



Perris Union High School District Course of Study

A. COURSE INFORMATION

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|--|---|----------------------------------|--|------|---|--|
| <p>Course Title: (limited to 34 characters with spaces in Infinite Campus)</p> <div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">AP English Literature & Composition</div> <p><input type="checkbox"/> New <input checked="" type="checkbox"/> Revised</p> <p>If revised, the previous course name if there was a change</p> <div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">AP Eng Lit & Comp</div> <p>Transcript Course Code/Number:</p> <div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">351041, 351042</div> <p>(To be assigned by Educational Services if it's a new course)</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; padding: 2px;">CREDIT TYPE EARNED:</td> <td style="border: 1px solid black; padding: 2px;">CALPADS CODE:</td> </tr> <tr> <td style="border: 1px solid black; padding: 2px;">English</td> <td style="border: 1px solid black; padding: 2px;">9118</td> </tr> </table> | CREDIT TYPE EARNED: | CALPADS CODE: | English | 9118 | <p>Subject Area:</p> <p><input type="checkbox"/> Social Science <input checked="" type="checkbox"/> English <input type="checkbox"/> Mathematics <input type="checkbox"/> Laboratory Science <input type="checkbox"/> World Languages <input type="checkbox"/> Visual or Performing Arts <input type="checkbox"/> College Prep Elective <input type="checkbox"/> Other</p> <p>Is this classified as a Career Technical Education course?</p> <p><input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</p> <p>If yes, which pathway does this course align to? Pathway Name:</p> <div style="border: 1px solid black; height: 20px; margin-bottom: 5px;"></div> <p>CTE CDE Code:</p> <div style="border: 1px solid black; height: 20px; margin-bottom: 5px;"></div> | <p>Grade Level(s)</p> <p><input type="checkbox"/> MS <input checked="" type="checkbox"/> HS <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/> 11 <input type="checkbox"/> 12</p> |
| CREDIT TYPE EARNED: | CALPADS CODE: | | | | | |
| English | 9118 | | | | | |
| <p>Was this course <u>previously approved by UC</u> for PUHSD?</p> <p><input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (Will be verified by Ed Services)</p> <p>Which A-G Requirement does/will this course meet?</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; padding: 2px;">B</td> <td style="border: 1px solid black; padding: 2px;"><input type="checkbox"/> Pending</td> </tr> </table> | B | <input type="checkbox"/> Pending | <p style="text-align: center;">Credential Required to teach this course: <i>To be completed by Human Resources only.</i></p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p><i>Single Subject: English; Specific Supplementary Auth: English composition; Literature Specific Subject Matter Auth: English Composition Literature</i></p> </div> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; padding: 2px; width: 60%; text-align: center;"> <i>19</i> Signature </td> <td style="border: 1px solid black; padding: 2px; width: 40%; text-align: center;"> 3/12/2024 Date </td> </tr> </table> | | <i>19</i> Signature | 3/12/2024 Date |
| B | <input type="checkbox"/> Pending | | | | | |
| <i>19</i> Signature | 3/12/2024 Date | | | | | |
| <p>Submitted by: Matthew Thomas Site: SSC Date: 03/01/24 Email: matthew.thomas@puhsd.org</p> | <p>Unit Value/Length of Course:</p> <p><input type="checkbox"/> 0.5 (half-year or semester equivalent) <input checked="" type="checkbox"/> 1.0 (one-year equivalent) <input type="checkbox"/> 2.0 (two-year equivalent) <input type="checkbox"/> Other:</p> | | | | | |
| <p>Approvals</p> | <p>Name/Signature</p> | <p>Date</p> | | | | |
| Director of Curriculum & Instruction | | 03/01/24 | | | | |
| Asst. Superintendent of Educational Services | | 3/21/24 | | | | |
| Governing Board | | | | | | |

Prerequisite(s) (REQUIRED):

None

Corequisite(s) (REQUIRED):

None

Brief Course Description (REQUIRED):

The AP English Literature and Composition course focuses on reading, analyzing, and writing about imaginative literature (fiction, poetry, drama) from various periods. Students engage in close reading and critical analysis of imaginative literature to deepen their understanding of the ways writers use language to provide both meaning and pleasure. As they read, students consider a work's structure, style, and themes, as well as its use of figurative language, imagery, and symbolism. Writing assignments include expository, analytical, and argumentative essays that require students to analyze and interpret literary works. College Course Equivalent The AP English Literature and Composition course aligns to an introductory college-level literature and writing curriculum.

Students will have the opportunity to take the AP exam to receive AP credit on their transcript. A qualifying score of three (3) or better on the AP exam may earn a student college credit.

