

Course of Study:
English Language Arts
— AP Literature & Composition



Course of Study English Language Arts - February 2023

AP Literature and Composition

Committee Members: Lynn Monaco and Cindy Newman

Skill Category 1: Explain the function of character

Learning Standards:	How Taught? Key Questions to Answer
<p>1.A: Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.</p> <p>1.B: Explain the function of a character changing or remaining unchanged.</p> <p>1.C: Explain the function of contrasting characters.</p> <p>1.D: Describe how textual details reveal nuances and complexities in characters' relationships with one another</p>	<p>§ Which words, phrases, and details contribute to a character's characterization? § How is a character described physically, emotionally, and/or psychologically? § Which aspects of a character's background contribute to how the character perceives his or her world? § What drives the character to think, feel, and/or act in the manner he or she does?</p> <p>§ What provokes a character to change or remain unchanged? § What are the comparable traits of a character before and after he or she changes? § To what degree does the text convey empathy for those characters who change or for those who remain unchanged? § To what degree does a character's changing constitute progress or decline? § How does a character's changing or remaining unchanged affect other elements of the literary work and/or contribute to meaning of the work as a whole?</p> <p>§ How do comparable traits of two or more characters contrast? § What do the differing traits between characters reveal about them individually, their relationships with one another, and their relationships with other characters? § How does considering the significance of a contrast between characters contribute to meaning in the text?</p> <p>Which particular images, character speech, and textual details are relevant for examining characters' relationships? § How do images, character speech, and other textual details reveal how characters interact? § How do diction and the details that a narrator or speaker offers (or does not offer) convey a particular perspective, ambiguity, and/or inconsistency and convey nuances and complexities in character relationships?</p>

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<p>1.E: Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.</p>	<p>Which of a character's choices, actions, and/or speech seem contradictory or inconsistent? § How do a character's contradictory or inconsistent traits contribute to a reader's understanding of the character's complexity? § How do a character's contradictory or inconsistent traits contribute to meaning in a text?</p>
<p>Materials: Various teacher selected short stories or plays, such as the following:</p> <ul style="list-style-type: none">● AP Classroom● Mentor texts (both teacher and student selected); teacher selected mentor texts come from the College Board website, AP Classroom, and previous student writings)● <i>English Literature and Composition</i> (Advanced Placement Edition) Unit 1: The Elements of Fiction; Unit 4: Nuance and Complexity; Unit 7: Deepening Complexity● Selections from previously approved Board textbooks Perrine's <i>Sound and Sense</i> and Perrine's <i>Story and Structure</i>● Anchor texts: "The Lottery," "Cathedral," "Story of an Hour," 1984, <i>A Midsummer Night's Dream</i>, Summer reading selection(s) (Students select two from the following list: <i>The Thirteenth Tale</i> by Diane Setterfield, <i>Life of Pi</i> by Yann Martel, <i>The Guernsey Literary Potato Peel Society</i> by Mary Ann Shaffer and Annie Barrows, <i>The Book Thief</i> by Markus Zusak, <i>The Tiger's Wife</i> by Tea Obreht, <i>The Night Circus</i> by Erin Morgenstern, <i>This is How It Always Is</i> by Laurie Frankel, <i>Northanger Abbey</i> by Jane Austen, <i>Much Ado About Nothing</i> by William Shakespeare, <i>The Storied Life of A.J. Fikry</i> by Gabrielle Zevin.● Disney Pixar shorts: students select from the following: <i>Lifted</i>, <i>La Luna</i>, <i>Burrow</i>, <i>Lava</i>, <i>Lou</i>, <i>The Blue Umbrella</i>, <i>Piper</i>, <i>bao</i>, <i>Boundin'</i>, <i>Luxo, Jr.</i>, <i>Burn-E</i>● Movie Clips: <i>Ford vs Ferrari</i> (opening credits; approx 3 min), <i>Ladybird</i> ("Give me a number" to her mother clip), <i>Avengers: Endgame</i> (:48:51-:54:20), <i>Little Women</i> (marriage as economic proposal)● Music: <i>March of the Slavs</i>● Clip from <i>Jon Batiste interview on Fresh Air</i>	<p>How Assessed?</p> <ul style="list-style-type: none">● Pre-Assessments (pre-tests, inventories, observation, anticipation guide, questioning, diagnostics)● Formative Assessments (entry/exit slips, mini analysis assignments, group work, reflections, discussions, writer's workshops, homework/classwork, self and peer evaluations, checklists, journals/progress notes, observations, conferences/interviews, rubrics, questionnaires, quick writes)● Summative Assessments (formal essays, using the College Board rubrics; tests/exams, project, evaluation, demonstration, portfolio review) <p>How Re-Taught? Re-teaching activities may include:</p> <ul style="list-style-type: none">• descriptive feedback on original task/assessment• student examples of expectations• modeling• student self assessments• new tasks assigned by teacher• manipulatives• presenting the information again in a different way• review sessions• graphic organizers• small-group instruction• practice activities• computer tutorials / programs• picture associations• peer tutoring• breaking down concept into smaller components• games and hands-on activities• parent involvement• cooperative learning

