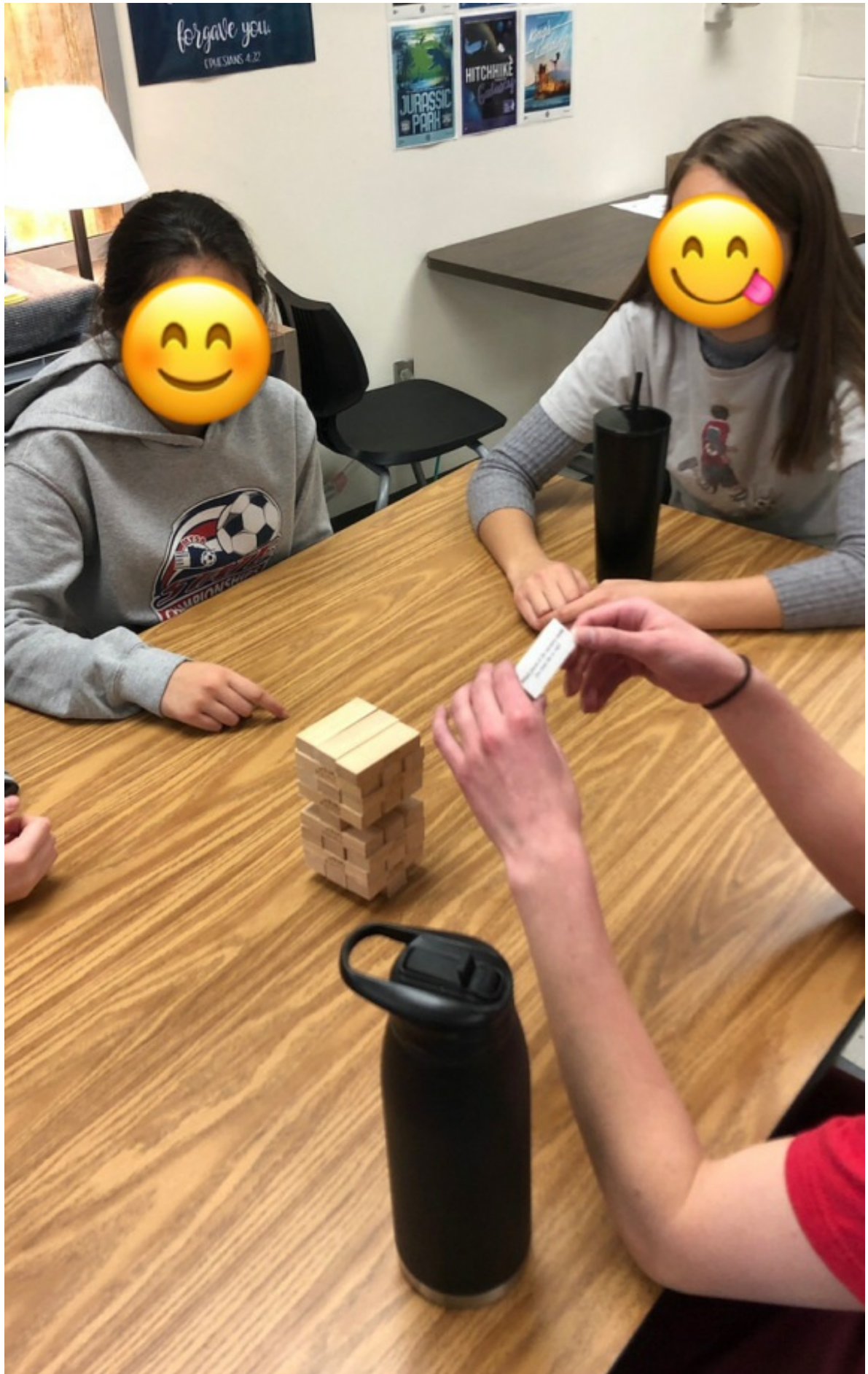
Day 66 (block): Voice Lesson 2, poem study “Warning” by Jenny Joseph. Read independently for the last 30 minutes.

Day 67: Discussed and completed notes for chaps 11-13. Assigned chaps 14-16 for homework.

Day 68 (block): Voice lesson 3, *Frankenstein* Jenga activity (found in the files of the AP Lit Facebook group). Read independently for the last 30 minutes.