B. COURSE CONTENT**Course Purpose (REQUIRED):**

What is the purpose of this course? Please provide a brief description of the goals and expected outcomes. Note: More specificity than a simple recitation of the State Standards is needed.

In the AP English Literature and Composition course, students devote themselves to the study of literary works written in—or translated into—English. Careful reading and critical analysis of such works of fiction, drama, and poetry, selected locally by responsible educators, provide rich opportunities for students to develop an appreciation of ways literature reflects and comments on a range of experiences, institutions, and social structures. Students will examine the choices literary writers make and the techniques they utilize to achieve purposes and generate meanings.

Course Outline (REQUIRED):

Detailed description of topics covered. All historical knowledge is expected to be empirically based, give examples. Show examples of how the text is incorporated into the topics covered.

Unit 1: Short fiction 1: BIG IDEAS Character CHR Setting SET Structure STR Narration NAR Literary Argumentation LAN

Understanding character, setting, plot, and narrator are fundamental to interpreting fiction. Unit 1 builds on student understandings of these fundamentals from previous courses while establishing a foundation for the skills and knowledge necessary for this course. Students begin to examine how these fundamental elements function in a text.

Unit 1: Short Fiction 1 Learning Objectives

- CHR 1 1.A Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.
- SET 2 2.A Identify and describe specific textual details that convey or reveal a setting.
- STR 3 3.A Identify and describe how plot orders events in a narrative.
- STR 3 3.B Explain the function of a particular sequence of events in a plot.
- NAR 4 4.A Identify and describe the narrator or speaker of a text.
- NAR 4 4.B Identify and explain the function of point of view in a narrative.
- LAN 7 7.A Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself

Unit 1: Short Fiction 1 Sample Assignments

- Instruct students to divide Chopin's "The Story of an Hour" into four short sections: (1) hearing the news, (2) holding back, (3) letting go, and (4) the revelation. Have students explain how each section of the story reveals additional information about Mrs. Mallard. Identify a text (e.g., "The Story of an Hour") that is accessible to students, is rich in its ability to address multiple facets of course content, and provides opportunities for students to practice multiple skills. Each time students are introduced to new knowledge and skills—regarding character, for example—they return to the mentor text.
- Divide students into small groups, and assign each group a section of Faulkner's "A Rose for Emily." Have students list the specific details (e.g., physical descriptions, daily manner of living, etc.) from the text that indicate the setting. Each group then writes a brief explanation of the details of setting in their section, including textual evidence. Students do a gallery walk and then connect the setting details from the whole story to draw conclusions about the meaning of setting.
- As they read, have students individually take notes on the point of view and perspective of the narrator in "A Rose for Emily." In their notes, they should consider Faulkner's choice to involve a townspeople in the story rather than write in third person.
- Have students read "Girl" by Jamaica Kincaid. Then, as you model prewriting and drafting a paragraph that makes a claim about "Girl" accompanied by textual evidence that supports that claim, have students write with you and contribute ideas. Then, have them follow the same writing process to draft their own paragraph that establishes a claim and supports that claim with evidence.
- Each unit contains an FRQ posted in the College Board's MyAP page

Unit 2: Poetry 1 Big Ideas: Character, Structure, Figurative Language, Literary Argumentation

Poetry and prose differ in a variety of ways, with structure often being the most obvious and notable of these differences. Unit 2 explores these differences and helps students better understand how the structures of poetry contribute to meaning and interpretations. To help students make the transition from prose to poetry, begin the unit with poems that describe or reveal a character so that students can continue to practice the skill of character analysis that they began in Unit 1. (Consider including poems in which characters are the speakers, as in dramatic monologues like Browning’s “My Last Duchess” and Tennyson’s “Ulysses,” and poems in which characters are the subjects of the poem, as in Bishop’s “The Prodigal.”) In this unit, students will also explore other fundamentals often associated with—though not unique to—poetry: word choice and the foundations of simile and metaphor.

Unit 2: Poetry 1 Learning Objectives

- CHR: Identify and describe what specific textual details reveal about a character, that character’s perspective, and that character’s motives.
- STR 3 3.C Explain the function of structure in a text.
- STR 3 3.D Explain the function of contrasts within a text.
- FIG 5 5.B Explain the function of specific words and phrases in a text.
- FIG 6 6.A Identify and explain the function of a simile.
- FIG 6 6.B Identify and explain the function of a metaphor.
- LAN 7 7.A Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.