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(airdate March 11, 2021) (15:00-21:50) <ul style="list-style-type: none">• <i>Interstellar</i>	
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Skill Category 2: Explain the function of setting

<p>Learning Standard:</p> <p>2.A: Identify and describe specific textual details that convey or reveal a setting.</p> <p>2.B: Explain the function of setting in a narrative.</p> <p>2.C: Describe the relationship between a character and a setting.</p>	<p>How Taught? Key Questions to Answer</p> <p>§ How do details in a text convey or reveal one or more aspects of a setting (e.g., location, time of day, year, season, geography, culture)?</p> <p>§ What are the relationships between a text's setting and other literary elements? § How does a setting affect readers of that text? § How do a text's various settings contribute to meaning and its overall effect?</p> <p>What is the relationship between the aspects (e.g., location, time of day, geography) of a setting and a character? § What is the relationship between a setting's historical time period and a character? § What is the relationship between the society or culture of a setting and a character (e.g., what is the character's role in the society/culture, to what degree is a character accepted by his or her society/ culture, to what degree does the society/ culture esteem a character)?</p>
<p>Materials:</p> <p>Various teacher selected short stories or plays, such as the following:</p> <ul style="list-style-type: none">• AP Classroom• Mentor texts from the College Board approved and recently-released exams (change annually) and previous student writings,, "Ithaka," "Desiderata"• Selections from previously approved Board textbooks Perrine's <i>Sound and Sense</i> and Perrine's <i>Story and Structure</i>• <i>English Literature and Composition</i> (Advanced Placement Edition) Unit 1: The Elements of Fiction; Unit 4: Nuance and Complexity; Unit 7: Deepening Complexity• Anchor texts: <i>A Midsummer Night's Dream</i>,	<p>How Assessed?</p> <ul style="list-style-type: none">• Pre-Assessments (pre-tests, inventories, observation, anticipation guide, questioning, diagnostics)• Formative Assessments (entry/exit slips, mini analysis assignments, group work, reflections, discussions, writer's workshops, homework/classwork, self and peer evaluations, checklists, journals/progress notes, observations, conferences/interviews, rubrics, questionnaires, quick writes)• Summative Assessments (formal essays, using the College Board rubrics;

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<p>1984, Summer reading selection(s) (Students select two from the following list: <i>The Thirteenth Tale</i> by Diane Setterfield, <i>Life of Pi</i> by Yann Martel, <i>The Guernsey Literary Potato Peel Society</i> by Mary Ann Shaffer and Annie Barrows, <i>The Book Thief</i> by Markus Zusak, <i>The Tiger's Wife</i> by Tea Obreht, <i>The Night Circus</i> by Erin Morgenstern, <i>This is How It Always Is</i> by Laurie Frankel, <i>Northanger Abbey</i> by Jane Austen, <i>Much Ado About Nothing</i> by William Shakespeare, <i>The Storied Life of A.J. Fikry</i> by Gabrielle Zevin.</p>	<p>tests/exams, project, evaluation, demonstration, portfolio review)</p> <p>How Re-Taught? Re-teaching activities may include:</p> <ul style="list-style-type: none"> • descriptive feedback on original task/assessment • student examples of expectations • modeling • student self assessments • new tasks assigned by teacher • manipulatives • presenting the information again in a different way • review sessions • graphic organizers • small-group instruction • practice activities • computer tutorials / programs • picture associations • peer tutoring • breaking down concept into smaller components <ul style="list-style-type: none"> • games and hands-on activities • parent involvement • cooperative learning
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Skill Category 3: Explain the function of plot and structure