During our school spirit week we took a break from some rigorous work and played literary Jenga.

Day 69: Discussed and completed notes for chaps 14-16. Assigned chaps 17-19 for homework.

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Day 70: Discussed and completed notes for chaps 17-19. Assigned chaps 20-21 for homework.

Day 71 (block): Voice lesson 4, poem study (“The Forge” by Seamus Heaney). Read independently for the last 30 minutes.

Day 72: Discussed and completed notes for chaps 20-21. Assigned chaps 22-23 for homework.

Day 73: *Frankenstein* quiz 2. Caught up on misc. notes or concepts.

Day 74: Discussed and completed notes for chaps 22-23. Assigned chap 24 for homework.

Day 75 (block): Voice lesson 5, completed PPC 6 (long fiction or drama unit 2). Self-scored and recorded weaknesses and goals. Read independently for the last 30 minutes.

Day 76: Discussed and completed notes for chap 24. Reviewed for test.

Day 77: *Frankenstein* test.

Day 78: Completed timed writing on *Frankenstein* (I choose a released Q3 prompt that can work for *Frankenstein*. There are many to choose from and I vary my choice from year to year).

## Poetry Unit 2

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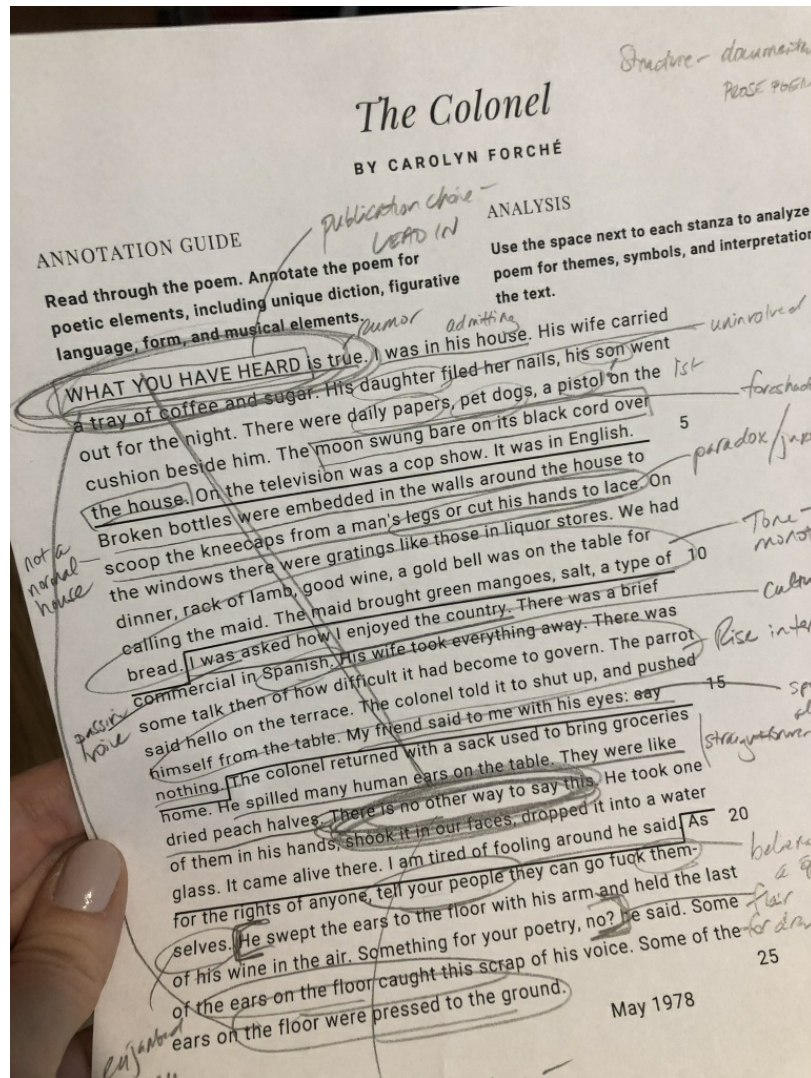
Day 79: Analyzed and discussed “Ozymandias” by Percy Bysshe Shelley. Completed a line of reasoning brainstorming sheet for this poem.

Day 80 (block): Voice Lesson 7. Began short fiction mini-lesson on Realism. Read independently for the last 30 minutes.