Unit 2: Poetry 1 Sample Assignments

- Have students read “I Am Offering This Poem” by Jimmy Santiago Baca. Noting that the poem has four stanzas divided by the phrase “I love you,” have students read and paraphrase each of the stanzas. Then have them explore how each stanza conveys meaning on its own but also relates to the stanza that comes before and after it.
- During an analysis of Langston Hughes’s “Theme for English B,” have students read along with you while you mark the text for contrasts, such as shifts and juxtapositions. Mark the words, punctuation, and/or structures that signal the contrast. Then, with the students, discuss what exactly is contrasted and how these contrasts convey meaning.
- Have students read Elizabeth Bishop’s “The Fish.” In a double-entry journal entry, on the left side, ask students to include the lines from “I stared and stared / and victory filled up . . .” to the end of the poem. The poem ends with “rainbow, rainbow, rainbow! / And I let the fish go.” On the right side of the journal entry, ask students to write their ideas about why the word “rainbow” is repeated and what ideas or associations are emphasized through this repetition.
- After students have read Baca’s “I Am Offering This Poem,” have them identify an individual simile or metaphor in the poem in a whole-group setting. Explain to them how the two objects are compared, paying particular attention to the specific compared traits of the objects. Then, explain how the comparison conveys associations and contributes to meaning. Next, in pairs, students identify another simile or metaphor in the poem. The pairs work together to explain how the two

objects are compared and then explain how particular associations convey meaning. Finally, have students work on their own to identify another simile or metaphor in the poem and repeat the same process

- Have students read John Donne’s “The Sun Rising” and give them the following claim about the poem: The speaker believes himself to be more powerful and important than the sun. Have students engage in a quickwrite of a paragraph in which they identify textual evidence and explain how the evidence supports the claim. Then, have them share their ideas with peers and revise their evidence and explanations based on the discussion.

Unit 3: Longer Fiction or Drama 1: Big Ideas: Character, Structure, Literary Argumentation

Unit 3 focuses on one or more extended narratives of the teacher’s selection, exploring the development of characters, conflicts, and plots and how these relate and contribute to the representation of values. To help students continue to develop the skill of analyzing characters, select one or more novellas, novels, or plays in which a character’s perspective shifts over the course of the narrative, and in which the character’s actions or inactions reveal the character’s motives. Select the text(s) to provide examples of conflict between a character and outside forces that obstruct as well as examples of internal conflict between competing values within a character.

Unit 3: Longer Fiction or Drama 1 Learning Objectives

- CHR 1 1.A Identify and describe what specific textual details reveal about a character, that character’s perspective, and that character’s motives.
- CHR 1 1 .B Explain the function of a character changing or remaining unchanged.
- SET 2 2.A Identify and describe specific textual details that convey or reveal a setting.
- STR 3 3.E Explain the function of a significant event or related set of significant events in a plot.
- STR 3 3.F Explain the function of conflict in a text.
- LAN 7 7.A Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.
- LAN 7 7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
- LAN 7 7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
- LAN 7 7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
- LAN 7 7.E Demonstrate control over the elements of composition to communicate clearly

Unit 3: Longer Fiction or Drama 1 Sample Assignments

- Highlight Polonius’s claim that Hamlet is mad (2.2.223–224). Have one half of the class select textual evidence for this claim and the other half against this claim. Use this evidence to support group conclusions and reasoning in a debate.
- After having students read Chapter 9 of Zora Neale Hurston’s *Their Eyes Were Watching God*, ask

them to use a T-chart to describe Janie’s character (e.g., physical appearance, actions, dialogue, thoughts, reactions to other characters) before and after Jody’s funeral. Then, have students use this organizer to explain why Janie changes and the meaning of this change

- Have students draft a literary argument that analyzes how Hamlet’s “To be or not to be” soliloquy reveals his conflicting perspectives and motives, particularly through the contrasting ideas and images in the soliloquy. In pairs, ask students to read each other’s arguments and critique the degree to which the peer has justified their claims through clear, logical explanations that articulate relationships among textual evidence, the line of reasoning, and the thesis.

Unit 4: Short fiction 2 Big Ideas: Character, Setting, Structure, Narration, Literary Argumentation

Characters, plots, and dramatic situations—like people and events in the real world—are complex and nuanced. While previous units have established and examined the fundamentals of fiction, Unit 4 introduces the complexities of characters, the nuances of dramatic situations, and the complications of literary conflicts. The various contrasts an author introduces necessarily affect the interpretations that students make; therefore, students should learn to account for these elements as they choose evidence and develop the commentary that explains their thinking.