<p>Learning Standard:</p> <p>3.A: Identify and describe how plot orders events in a narrative.</p> <p>3.B: Explain the function of a particular sequence of events in a plot.</p>	<p>How Taught? Key Questions to Answer</p> <p>§ To what degree does a plot's ordering of events reflect a chronological sequence? § Which plot event(s) seems to break an established chronological sequence, and where does this event fit into the chronology of other events?</p> <p>§ How does a particular sequence of events affect the presentation and/or development of characters and conflict? § How does a particular sequence of events and the manner in which a text presents those events to a reader affect a reader's experience with the text? § What is the relationship between a particular sequence of events and a text's structure as a whole?</p>
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<p>3.C: Explain the function of structure in a text.</p>	<p>§ How does a text's organization and arrangement of ideas and details in lines, stanzas, sentences, paragraphs, chapters, or other sections of text contribute to a text's structure? § How does a poem's rhythm and/or rhyme contribute to its structure? § What is the organizing principle in a section of text that makes it a cohesive unit? § What is the relationship of a section of a text to the text's setting, character, plot, conflict, point of view, thematic idea, or other literary elements? § What is the relationship of a section of a text to other sections of the text? § What is the relationship of a section of a text to the text as a whole?</p>
<p>3.D: Explain the function of contrasts within a text.</p>	<p>What are some striking contrasts in a text? § How do you identify contrasts, shifts, and juxtapositions in a text? § How might a contrast indicate a conflict of values? § What ideas, traits, or values are emphasized in a contrast? § How does a contrast contribute to complexity in a text? § How does a contrast contribute to meaning in a text?</p>
<p>3.E: Explain the function of a significant event or related set of significant events in a plot.</p>	<p>Which event in a plot has a significant relationship to a character, conflict, another event, thematic idea, etc., and what is the relationship? § How is an event in a plot a cause or effect of another event? § How does an event or related set of events cause, develop, or resolve a conflict? § How can an event or related set of events represent competing value systems? § How does an event create anticipation or suspense in a reader? § How does an event or related set of events contribute to meaning in the whole work?</p>
<p>3.F: Explain the function of conflict in a text.</p>	<p>§ How might a conflict represent opposing motivations or values? § How might a conflict arise from a contrast? § What is the relationship of a particular conflict to other conflicts? § How does the resolution or continuation of a conflict affect a character, plot, narrator, or speaker, etc.? § How does the resolution or continuation of a conflict affect a reader's experience with the text? § How does a conflict contribute to meaning in the whole work?</p>

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<p>Materials: Various teacher selected short stories or plays, such as the following:</p> <ul style="list-style-type: none">• AP Classroom• Mentor texts from the College Board approved and recently-released exams (change annually) and previous student writings, excerpt from <i>The Landlady</i>, Shakespearean sonnets XXIX, XXX, CXXX, XVIII• Selections from previously approved Board textbooks Perrine's <i>Sound and Sense</i> and Perrine's <i>Story and Structure</i>• <i>English Literature and Composition</i> (Advanced Placement Edition) Unit 1: The Elements of Fiction; Unit 2: Poetry and the Shift; Unit 4: Nuance and Complexity; Unit 5: Multiple Meanings; Unit 7: Deepening Complexity; Unit 8: Language and Ambiguity• Anchor texts: <i>A Midsummer Night's Dream</i>, 1984, Shakespearean sonnets, <i>Hamnet</i>, Summer reading selection(s) (Students select two from the following list: <i>The Thirteenth Tale</i> by Diane Setterfield, <i>Life of Pi</i> by Yann Martel, <i>The Guernsey Literary Potato Peel Society</i> by Mary Ann Shaffer and Annie Barrows, <i>The Book Thief</i> by Markus Zusak, <i>The Tiger's Wife</i> by Tea Obreht, <i>The Night Circus</i> by Erin Morgenstern, <i>This is How It Always Is</i> by Laurie Frankel, <i>Northanger Abbey</i> by Jane Austen, <i>Much Ado About Nothing</i> by William Shakespeare, <i>The Storied Life of A.J. Fikry</i> by Gabrielle Zevin.• Various media, including the following: <i>Inception</i>, <i>V for Vendetta</i>, <i>Equilibrium</i>, <i>Othello</i>, <i>A Midsummer Night's Dream</i>, <i>Much Ado About Nothing</i>, <i>Big Fish</i>, <i>Rosencrantz and Guildenstern are Dead</i>.• Great Lakes Theater Residency for <i>Midsummer Night's Dream</i>	<p>How Assessed?</p> <ul style="list-style-type: none">• Pre-Assessments (pre-tests, inventories, observation, anticipation guide, questioning, diagnostics)• Formative Assessments (entry/exit slips, mini analysis assignments, group work, reflections, discussions, writer's workshops, homework/classwork, self and peer evaluations, checklists, journals/progress notes, observations, conferences/interviews, rubrics, questionnaires, quick writes)• Summative Assessments (formal essays, using the College Board rubrics; tests/exams, project, evaluation, demonstration, portfolio review)
	<p>How Re-Taught? Re-teaching activities may include:</p> <ul style="list-style-type: none">• descriptive feedback on original task/assessment• student examples of expectations• modeling• student self assessments• new tasks assigned by teacher• manipulatives• presenting the information again in a different way• review sessions• graphic organizers• small-group instruction• practice activities• computer tutorials / programs• picture associations• peer tutoring• breaking down concept into smaller components• games and hands-on activities• parent involvement• cooperative learning

