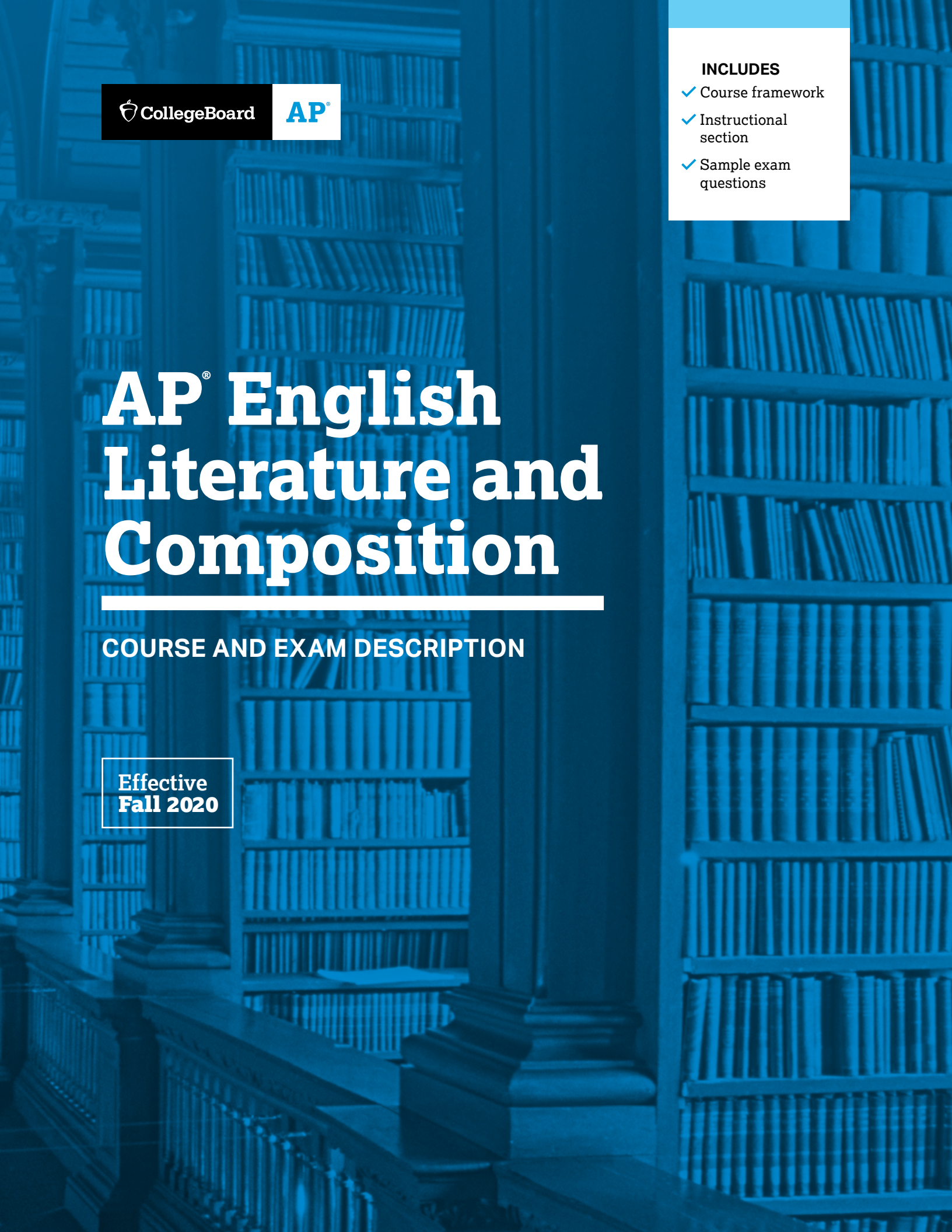

CollegeBoard AP

INCLUDES

- ✓ Course framework
- ✓ Instructional section
- ✓ Sample exam questions

AP® English Literature and Composition

COURSE AND EXAM DESCRIPTION

Effective
Fall 2020

AP® English Literature and Composition

COURSE AND EXAM DESCRIPTION

Effective
Fall 2020

AP COURSE AND EXAM DESCRIPTIONS ARE UPDATED PERIODICALLY
Please visit AP Central (apcentral.collegeboard.org) to determine whether a more recent course and exam description is available.