Unit 4: Short fiction 2 Learning Objectives

- CHR 1 1.A Identify and describe what specific textual details reveal about a character, that character’s perspective, and that character’s motives.
- CHR 1 1.C Explain the function of contrasting characters.
- CHR 1 1.D Describe how textual details reveal nuances and complexities in characters’ relationships with one another.
- SET 2 2.B Explain the function of setting in a narrative.
- SET 2 2.C Describe the relationship between a character and a setting.
- STR 3 3.A Identify and describe how plot orders events in a narrative.
- STR 3 3.D Explain the function of contrasts within a text.
- NAR 4 4.A Identify and describe the narrator or speaker of a text.
- NAR 4 4.B Identify and explain the function of point of view in a narrative.
- NAR 4 4.C Identify and describe details, diction, or syntax in a text that reveal a narrator’s or speaker’s perspective.
- LAN 7 7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
- LAN 7 7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
- LAN 7 7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
- LAN 7 7.E Demonstrate control over the elements of composition to communicate clearly.

Unit 4: Short fiction 2 Sample Assignments

- After students have read Chopin’s “The Story of an Hour,” ask them to divide the text into sections

in which the setting conveys a distinct mood or atmosphere. Then, have students mark the text in each section to indicate the words, phrases, clauses, and images that contribute to the mood or atmosphere

- As you read Jamaica Kincaid’s “Girl” aloud, pause after a chunk of text to demonstrate your thinking about the stream of consciousness narration and how to comprehend what the narrator is literally saying. You could note the subject matter presented in the story in the margin of the text and discuss why that subject matter might be important to the interpretation of the text. You might also discuss your consideration of the voices—their identities, roles, and the information that can be gathered about them—and the effect of presenting them in a stream of consciousness narration
- Focusing on the last three paragraphs of Amy Tan’s short story “Two Kinds,” have students analyze Jing-mei’s tone(s) by examining imagery and figurative language. Then, have them explain how the tone(s) in this last section of the story reveal Jing-mei’s complicated relationship with her mother.

Unit 5: Poetry 2 Big Ideas: Structure, Figurative Language, Literary Argumentation

In this unit, students will continue to practice the interpretation of poetry, with a focus on the ways word choice, imagery, and comparisons can reveal meanings and shape interpretations of the text. Accordingly, choose poems for this unit that provide students with opportunities to identify, understand, and interpret imagery, extended metaphors, personification, and allusion.

Unit 5: Poetry 2 Learning Objectives

- STR 3.C Explain the function of 3 structure in a text.
- FIG 5.A Distinguish between the literal and figurative meanings of words and phrases.
- 5 FIG 5.B Explain the function of specific words and phrases in a text.
- 5 FIG 5.D Identify and explain the function of an image or imagery.
- 5 FIG 6.B Identify and explain the 6 functions of a metaphor.
- FIG 6.C Identify and explain the 6 functions of personification.
- FIG 6.D Identify and explain the 6 functions of an allusion.
- LAN 7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
- 7 LAN 7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
- 7 LAN 7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
- 7 LAN 7.E Demonstrate control over the elements of composition to communicate clearly.

Unit 5: Poetry 2 Sample Assignments

- Using Elizabeth Bishop’s “The Fish,” have students highlight what they consider to be four or five of the most important images in the poem. Then, have students identify an abstract noun (thematic idea) that each highlighted image conveys. Finally, have them explain how the individual images work together to convey meaning in the poem and explain relationships among the abstract nouns they identified.

- Have students examine the structure of Elizabeth Barrett Browning’s “How Do I Love Thee?” through a jigsaw strategy. After being assigned their “base” groups, students work with their various “expert” groups to explore one of the following: the closed-form characteristics of the poem, shifts and contrasts in the poem, ideas in the octave, and ideas in the sestet. In the base groups, students share with peers what they have learned about their particular topic in order to explain how the poem’s structure emphasizes certain ideas and concepts
- Using John Donne’s “The Sun Rising,” have students mark the individual metaphors throughout the poem. For each metaphor, have students explain how the compared traits convey a particular perspective and contribute to figurative meaning. Next, have students examine the metaphors again to determine which individual metaphors seem to work together for a larger comparison. Students should mark the text to indicate that those metaphors work together. Finally, students should explain how the metaphors that work together convey a particular perspective and contribute to an interpretation of the poem.
- After they’ve written a draft of a literary argument about a poem, have students work in small groups to read their peers’ arguments and carefully consider the interpretations of the poem presented in each thesis. Have them compare their own interpretation of the poem with their peers’, carefully noting similarities and differences. When students revise their arguments, they may choose to modify their own interpretations and thesis statements based on these alternative interpretations.
- After students have written a literary argument about a poem, have them engage in a peer review in which they mark places in the drafts where ideas seem unrelated, there is an abrupt shift, or relationships between ideas are unclear. When drafts are returned, have students review the marked places in their drafts and, where appropriate, add transitions that indicate relationships between ideas.