Skill Category 4: Explain the function of the narrator or speaker

<p>Learning Standard: 4.A: Identify and describe the narrator or speaker of a text.</p>	<p>How Taught? Key Questions to Answer § Who is the narrator or speaker of a text? § Which details from the text indicate the identity of the narrator or speaker?</p>
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<p>4.B: Identify and explain the function of point of view in a narrative.</p> <p>4.C: Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.</p> <p>4.D: Explain how a narrator's reliability affects a narrative.</p>	<p>§ What is the difference between a first person point of view and third-person point of view, and how does the particular point of view used in a text affect the details and information presented to a reader? § How does a narrator's distance from the events of a narrative affect the details and information presented to a reader? § How does a shift in point of view contribute to the development of a literary element (e.g., character, conflict, tone, theme) and contribute to meaning?</p> <p>§ What is a narrator's or speaker's tone toward a particular subject, and which diction, imagery, details, and syntax in the text contribute to that tone? § What is the relationship between a narrator's or speaker's tone toward a particular subject and their perspective, more generally? § How does a narrator's or speaker's background and perspective shape a tone toward a particular subject? § How do the diction, imagery, details, and syntax in a text support multiple tones? § How might a change in tone toward a particular subject over the course of a text indicate a narrator's or speaker's change?</p> <p>To what extent can a narrator or speaker of a first-person point of view narrative be trusted? § How might a third-person point of view narrator or speaker be more reliable than a first-person point of view narrator or speaker? § How does a narrator's or speaker's inclusion or exclusion of particular details affect their reliability? § To what degree is the narrator or speaker of a first-person point of view narrative aware of their own biases? § What is the relationship of a narrator's or speaker's reliability and a reader's understanding of a character's motivations?</p>
<p>Materials: Various teacher selected short stories, poems, novels or plays, such as the following:</p> <ul style="list-style-type: none">● AP Classroom● Mentor texts (both teacher and student selected); teacher selected mentor texts come from the College Board and previous student writings); "Girl," "Story of an Hour,"	<p>How Assessed?</p> <ul style="list-style-type: none">● Pre-Assessments (pre-tests, inventories, observation, anticipation guide, questioning, diagnostics)● Formative Assessments (entry/exit slips, mini analysis assignments, group work, reflections, discussions, writer's workshops,