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AP Equity and Access Policy

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About AP

College Board's Advanced Placement® Program (AP®) enables willing and academically prepared students to pursue college-level studies—with the opportunity to earn college credit, advanced placement, or both—while still in high school. Through AP courses in 38 subjects, each culminating in a challenging exam, students learn to think critically, construct solid arguments, and see many sides of an issue—skills that prepare them for college and beyond. Taking AP courses demonstrates to college admission officers that students have sought the most challenging curriculum available to them, and research indicates that students who score a 3 or higher on an AP Exam typically experience greater academic success in college and are more likely to earn a college degree than non-AP students. Each AP teacher's syllabus is evaluated and approved by faculty from some of the nation's leading colleges and universities, and AP Exams are developed and scored by college faculty and experienced AP teachers. Most four-year colleges and universities in the United States grant credit, advanced placement, or both on the basis of successful AP Exam scores; more than 3,300 institutions worldwide annually receive AP scores.

AP Course Development

In an ongoing effort to maintain alignment with best practices in college-level learning, AP courses and exams emphasize challenging, research-based curricula aligned with higher education expectations.

Individual teachers are responsible for designing their own curriculum for AP courses, selecting appropriate college-level readings, assignments, and resources. This course and exam description presents the content and skills that are the focus of the corresponding college course and that appear on the AP Exam. It also organizes the content and skills into a series of units that represent a sequence found in widely adopted college textbooks and that many AP teachers have told us they follow in order to focus their instruction. The intention of this publication is to respect teachers' time and expertise by providing a roadmap that they can modify and adapt to their local priorities and preferences. Moreover, by organizing the AP course content and skills into units, the AP Program is able to provide teachers and students with formative assessments—Personal Progress Checks—that teachers can assign throughout the year to measure student progress as they acquire content knowledge and develop skills.

Enrolling Students: Equity and Access

College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. College Board also believes that all students should have access to academically challenging coursework before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

Offering AP Courses: The AP Course Audit

The AP Program unequivocally supports the principle that each school implements its own curriculum that will enable students to develop the content understandings and skills described in the course framework.

While the unit sequence represented in this publication is optional, the AP Program does have a short list of curricular and resource requirements that must be fulfilled before a school can label a course "Advanced Placement" or "AP." Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' course materials are reviewed by college faculty. The AP Course Audit was created to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' courses meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses.

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The AP Course Audit form is submitted by the AP teacher and the school principal (or designated administrator) to confirm awareness and understanding of the curricular and resource requirements. A syllabus or course outline, detailing how course requirements are met, is submitted by the AP teacher for review by college faculty.

Please visit **collegeboard.org/apcourseaudit** for more information to support the preparation and submission of materials for the AP Course Audit.

How the AP Program Is Developed

The scope of content for an AP course and exam is derived from an analysis of hundreds of syllabi and course offerings of colleges and universities. Using this research and data, a committee of college faculty and expert AP teachers work within the scope of the corresponding college course to articulate what students should know and be able to do upon the completion of the AP course. The resulting course framework is the heart of this course and exam description and serves as a blueprint of the content and skills that can appear on an AP Exam.

The AP Test Development Committees are responsible for developing each AP Exam, ensuring the exam questions are aligned to the course framework. The AP Exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are accurate, fair, and valid, and that there is an appropriate spread of difficulty across the questions.

Committee members are selected to represent a variety of perspectives and institutions (public and private, small and large schools and colleges), and a range of gender, racial/ethnic, and regional groups. A list of each subject's current AP Test Development Committee members is available on **apcentral.collegeboard.org**.

Throughout AP course and exam development, College Board gathers feedback from various stakeholders in both secondary schools and higher education institutions. This feedback is carefully considered to ensure that AP courses and exams are able to provide students with a college-level learning experience and the opportunity to demonstrate their qualifications for advanced placement or college credit.

How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions and through-course performance assessments, as applicable, are scored by thousands of college faculty and expert AP teachers. Most are scored at the annual AP Reading, while a small portion is scored online. All AP Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member serves as Chief Faculty Consultant and, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions and performance assessments are weighted and combined with the results of the computer-scored multiple-choice questions, and this raw score is converted into a composite AP score on a 1–5 scale.

AP Exams are **not** norm-referenced or graded on a curve. Instead, they are criterion-referenced, which means that every student who meets the criteria for an AP score of 2, 3, 4, or 5 will receive that score, no matter how many students that is. The criteria for the number of points students must earn on the AP Exam to receive scores of 3, 4, or 5—the scores that research consistently validates for credit and placement purposes—include:

- The number of points successful college students earn when their professors administer AP Exam questions to them.
- The number of points researchers have found to be predictive that an AP student will succeed when placed into a subsequent, higher-level college course.
- Achievement-level descriptions formulated by college faculty who review each AP Exam question.

Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and exam and throughout the scoring process ensures that AP Exam scores accurately represent students' achievement in the equivalent college course. Frequent and regular research studies establish the validity of AP scores as follows:

AP Score	Credit Recommendation	College Grade Equivalent
5	Extremely well qualified	A
4	Well qualified	A-, B+, B
3	Qualified	B-, C+, C
2	Possibly qualified	n/a
1	No recommendation	n/a

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While colleges and universities are responsible for setting their own credit and placement policies, most private colleges and universities award credit and/or advanced placement for AP scores of 3 or higher. Additionally, most states in the U.S. have adopted statewide credit policies that ensure college credit for scores of 3 or higher at public colleges and universities. To confirm a specific college's AP credit/placement policy, a search engine is available at apstudent.org/creditpolicies.

BECOMING AN AP READER

Each June, thousands of AP teachers and college faculty members from around the world gather for seven days in multiple locations to evaluate and score the free-response sections of the AP Exams. Ninety-eight percent of surveyed educators who took part in the AP Reading say it was a positive experience.

There are many reasons to consider becoming an AP Reader, including opportunities to:

- **Bring positive changes to the classroom:** Surveys show that the vast majority of returning AP Readers—both high school and college educators—make improvements to the way they teach or score because of their experience at the AP Reading.
- **Gain in-depth understanding of AP Exam and AP scoring standards:** AP Readers gain exposure to the quality and depth of the responses from the entire pool of AP Exam takers, and thus are better able to assess their students' work in the classroom.
- **Receive compensation:** AP Readers are compensated for their work during the Reading. Expenses, lodging, and meals are covered for Readers who travel.
- **Score from home:** AP Readers have online distributed scoring opportunities for certain subjects. Check collegeboard.org/apreading for details.
- **Earn Continuing Education Units (CEUs):** AP Readers earn professional development hours and CEUs that can be applied to PD requirements by states, districts, and schools.

How to Apply

Visit collegeboard.org/apreading for eligibility requirements and to start the application process.

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AP Resources and Supports

By completing a simple activation process at the start of the school year, teachers and students receive access to a robust set of classroom resources.

AP Classroom

AP Classroom is a dedicated online platform designed to support teachers and students throughout their AP experience. The platform provides a variety of powerful resources and tools to provide yearlong support to teachers and enable students to receive meaningful feedback on their progress.

UNIT GUIDES

Appearing in this publication and on AP Classroom, these planning guides outline all required course content and skills, organized into commonly taught units. Each unit guide suggests a sequence and pacing of content, scaffolds skill instruction across units, and provides tips on taking the AP Exam.

PERSONAL PROGRESS CHECKS

Formative AP questions for every unit provide feedback to students on the areas where they need to focus. Available online, Personal Progress Checks measure knowledge and skills through multiple-choice questions with rationales to explain correct and incorrect answers, and free-response questions with scoring information. Because the Personal Progress Checks are formative, the results of these assessments cannot be used to evaluate teacher effectiveness or assign letter grades to students, and any such misuses are grounds for losing school authorization to offer AP courses.*

PROGRESS DASHBOARD

This dashboard allows teachers to review class and individual student progress throughout the year. Teachers can view class trends and see where students struggle with content and skills that will be assessed on the AP Exam. Students can view their own progress over time to improve their performance before the AP Exam.

AP QUESTION BANK

This online library of real AP Exam questions provides teachers with secure questions to use in their classrooms. Teachers can find questions indexed by course topics and skills, create customized tests, and assign them online or on paper. These tests enable students to practice and get feedback on each question.

*To report misuses, please call 877-274-6474 (International: +1-212-632-1781).

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Digital Activation

In order to teach an AP class and make sure students are registered to take the AP Exam, teachers must first complete the digital activation process. Digital activation gives students and teachers access to resources and gathers students' exam registration information online, eliminating most of the answer sheet bubbling that has added to testing time and fatigue.

AP teachers and students begin by signing in to **My AP** and completing a simple activation process at the start of the school year, which provides access to all AP resources, including AP Classroom.

To complete digital activation:

- Teachers and students sign in to or create their College Board accounts.
- Teachers confirm that they have added the course they teach to their AP Course Audit account and have had it approved by their school's administrator.
- Teachers or AP Coordinators, depending on who the school has decided is responsible, set up class sections so students can access AP resources and have exams ordered on their behalf.
- Students join class sections with a join code provided by their teacher or AP Coordinator.
- Students will be asked for additional registration information upon joining their first class section, which eliminates the need for extensive answer sheet bubbling on exam day.

While the digital activation process takes a short time for teachers, students, and AP Coordinators to complete, overall it helps save time and provides the following additional benefits:

- **Access to AP resources and supports:** Teachers have access to resources specifically designed to support instruction and provide feedback to students throughout the school year as soon as activation is complete.
- **Streamlined exam ordering:** AP Coordinators can create exam orders from the same online class rosters that enable students to access resources. The coordinator reviews, updates, and submits this information as the school's exam order in the fall.
- **Student registration labels:** For each student included in an exam order, schools will receive a set of personalized AP ID registration labels, which replaces the AP student pack. The AP ID connects a student's exam materials with the registration information they provided during digital activation, eliminating the need for preadministration sessions and reducing time spent bubbling on exam day.
- **Targeted Instructional Planning Reports:** AP teachers will get Instructional Planning Reports (IPRs) that include data on each of their class sections automatically rather than relying on special codes optionally bubbled in on exam day.