Unit 6: Longer Fiction or Drama 2: Big Ideas: Character, Structure, Narration, Figurative Language, Literary Argumentation

Carefully crafted literary texts often contain what appear to be inconsistencies that can be confusing to students. As teachers know, and as students must learn, inconsistency in the way characters develop, interruption in the timeline or sequence of a plot, or unreliability of a character or narrator can all contribute to the complexities in a text and affect interpretation. Unit 6 provides another opportunity to explore how previously learned skills apply to longer texts, where characters and plots are usually more developed. At this point in the course, students may be prepared to explore these myriad possibilities as they begin to refine their literary arguments. When selecting one or more longer works for this unit, be sure to choose one that gives students the opportunity to analyze symbols, a skill introduced in this unit and continued in Units 7 and 8.

Unit 6: Longer Fiction or Drama 2 Learning Objectives

- CHR 1 1.A Identify and describe what specific textual details reveal about a character, that character’s perspective, and that character’s motives.
- CHR 1 1.C Explain the function of contrasting characters.
- CHR 1 1.E Explain how a character’s own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
- STR 3 3.A Identify and describe how plot orders events in a narrative.

- STR 3 3.B Explain the function of a particular sequence of events in a plot.
- STR 3 3.D Explain the function of contrasts within a text.
- NAR 4 4.C Identify and describe details, diction, or syntax in a text that reveal a narrator’s or speaker’s perspective.
- NAR 4 4.D Explain how a narrator’s reliability affects a narrative. FIG 5 5.C Identify and explain the function of a symbol.
- LAN 7 7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
- LAN 7 7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
- LAN 7 7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
- LAN 7 7.E Demonstrate control over the elements of composition to communicate clearly.

Unit 6: Longer Fiction or Drama 2 Sample Assignments

- After students read Hurston’s *Their Eyes Were Watching God*, ask them to form two concentric circles. Have students in the inner circle discuss how Janie and her grandmother are foil characters and how these contrasting characters and their perspectives contribute to meaning in the novel. During this discussion, have students in the outer circle write questions and responses based on the inner circle’s discussion. Then have the two groups switch roles.
- Have students consider the question Why did Mary Shelley arrange the events in *Frankenstein* as she did? Organize students into groups, and give each group an envelope containing slips of paper with the major events of the story. First, have students arrange the events chronologically. Then, have them arrange the slips in the order they are presented in the novel. Finally, have students explain how the nonlinear plot structure affects a reader’s experience and contributes to meaning in the novel.
- Pause at Chapter 13 of *Frankenstein* to focus on the creature’s musings on the concept of monstrosity. Have groups develop and discuss questions about the symbol of monstrosity, such as the following: What is a monster (literal-level question)? Why does the creature feel like a monster (interpretive-level question)? How does the way monstrosity is represented here represent larger thematic ideas about humanity in and beyond the novel (universal-level question)?
- After students have developed drafts of their literary arguments for a text, have them generate a list of questions that might encourage their peers to more fully and clearly explain the relationships between selected textual evidence and their claim. During the peer review, have students adapt questions from the list generated earlier and write them in the margins of their peers’ essays when they notice a place where commentary is absent, thin, confusing, incomplete, etc. After the review, students can use the questions as an opportunity for discussion among peers about their writing and an opportunity for writers to further consider answers to the questions written in the margins of their essays.

Unit 7: Short fiction 3 Character, Setting, Structure, Narration, Figurative Language, Literary Argumentation

Unit 7 looks at how texts engage with a range of experiences, institutions, or social structures. Students come to understand that literature is complicated because it tries to capture and comment on the complexities of the real world. Sudden changes in a narrative, such as a character’s epiphany, a change in setting, manipulation of the pacing of the plot, or contradictory information from a narrator, are factors that students should learn to consider as they develop their own interpretations.

This unit challenges students to transfer their understanding of figurative language, previously studied only in relation to poetry, to their interpretations of narrative prose. Students should come to understand that it is acceptable and sometimes even necessary to revise their initial interpretations of a text as they gather and analyze more information.

Unit 7: Short fiction 3 Learning Objectives

- CHR 1 1.B Explain the function of a character changing or remaining unchanged.
- CHR 1 1.D Describe how textual details reveal nuances and complexities in characters’ relationships with one another.
- SET 2 2.B Explain the function of setting in a narrative.
- SET 2 2.C Describe the relationship between a character and a setting.
- STR 3 3.A Identify and describe how plot orders events in a narrative.
- STR 3 3.B Explain the function of a particular sequence of events in a plot.
- NAR 4 4.D Explain how a narrator’s reliability affects a narrative.
- FIG 5 5.C Identify and explain the function of a symbol.
- FIG 5 5.D Identify and explain the function of an image or imagery.
- FIG 6 6.A Identify and explain the function of a simile.
- FIG 6 6.C Identify and explain the function of personification.
- LAN 7 7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
- LAN 7 7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
- LAN 7 7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.