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<p>“Where are You Going, Where Have You Been,” “The Flowers,” “Popular Mechanics,” “The Paper Menagerie,” “A Dream Within a Dream,” “Tarantulas on the Life Buoy,” “Gate A-4,” “Ulysses,” “The Orange,” “A Red, Red Rose,” “I Wandered Lonely as a Cloud,” “The Black Walnut Tree,” “A Story,” “For That He Looked Not Upon Her,” “Sonnet 90,” “My Papa’s Waltz,” “even so,” “Telemachus’ Detachment,” “The World Has Need of You,” “What You Missed That Day You Were Absent from Fourth Grade,” “You, Reading This, Be Ready,” “Motto,” “In Praise of Crazy,” “Instructions on Not Giving Up,” “Dulce et Decorum Est,” “Sonnet 29,” “Sonnet 30,” “Sonnet 130,” “Sonnet 18,” “Comes the Dawn,” “Rain, New Year’s Eve,” “May This Be the Day We Come Together,” “Those Winter Sundays,” “Gate A-4,” “There are Birds Here,” “There is a Lake Here,” “The Dangers of Silence,” “The Cross of Snow,” “A Psalm of Life,” “The Children’s Hour,” “The Tide Rises, The Tide Falls,” “The Good Morrow,” “For Julia, In the Deep Water,” “Blackberry Picking,” “Introduction to Poetry,” “The Summer Day,” “The Peace of Wild Things,” “the lesson of the falling leaves,” “Miss You. Would Like to Take a Walk with You,” “Something You Should Know,” “The Lanyard,” “Hope is the Thing with Feathers,” “Remember,” “Richard Cory,” “Witch-Wife,” a quote from “Still Another Day,”</p> <ul style="list-style-type: none">● TEd Talk: “The Dangers of a Single Story,”● Selections from previously approved Board textbooks Perrine’s <i>Sound and Sense</i> and Perrine’s <i>Story and Structure</i>● <i>English Literature and Composition</i> (Advanced Placement Edition) Unit 7: Deepening Complexity● Anchor texts: Shakespearean sonnets, “Ulysses,” “A Dream within a Dream,” 1984● Summer reading selection(s) (Students select two from the following list: <i>The Thirteenth Tale</i> by Diane Setterfield, <i>Life of Pi</i> by Yann Martel, <i>The Guernsey Literary Potato Peel Society</i> by Mary Ann Shaffer and Annie Barrows, <i>The Book Thief</i> by Markus Zusak, <i>The Tiger’s Wife</i> by Tea Obreht, <i>The Night Circus</i> by Erin Morgenstern, <i>This is How It Always Is</i> by Laurie Frankel, <i>Northanger</i>	<p>homework/classwork, self and peer evaluations, checklists, journals/progress notes, observations, conferences/interviews, rubrics, questionnaires, quick writes)</p> <ul style="list-style-type: none">● Summative Assessments (formal essays, using the College Board rubrics; tests/exams, project, evaluation, demonstration, portfolio review)
	<p>How Re-Taught? Re-teaching activities may include:</p> <ul style="list-style-type: none">● descriptive feedback on original task/assessment● student examples of expectations● modeling● student self assessments● new tasks assigned by teacher● manipulatives● presenting the information again in a different way● review sessions● graphic organizers● small-group instruction● practice activities● computer tutorials / programs● picture associations● peer tutoring● breaking down concept into smaller components<ul style="list-style-type: none">● games and hands-on activities● parent involvement● cooperative learning

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<p style="color: red;">Abbey by Jane Austen, <i>Much Ado About Nothing</i> by William Shakespeare, <i>The Storied Life of A.J. Fikry</i> by Gabrielle Zevin.</p> <ul style="list-style-type: none"> ● <i>Hamnet</i> ● Student choice titles (teacher offers College Board suggestions during the selection process; titles include <i>Circe</i>, <i>Homegoing</i>, <i>The Catcher in the Rye</i>, <i>Pride and Prejudice</i>, <i>Wuthering Heights</i>, <i>We Were the Lucky Ones</i>, <i>The End of October</i>, <i>The Underground Railroad</i>, <i>Out of the Easy</i>, <i>The Power</i>, <i>The Grace Year</i>, <i>Never Let Me Go</i>, <i>The River</i>, <i>Recursion</i>, <i>All the Light We Cannot See</i>, <i>Dark Matter</i>, <i>The Forgetting Time</i>, <i>Station Eleven</i>, <i>The Bluest Eye</i>, <i>Purple Hibiscus</i>, <i>Things Fall Apart</i>, <i>The Handmaid’s Tale</i>, <i>And the Mountains Echoed</i>, <i>The Nickel Boys</i>, <i>Out of the Easy</i>, <i>Sing</i>, <i>Unburied</i>, <i>Sing</i>, <i>Trust</i>, <i>Upgrade</i>, <i>Tomorrow</i>, <i>and Tomorrow</i>, <i>and Tomorrow</i>, <i>Lessons in Chemistry</i>, <i>Aurora</i>, <i>Babel</i>, <i>Demon Copperhead</i>, <i>Hester</i>) 	
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Skill Category 5: Explain the function of word choice, imagery, and symbols