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Day 81: Analyzed and discussed “The Colonel” by Carolyn Forché. Completed a line of reasoning brainstorming sheet for this poem.





I cannot express how much I love Carolyn Forché's "The Colonel." I love teaching it and I love reading it myself.

Day 82: Analyzed and discussed "Out, Out—" by Robert Frost. Completed a line of reasoning brainstorming sheet for this poem.

Day 83: Analyzed and discussed "Dover Beach" by Matthew Arnold. Completed a line of reasoning brainstorming sheet for this poem.

Day 84 (block): Voice lesson 8. Complete PPC 5 (Poetry unit 2). Self-scored and recorded weaknesses and goals. Read independently for the last 30 minutes.

Day 85: Poetry timed writing ( 2014 prompt "For That He Looked Not Upon Her" by George Gascoigne)

Long Fiction or Drama Unit 3: Things Fall Apart by Chinua Achebe

Day 86: Introduction to *Things Fall Apart* (about the author, style of storytelling, overview of themes, etc.). Assigned chapters 1-3 for homework.

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Day 87: Discussed and took notes on chapters 1-3. Assigned chapters 4-6 for homework.

Day 88 (block): Voice Lesson 9. Conclude dshort fiction lesson on Realism, including written analysis assignment. Read independently for the last 30 minutes.

Day 89: Discussed and took notes on chapters 4-6. Assigned chapters 7-10 for homework.

And this is when everything happened. My school went on spring break... and never came back.

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COVID-19 forced my school, like most other American schools, into online-only mode. I will record what we worked on for the rest of the year, but please understand the following: a) because we could only meet online twice per week, we did not cover what we should have, b) because the AP Exam was moved to a prose-only question, I had to abandon or cut materials that were no longer relevant to the 2020 test. I will explain what I *would have* taught at the end of this post.

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Day 90: Things Fall Apart Quiz 1 (chaps 1-10), discussed Chapters 7-10. Assigned chapters 11-13 for homework.

Day 91: Voice Lesson 10. Began short fiction lesson on Modernism.

Day 92: Discussed and took notes on chapters 11-13. Assigned chapters 14-16 for homework.

At this point my students and I had a discussion about the barriers in our way as we approached the AP exam. We decided to focus on short fiction and poetry and to stop reading *Things Fall Apart* as a class, a decision that was very difficult for me. Several students continued to read it on their own, but ultimately it became too hard to guide them through the book how I wanted to in our online forum.

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Day 93: Finished short fiction lesson on Modernism, completed written analysis assignment.

Poetry Unit III – Poetry Then and Now

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Day 94: Voice Lesson 11. Began poetry then and now unit. Watched “Complainers” by Rudy Francisco and compared it with “A Psalm of Life” by Henry Wadsworth Longfellow. Discussed contrasts in each and considered which has more “literary merit.”

Day 95: Watched “Say My Name” by Idris Goodwin and compared it with “The Naming of Cats” by T. S. Eliot. Discussed words and phrases in each and consider which has more “literary merit.”

Once again, plans got changed. In the middle of April it was announced that the AP Exam would be a prose essay only. Since we were stuck with only two class periods per week (of only 30-40 minutes), we moved away from poetry and focused on prose. I finished work on my Short Story Boot Camp, now my Short Fiction Unit 1 unit, and we covered that material in preparation.

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Day 96: Voice Lesson 12. Short Story Boot Camp Lesson 1: Characterization. Read over excerpts and discussed as a class. Read “Eleven” by Sandra Cisneros and completed a line of reasoning for that text.

Day 97: Short Story Boot Camp Lesson 2: Setting. Read over excerpts and discussed as a class. Read “Girl” by Jamaica Kincaid and completed a line of reasoning for that text.

Day 98: Voice Lesson 13. Short Story Boot Camp Lesson 3: Plot order of events. Read over excerpts and discussed as a class. Read “The Moment Before the Gun Went Off” by Nadine Gordimer and completed a line of reasoning for that text.

Day 99: Short Story Boot Camp Lesson 4: Plot sequence of events. Read over excerpts and discussed as a class. Read “Lamb to the Slaughter” by Roald Dahl and completed a line of reasoning for that text.

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Day 100: Voice Lesson 14. Short Story Boot Camp Lesson 5: Narrator. Read over excerpts and discussed as a class. Read “EPICAC” by Kurt Vonnegut and completed a line of reasoning for that text.