Unit 7: Short fiction 3 Sample Assignments

- Have students analyze how diction, imagery, details, language, and syntax in certain portions of Faulkner’s “A Rose for Emily” convey the narrator’s and other community members’ complex relationship with Emily.
- Have students analyze how diction, imagery, details, language, and syntax in certain portions of Faulkner’s “A Rose for Emily” convey the narrator’s and other community members’ complex relationship with Emily.
- After students read “A Rose for Emily,” have them develop a graphic organizer that coordinates the following: key details about Emily that the narrator provides, plausible explanations for how the narrator could know these key details, and key details about Emily that the narrator does not provide. Finally, based on their observations, have students explain whether the narrator is reliable.

- Designate certain students as “experts” in analyzing symbolism. In small groups, have the student experts lead a discussion about the symbolic settings of China and America in Amy Tan’s “Two Kinds.” Using textual evidence, the student experts help their group members understand what these settings symbolize and how this symbolism contributes to meaning in the story.
- Before they draft a literary argument about an interpretation of a short story, have students outline their theses, lines of reasoning, and evidence. Review their outlines and determine whether the students’ selected evidence supports their reasoning. Based on information from the outline, provide feedback by asking probing questions to help students determine whether their interpretations and reasoning might require revision.

Unit 8: Poetry 3 Big Ideas: Structure, Figurative Language, Literary Argumentation

Students continue to develop their understanding of how to read a poem in this unit, focusing especially on how interpretation of a poem’s parts informs an interpretation of the entire poem. Unit 8 goes further than any previous unit in exploring ambiguities of language and unrealized expectations and the ironies they create. In further examining structural contrasts or inconsistencies, students will recognize how juxtaposition, irony, and paradox in a poem may contribute to understanding the complexity of meanings.

Unit 8: Poetry 3 Learning Objectives

- STR 3 3.C Explain the function of structure in a text.
- STR 3 3.D Explain the function of contrasts within a text.
- FIG 5 5.B Explain the function of specific words and phrases in a text.
- FIG 5 5.C Identify and explain the function of a symbol.
- FIG 6 6.B Identify and explain the function of a metaphor.
- FIG 6 6.D Identify and explain the function of an allusion.
- LAN 7 7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
- LAN 7 7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
- LAN 7 7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
- LAN 7 7.E Demonstrate control over the elements of composition to communicate clearly.

Unit 8: Poetry 3 Sample Assignments

- Using Elizabeth Bishop’s “The Fish,” have students examine how punctuation in the poem helps indicate individual images, and how individual images extend beyond individual lines and work together to contribute to meaning. Ask students to examine how the unexpected repetition of “rainbow” in this open-form poem creates emphasis and explain how this emphasis conveys meaning and contributes to an interpretation of the poem.
- Using John Donne’s “The Sun Rising,” select several images from the poem that represent antithesis, irony, and paradox. Print these images on strips of paper. Then, create a graphic organizer that allows

students to organize the poem strips according to those categories. When they have placed the images on the organizer, discuss together the effect of the antithesis, irony, and paradox on the subject and theme of the poem.

- Have students work in small groups to develop an oral interpretation of Hughes’s “Theme for English B.” In their oral interpretations, students should pay attention to how they say particular words and phrases based on how they understand the speaker’s meaning. As groups present their oral interpretations, have students identify words and phrases that are interpreted differently. Finally, as a whole group, discuss how ambiguity in the poem invited the different oral interpretations.
- Because conceits are complex, students need to comprehend literal meaning first. Have students summarize chunks of a conceit, or if the language of the conceit is particularly complex, have them paraphrase the conceit line by line. After students can comprehend the literal meaning in the conceit, they can proceed to interpret individual comparisons and begin examining how these comparisons (or extended comparisons) contribute to an interpretation of the poem.

Unit 9: Longer Fiction or Drama 3: Character, Structure, Narration, Literary Argumentation

Unit 9 brings understandings from throughout the course to bear on a longer text so students can explore in depth how literature engages with a range of experiences, institutions, and social structures. The ways a character changes and the reasons for the change reveal much about that character’s traits and values, and, in turn, how the character contributes to the interpretation of the work as a whole. Students should now recognize that the events, conflicts, and perspectives of a narrative embody different values and the tensions between them. At this point in the course, students should understand that interwoven and nuanced relationships among literary elements in a text ultimately contribute to the complexity of the work. As the course concludes, students should recognize that demonstrating an understanding of a complex text means developing a nuanced literary analysis. Above all, as students leave the course, they have hopefully developed an appreciation for a wide variety of genres, styles, and authors that will motivate them to continue reading and interpreting literature.