<p>Learning Standard:</p> <p>5.A: Distinguish between the literal and figurative meanings of words and phrases.</p> <p>5.B: Explain the function of specific words and phrases in a text.</p>	<p>How Taught? Key Questions to Answer</p> <p>§ What are the denotations of specific words and phrases in a text? § How does knowing the denotative meaning of specific words and phrases in a text facilitate a literal understanding of the text? § What are the connotations, representations, and associations of specific words or phrases in a text? § How does considering the connotations, representations, and associations of specific words or phrases in a text convey figurative meaning and facilitate an interpretation of the text? § Which literal objects, images, and events in a text convey figurative meaning through representations and associations? § How do multiple literal and/or figurative meanings in a text create ambiguity?</p> <p>§ Which repeated sound, word, or phrase in a text emphasizes an idea or association, and what is the emphasized idea or association? § How do you trace a referent to its antecedent, and how might ambiguous referents affect an interpretation of a</p>
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<p>5.C: Identify and explain the function of a symbol.</p> <p>5.D: Identify and explain the function of an image or imagery.</p>	<p>text? § How do the relationships between adjectives and adverbs and the words they modify affect a reader’s interaction with the text? § How does the use of hyperbole and understatement convey a particular perspective of their subjects? § How do words and phrases create ambiguous meanings and invite multiple interpretations of a text?</p> <p>Which object, action, or event represents an idea or concept beyond itself? § How can an object, action, or event represent multiple ideas or concepts? § Which symbol in a text is present in other texts, and how is the symbol’s meaning(s) in this text similar to or different from its meaning(s) in other texts? § How do these symbolic objects, actions, events, characters, and settings contribute to a text’s complexity and to the meaning of the work as a whole?</p> <p>Which words contribute to the sensory details in an image? § How might an image form a comparison through associations made with the senses? § What does a set of images have in common so that the images work together? § What associations do images or imagery evoke? § How do images and/or imagery emphasize ideas in a portion of text or throughout a text?</p>
<p>Materials:</p> <ul style="list-style-type: none">• AP Classroom/College Board released exam materials and student responses• “The Bones,” “Dulce et Decorum est,” “My Papa’s Waltz,” “Winter Sundays,” “Stopping by Woods on a Snowy Evening”; potentially Inaugural poems (during Inaugural years); “Burning the Old Year,” “Heavy”; “Dangers of a Single Story,” “Shoulders,” “The Orange,” “Ulysses,” “A Dream within a Dream,” “even so,” “Tarantulas on the Life Buoy,” “A House Called Tomorrow,” “The Mower,” “Answers to a Child’s Question,” “Burning the Old Year,” “Anne Hathaway,” “Watching My Friend Pretend Her Heart isn’t Breaking,” “Comes the Dawn,” “Good Bones,” “What You Missed that Day You were Absent from Fourth Grade,” “Love is Not All,” “There Will Come Soft Rains,”	<p>How Assessed?</p> <ul style="list-style-type: none">• Pre-Assessments (pre-tests, inventories, observation, anticipation guide, questioning, diagnostics)• Formative Assessments (entry/exit slips, mini analysis assignments, group work, reflections, discussions, writer’s workshops, homework/classwork, self and peer evaluations, checklists, journals/progress notes, observations, conferences/interviews, rubrics, questionnaires, quick writes)• Summative Assessments (formal essays, using the College Board rubrics; tests/exams, project, evaluation, demonstration, portfolio review)

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<p>“Mirror”</p> <ul style="list-style-type: none"> ● Selection from (<i>King John</i>, Act III, Scene 4) ● Selections from previously approved Board textbooks Perrine’s <i>Sound and Sense</i> and Perrine’s <i>Story and Structure</i> ● <i>English Literature and Composition</i> (Advanced Placement Edition) Unit 5: Multiple Meanings; Unit 7: Deepening Complexity; Unit 8: Language and Ambiguity ● Short Stories: “A Temporary Matter,” “The Chaser,” “The Cranes,” “Cathedral” ● “Shakespeare is Everywhere” TEd Talk ● Anchor texts: <i>A Midsummer Night’s Dream</i>, “A Dream within a Dream,” “Girl,” “My Papa’s Waltz,” 1984, Shakespearean sonnets, summer reading selection(s) (titles listed above), <i>Hamnet</i> ● Boatlift narrated by Tom Hanks and “Why I Love My Mom” from <i>A Very Punchable Face</i> by Colin Jost, and “Leap,” by Brian Doyle ● Ridley Scott’s Apple commercial from 1984 ● Orwell’s 1984 connections: Frank Luntz interview on <i>The Colbert Report</i> (8.16.2011), Rick Scott interview, <i>Odyssey Dawn</i> clip from <i>The Daily Show</i> (3.21.2011), NSA surveillance clip from <i>The Daily Show</i> (12.09.2013), TEd talk about communication companies (Tristan Harris) 	<p>How Re-Taught?</p> <p>Re-teaching activities may include:</p> <ul style="list-style-type: none"> • descriptive feedback on original task/assessment • student examples of expectations • modeling • student self assessments • new tasks assigned by teacher • manipulatives • presenting the information again in a different way • review sessions • graphic organizers • small-group instruction • practice activities • computer tutorials / programs • picture associations • peer tutoring • breaking down concept into smaller components <ul style="list-style-type: none"> • games and hands-on activities • parent involvement • cooperative learning
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Skill Category 6: Explain the function of comparison