Day 101: Short Story Boot Camp Lesson 6: Point of view. Read over excerpts and discussed as a class. Read “A Rose for Emily” by William Faulkner and completed a line of reasoning for that text. Prepared for timed writing on a prose text. The students voted on which text they’d like to read and they picked “Shooting an Elephant” by George Orwell.

Day 102: Completed timed writing on “Shooting an Elephant” by George Orwell (custom prose prompt).

Day 103: Test prep day. Normally I'd go through writing and multiple choice strategies for a week or two before the exam, but there wasn't much of a need anymore. Instead we focused on the online testing element and completed the AP demo.

Day 104: Voice Lesson 15. Timed writing rehash for "Shooting an Elephant."

Day 105: AP Lang Exam prep (my school doesn't offer AP Lang as a test, but most of my Lit students take the exam. Since seniors were graduating before the actual exam, I had to give an overview of the rhetorical analysis essay before the AP Lit exam. Not ideal, but what can you do).

Day 106: Juniors only (seniors graduated). Assigned AP Lit film analysis for homework and last assignment.

Day 107: Last day of class with my juniors. Gave final goodbyes and exit survey.

Recap:

CED Units we covered completely:

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- Short Fiction Unit 1
- Poetry Unit 1
- Long Fiction Unit 1
- Short Fiction Unit 2
- Poetry Unit 2
- Long Fiction Unit 2

CED Units we started but didn't complete:

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What we would have covered if COVID-19 hadn't hit:

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- Things Fall Apart (Long Fiction or Drama Unit III)
- Poetry Then and Now (Poetry Unit III)
- Literary Movements (Short Fiction Unit III) – We would have covered Magical Realism, the Harlem Renaissance, and Postmodernism.
- Full test prep unit

Reflection

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The 2020-2021 school year was my 14th year of teaching AP Lit and it was by far my most difficult. Even if the pandemic hadn't struck I think I still would have called it the hardest. Being in a position of mentorship for so many new and incoming AP Lit teachers is a huge blessing, once that I don't take for granted. I worked hard all summer studying the new



CED and AP Lit rubrics, then discovered in the fall that I wasn't focusing enough on the individual standards. I spent the entire school year poring over the document, changing everything I had just changed already. At times it felt like I was standing in quicksand, as the rubric I learned inside and out was revised in September, after some of us had been using it for over a month. AP Classroom was also difficult to navigate and my ire for the question bank is still going strong.

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That being said, the struggles in the fall helped me cope better with the arrival of the pandemic. It forced me to pause everything and take a step back. What did my students really need to do today? What skills are important, and what is expendable? The streamlined test helped my students and I focus on just a fraction of what we had hoped to cover, but also took away any anxiety associated with poetry or long fiction. As I write this I literally just signed my contract for the 20-21 year. I have no idea what next year will bring, but I now feel like I can face anything after surviving this school year.

One of my favorite texts to teach in my British Literature class is *The Diary of Samuel Pepys*. Pepys was kind of a nobody, but he lived through some *serious* events. He attended the first showing of *Romeo and Juliet* at the Globe, got drunk at famous taverns, survived the Great Fire of London, and detailed his experience with surviving the bubonic plague. In October of 1663 he confirmed what every Londoner feared, "to my great trouble, [I] hear that the plague is come into the City."



Samuel Pepys, 1633-1703.

In his diary Pepys details walking through the streets and seeing doors marked with signs of the plague. He describes the sounds of constant church bells and the smells of fires and tobacco being constant. However, at the end of his experience Pepys turns an indifferent eye towards the families who suffered from the plague, even remarking about a pile of dead bodies, "I am come almost to think nothing of it."

While I am incredibly blessed that my family and I have not contracted COVID-19, I refuse to become desensitized to it. Nor am I under the impression that it is over (as I write this in May 2020). I am aware that life will never be the same again and I will never forget this. I suppose in writing this I simply wanted to get a brief chance to do what Pepys did, to write down what I did day by day as I went about my life. Like in Pepys' diary, my entries are

brief and unemotional most of the time, but I hope they do encapsulate what it was like to teach AP Lit during the time of the Coronavirus crisis. Or if nothing else, that you give you an idea of what happens in a not-so-normal year of teaching AP Lit.

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