Unit 9: Longer Fiction or Drama 3 Learning Objectives

- CHR1 1.B Explain the function of a character changing or remaining unchanged.
- CHR1 1.E Explain how a character’s own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
- STR3 3.E Explain the function of a significant event or related set of significant events in a plot.
- STR3 3.F Explain the function of conflict in a text.
- NAR4 4.C Identify and describe details, diction, or syntax in a text that reveal a narrator’s or speaker’s perspective.
- LAN7 7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
- LAN7 7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
- LAN7 7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.

Unit 9: Longer Fiction or Drama 3 Sample Assignments

- Have students read and notate all four of Hamlet’s main soliloquies (1.2.135–165, 2.2.555–613, 3.1.64–96, 4.4.34–68) to trace Hamlet’s psychological journey throughout the play. They should consider his contemplation of life and death, action, his answer to the charge of revenge, his comparison to other characters, etc. Then, in a panel discussion, ask panelists to portray various characters from the play, including Hamlet. Have students who are not panelists ask questions about how Hamlet’s inconsistencies and surprising developments in his character affect other characters and their conflicts with him. The panelists should answer students’ questions as their assigned characters.
- Have students note details related to the three parallel revenge plots in Hamlet (i.e., Hamlet’s pursuit of Claudius, young Fortinbras’s pursuit of Denmark, Laertes’s pursuit of Hamlet). Ask students to explain how the foil characters and plots highlight Hamlet’s own actions/inactions and character, and how these elements contribute to thematic ideas in the play.
- Using a jigsaw strategy, organize students into “base” groups in which each student selects a narrator from Mary Shelley’s *Frankenstein* (i.e., Walton, Victor, the creature, Alphonse) to examine. In the “expert” groups, have students who are examining the same narrator work together to note textual details, diction, or syntax that illustrate the narrator’s unique perspective and how this perspective contributes to meaning. When students return to their base groups, have them discuss how the shifting narrators and their perspectives contribute to the reader’s understanding of multiple literary elements and invite a range of interpretations of the novel.

Writing Assignments (REQUIRED):

Give examples of the writing assignments and the use of critical analysis within the writing assignments.

Unit 1: Sample Writing Assignments

- As they read, have students individually take notes on the point of view and perspective of the narrator in “A Rose for Emily.” In their notes, they should consider Faulkner’s choice to involve a towns-person in the story rather than write in third person.
- Have students read “Girl” by Jamaica Kincaid. Then, as you model prewriting and drafting a paragraph that makes a claim about “Girl” accompanied by textual evidence that supports that claim, have students write with you and contribute ideas. Then, have them follow the same writing process to draft their own paragraph that establishes a claim and supports that claim with evidence.
- Each unit contains an FRQ posted in the College Board’s MyAP page

Unit 2: Sample Writing Assignments

- Have students read Elizabeth Bishop’s “The Fish.” In a double-entry journal entry, on the left side, ask students to include the lines from “I stared and stared / and victory filled up . . .” to the end of the poem. The poem ends with “rainbow, rainbow, rainbow! / And I let the fish go.” On the right side of the journal entry, ask students to write their ideas about why the word “rainbow” is repeated and what ideas or associations are emphasized through this repetition.
- Have students read John Donne’s “The Sun Rising” and give them the following claim about the poem: The speaker believes himself to be more powerful and important than the sun. Have students

engage in a quickwrite of a paragraph in which they identify textual evidence and explain how the evidence supports the claim. Then, have them share their ideas with peers and revise their evidence and explanations based on the discussion.

- Each unit contains an FRQ posted in the College Board’s MyAP page

Unit 3: Sample Writing Assignment

- Have students draft a literary argument that analyzes how Hamlet’s “To be or not to be” soliloquy reveals his conflicting perspectives and motives, particularly through the contrasting ideas and images in the soliloquy. In pairs, ask students to read each other’s arguments and critique the degree to which the peer has justified their claims through clear, logical explanations that articulate relationships among textual evidence, the line of reasoning, and the thesis.
- Each unit contains an FRQ posted in the College Board’s MyAP page

Unit 4: Sample Writing Assignments

- Focusing on the last three paragraphs of Amy Tan’s short story “Two Kinds,” have students analyze Jing-mei’s tone(s) by examining imagery and figurative language. Then, have them explain how the tone(s) in this last section of the story reveal Jing-mei’s complicated relationship with her mother.
- Each unit contains an FRQ posted in the College Board’s MyAP page