<p>Learning Standard:</p> <p>6.A: Identify and explain the function of a simile.</p> <p>6.B: Identify and explain the function of a metaphor.</p>	<p>How Taught? Key Questions to Answer</p> <p>§ Which two elements are being compared in a particular simile? § What is significant about the selection of the objects being compared? § How does a comparison through a simile contribute to meaning in the text?</p> <p>§ Which two elements are being compared in a particular metaphor? § What is significant about the selection of the objects being compared and their particular traits, qualities, or characteristics? § How does a comparison through a metaphor contribute to meaning in the text? § How might the</p>
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<p>6.C: Identify and explain the function of personification.</p> <p>6.D: Identify and explain the function of an allusion.</p>	<p>figurative meaning of a metaphor depend on the context in which it is presented? § How does an extended metaphor continue a comparison in several portions of text? § How does a metaphorical comparison contribute to the figurative meaning of a character, conflict, setting, theme, etc.?</p> <p>§ Which nonhuman entity is described with or ascribed human traits, and what are the specific human traits? § How does making a comparison between a nonhuman entity and some human trait characterize the nonhuman entity and convey meaning? § How does a narrator, speaker, or character convey an attitude toward a nonhuman entity by personifying it?</p> <p>§ Where does the text make a direct or subtle reference to a person, place, object, event, literary work, or idea that is culturally, historically, and/or literarily consequential? § What is the background of the person, place, object, event, literary work, or idea that is referenced in the text? § What are the points of comparison between the person, place, object, event, literary work, or idea that is referenced in the text and some aspect of the text? § How does an allusion affect a reader's experience with a text? What is the effect of an allusion on a reader who understands it? What aspects of meaning are lost by readers who fail to recognize or comprehend an allusion?</p>
<p>Materials: Various teacher selected short stories or plays, such as the following:</p> <ul style="list-style-type: none">● AP Classroom● Mentor texts (both teacher and student selected); teacher selected mentor texts come from the College Board and previous student writings)● Selections from previously approved Board textbooks Perrine's <i>Sound and Sense</i> and Perrine's <i>Story and Structure</i>● <i>English Literature and Composition</i> (Advanced Placement Edition) Unit 5: Multiple Meanings; Unit 7: Deepening	<p>How Assessed?</p> <ul style="list-style-type: none">● Pre-Assessments (pre-tests, inventories, observation, anticipation guide, questioning, diagnostics)● Formative Assessments (entry/exit slips, mini analysis assignments, group work, reflections, discussions, writer's workshops, homework/classwork, self and peer evaluations, checklists, journals/progress notes, observations, conferences/interviews, rubrics, questionnaires, quick writes)

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<p>Complexity; Unit 8: Language and Ambiguity</p> <ul style="list-style-type: none">Anchor texts: <i>A Midsummer Night's Dream</i>, "My Papa's Waltz," "Winter Sundays," "Stopping by Woods on a Snowy Evening," 1984, Shakespearean sonnets, summer reading selection(s) (titles listed above), <i>Hamnet</i>	<ul style="list-style-type: none">Summative Assessments (formal essays, using the College Board rubrics; tests/exams, project, evaluation, demonstration, portfolio review) <p>How Re-Taught? Re-teaching activities may include:</p> <ul style="list-style-type: none">descriptive feedback on original task/assessmentstudent examples of expectationsmodelingstudent self assessmentsnew tasks assigned by teachermanipulativespresenting the information again in a different wayreview sessionsgraphic organizerssmall-group instructionpractice activitiescomputer tutorials / programspicture associationspeer tutoringbreaking down concept into smaller components<ul style="list-style-type: none">games and hands-on activitiesparent involvementcooperative learning
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Skill Category 7: Develop textually substantiated arguments about interpretations of part or all of a text