Unit 5: Sample Writing Assignments

- Each unit contains an FRQ posted in the College Board’s MyAP page

Unit 6: Sample Writing Assignments

- After students read Hurston’s *Their Eyes Were Watching God*, ask them to form two concentric circles. Have students in the inner circle discuss how Janie and her grandmother are foil characters and how these contrasting characters and their perspectives contribute to meaning in the novel. During this discussion, have students in the outer circle write questions and responses based on the inner circle’s discussion. Then have the two groups switch roles.
- Have students consider the question Why did Mary Shelley arrange the events in *Frankenstein* as she did? Organize students into groups, and give each group an envelope containing slips of paper with the major events of the story. First, have students arrange the events chronologically. Then, have them arrange the slips in the order they are presented in the novel. Finally, have students explain how the nonlinear plot structure affects a reader’s experience and contributes to meaning in the novel.
- Pause at Chapter 13 of *Frankenstein* to focus on the creature’s musings on the concept of monstrosity. Have groups develop and discuss questions about the symbol of monstrosity, such as the following: What is a monster (literal-level question)? Why does the creature feel like a monster (interpretive-level question)? How does the way monstrosity is represented here represent larger thematic ideas about humanity in and beyond the novel (universal-level question)?
- After students have developed drafts of their literary arguments for a text, have them generate a list of questions that might encourage their peers to more fully and clearly explain the relationships

between selected textual evidence and their claim. During the peer review, have students adapt questions from the list generated earlier and write them in the margins of their peers' essays when they notice a place where commentary is absent, thin, confusing, incomplete, etc. After the review, students can use the questions as an opportunity for discussion among peers about their writing and an opportunity for writers to further consider answers to the questions written in the margins of their essays.

- Each unit contains an FRQ posted in the College Board's MyAP page

Unit 7: Sample Writing Assignments

- Before they draft a literary argument about an interpretation of a short story, have students outline their theses, lines of reasoning, and evidence. Review their outlines and determine whether the students' selected evidence supports their reasoning. Based on information from the outline, provide feedback by asking probing questions to help students determine whether their interpretations and reasoning might require revision.
- Each unit contains an FRQ posted in the College Board's MyAP page

Unit 8: Sample Writing Assignments

- Each unit contains an FRQ posted in the College Board's MyAP page

Unit 9: Sample Writing Assignments

- Each unit contains an FRQ posted in the College Board's MyAP page

| INSTRUCTIONAL MATERIALS (REQUIRED) | |
|---|-------------------------------------|
| Textbook #1 | |
| Title: Ideas in Literature Building Skills in Understanding | Edition: |
| Author: John R. Williamson | ISBN: 978-1319461744 |
| Publisher: Bedford/St. Martin's | Publication Date: February 10, 2023 |
| Usage: <input checked="" type="checkbox"/> Primary Text <input type="checkbox"/> Read in entirety or near | |
| Textbook #2 | |
| Title: Perrine's Sound & Sense An Introduction to Poetry (AP Edition) | Edition: 15th |

| | |
|---|-----------------------------------|
| Author: Greg Johnson, Thomas R. Arp | ISBN: 978-1337097611 |
| Publisher: Cengage Learning | Publication Date: January 1, 2017 |
| Usage: <input checked="" type="checkbox"/> Primary Text <input type="checkbox"/> Read in entirety or near | |
| Supplemental Instructional Materials <i>Please include online, and open source resources if any.</i> | |
| AP English Literature Skills Practice Workbook | |
| Estimated costs for classroom materials and supplies (REQUIRED). <i>Please describe in detail.</i> If more space is needed than what is provided, please attach a backup as applicable. | |
| Cost for a class set of textbooks: \$ | Description of Additional Costs: |
| Additional costs:\$ | |
| Total cost per class set of instructional materials: | \$ |

| |
|---|
| Key Assignments (REQUIRED): |
| Please provide a detailed description of the Key Assignments including tests, and quizzes, which should incorporate not only short answers but essay questions also. How do assignments incorporate topics? Include all major assessments that students will be required to complete |
| <ul style="list-style-type: none"> ● Students will have the opportunity to take the AP exam to receive AP credit on their transcript. A qualifying score of three (3) or better on the AP exam may earn a student college credit. ● Each unit contains an FRQ posted in the College Board's MyAP page |
| Instructional Methods and/or Strategies (REQUIRED): |
| Please list specific instructional methods that will be used. |
| <ul style="list-style-type: none"> ● Oral In-Class Participation/Classwork/Homework ● Focus Activities ● Homework/Classwork ● Student Presentations ● Quizzes and Tests ● Writing Assessments ● Projects (including Artifact, Written and Oral Assessment) |
| Assessment Methods and/or Tools (REQUIRED): |

Please list different methods of assessments that will be used.

- Students will have the opportunity to take the AP exam to receive AP credit on their transcript. A qualifying score of three (3) or better on the AP exam may earn a student college credit.
- Each unit contains an FRQ posted in the College Board's MyAP page