<p>Learning Standard:</p> <p>7.A: Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.</p>	<p>How Taught? Key Questions to Answer</p> <p>§ How do you analyze a text to develop a defensible claim about that text? § How do you develop a claim that requires a defense with evidence from the text—and is not simply an assertion of fact or statement of the obvious? § How do you develop a claim that you can defend with logical reasoning and textual evidence? § How do you develop a claim that acknowledges that contradictory evidence or alternative interpretations exist? § How do you develop a claim that articulates how a text explores concepts related to a range of experiences, institutions, and/or social structures?</p>
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<p>7.B: Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.</p> <p>7.C: Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.</p> <p>7.D: Select and use relevant and sufficient evidence to both develop and support a line of reasoning.</p> <p>7.E: Demonstrate control over the elements of composition to communicate clearly.</p>	<p>How do you write a thesis statement that clearly articulates a claim about an interpretation of literature? § How do you preview the reasoning of your argument in your thesis statement, perhaps by considering how your reasoning is organized?</p> <p>§ What are the logical reasons, inferences, and/or conclusions that justify your claim? § How do you develop commentary that does more than restate plot details? § How do you develop commentary that explicitly articulates your critical thinking and relationships among ideas rather than leaving it to readers to make inferences or connections on their own? § How do you develop commentary that carefully explains your reasons, inferences, and/or conclusions; how textual evidence supports your reasoning; and how your reasoning justifies your claim? § How do you develop commentary that conveys your complex argument about an interpretation of literature?</p> <p>§ How can an interpretation of a text emerge from analyzing evidence and then forming a line of reasoning or from forming a line of reasoning and then identifying relevant evidence? § Which information from a text can serve as evidence to develop and support your line of reasoning? § How do you know when evidence is relevant to your reasoning? § How do you introduce evidence into your argument and indicate the purpose of the evidence as it relates to your argument? § How do you know when your evidence is sufficient to support a line of reasoning and justify your claim? § How do you address evidence that contradicts your reasoning or your claim?</p> <p>§ How do you revise an argument's grammar and mechanics so that they follow established conventions of language to ensure clear communication of ideas? § How can you select organizational patterns (e.g., chronological, compare-contrast, cause-effect, general to specific, order of importance, part-to-whole) to organize</p>
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	<p>your reasoning and support? § How do you organize clauses, sentences, and paragraphs to create coherence? § How do you select and place transitions in sentences to create particular relationships between ideas and create coherence? § How do you write sentences that convey equality/inequality of importance or balance/imbalance between ideas? § How do you select words that clearly communicate ideas? § How do you use punctuation to indicate clear relationships among ideas?</p>
<p>Materials: Various teacher selected short stories or plays, such as the following:</p> <ul style="list-style-type: none">● AP Classroom● College Board and previous student writings: range finders, exemplars from released exams)● Selections from previously approved Board textbooks Perrine's <i>Sound and Sense</i> and Perrine's <i>Story and Structure</i>● <i>English Literature and Composition</i> (Advanced Placement Edition) Unit 4: Writing about Literature; Unit 7: Deepening Complexity● Student choice novels● Anchor texts: <i>A Midsummer Night's Dream, 1984</i>, Shakespearean sonnets, summer reading selection(s) (listed above), <i>Hamnet</i>● Film clips from <i>Ford V Ferrari, Ladybird, Avengers Endgame</i>; Disney Pixar shorts: students select from the following: <i>Lifted, La Luna, Burrow, Lava, Lou, The Blue Umbrella, Piper, bao, Boundin', Luxo, Jr., Burn-E</i>	<p>How Assessed?</p> <ul style="list-style-type: none">● Pre-Assessments (pre-tests, inventories, observation, anticipation guide, questioning, diagnostics)● Formative Assessments (entry/exit slips, mini analysis assignments, group work, reflections, discussions, writer's workshops, homework/classwork, self and peer evaluations, checklists, journals/progress notes, observations, conferences/interviews, rubrics, questionnaires, quick writes)● Summative Assessments (formal essays, using the College Board rubrics; tests/exams, project, evaluation, demonstration, portfolio review) <p>How Re-Taught? Re-teaching activities may include:</p> <ul style="list-style-type: none">• descriptive feedback on original task/assessment• student examples of expectations• modeling• student self assessments• new tasks assigned by teacher• manipulatives• presenting the information again in a different way• review sessions• graphic organizers• small-group instruction• practice activities• computer tutorials / programs• picture associations• peer tutoring• breaking down concept into smaller components

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	<ul style="list-style-type: none">• games and hands-on activities• parent involvement• cooperative learning
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