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Instructional Model

Integrating AP resources throughout the course can help students develop skills and conceptual understandings. The instructional model outlined below shows possible ways to incorporate AP resources into the classroom.

Plan

Teachers may consider the following approaches as they plan their instruction before teaching each unit.

- Read the overview at the start of each **unit guide** to identify conceptual understandings and skills for each unit.
- Use the **Unit Overview** table to identify the enduring understandings, skills, and essential knowledge that build toward a common understanding.
- Use the **Instructional Planning Page** to shape and organize instruction by considering text selections, course skill and essential knowledge sequencing, lesson pacing, and instructional activity selections.
- Identify useful activities in the **Instructional Approaches** section to help teach the concepts and skills.

Teach

When teaching, supporting resources can be used to build students' conceptual understanding and their mastery of skills.

- Use the **unit guides** to identify the required content.
- Integrate the content with a skill, considering any appropriate scaffolding.
- Reference the **Sample Instructional Activities** for ideas about how to develop and implement instructional activities that focus on students' developing particular course skills in the unit.

Assess

Teachers can measure student understanding of the content and skills covered in the unit and provide actionable feedback to students.

- At the end of each unit, use **AP Classroom** to assign students the online **Personal Progress Checks,** as homework or as an in-class task.
- Provide question-level feedback to students through answer rationales; provide unit- and skill-level feedback using the progress dashboard.
- Create additional practice opportunities using the **AP Question Bank** and assign them through **AP Classroom**.

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About the AP English Literature and Composition Course

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.

Prerequisites

There are no prerequisite courses for AP English Literature and Composition. Students should be able to read and comprehend college-level texts and write grammatically correct, complete sentences.

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AP ENGLISH LITERATURE AND COMPOSITION

Course Framework

Introduction

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.

To support these objectives, this *AP English Literature and Composition Course and Exam Description* delineates the knowledge and skills colleges and universities typically expect students to demonstrate in order to receive credit for an introductory college literature course and placement into a higher-level literature course.

This publication is not a curriculum. Teachers create their own curricula by selecting and sequencing the texts and tasks that will enable students to develop the knowledge and skills outlined in this document. In some cases, teachers also need to meet certain state or local requirements within the AP curriculum they develop for their school. The objective of this publication is to provide teachers with clarity regarding the content and skills students should learn in order to qualify for college credit and placement. The AP Program recognizes that the real craft is in the skill with which teachers develop and deliver instruction.

Students develop the skills of literary analysis and composition as they repeatedly practice analyzing poetry and prose, then compose arguments about an interpretation of a literary work. As a model for teachers, the course content and skills are presented in nine units. Across these nine units, the content and skills increase in challenge and complexity, with students receiving repeated opportunities to develop and apply analysis and composition skills to specific genres of literature (short fiction, poetry, novels, and plays). The objective of this unit structure is to respect new AP teachers' time by suggesting one possible sequence they can adapt rather than build from scratch.

An additional benefit is that these units enable the AP Program to provide interested teachers with formative assessments—the Personal Progress Checks—that they can assign their students at the end of each unit to gauge progress toward success on the AP Exam. However, experienced AP teachers who are pleased with their current course organization and results should feel no pressure to adopt these units, which comprise an optional, not mandatory, sequence for this course.

Teachers who prefer to organize their course by themes, integrating works of poetry and short and long prose in several thematic investigations of their choice (e.g., humanity and nature; industry and technology; family and community), can easily combine two or more of the units in this volume. They can avail themselves of the scaffolded skill progressions detailed in each unit to help focus their students' learning and practice and then assign students the relevant Personal Progress Checks for that group of units.

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Course Framework Components

Overview

This course framework provides a description of what students should know and be able to do to qualify for college credit or placement.

The course framework includes the following components:

1 BIG IDEAS AND ENDURING UNDERSTANDINGS

The big ideas are cross-cutting concepts that build conceptual understanding and spiral throughout the units of the course. The enduring understandings are the long-term takeaways related to the big ideas.

2 COURSE SKILLS

The course skills, and their related essential knowledge statements, are the content of this course. They describe what students should know and be able to do by the end of the course.

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1

AP ENGLISH LITERATURE AND COMPOSITION

Big Ideas and Enduring Understandings

The big ideas serve as the foundation of the AP English Literature and Composition course and enable students to create meaningful connections among course concepts. They are threads that run throughout the course and revisiting them and applying them in a variety of contexts helps students to develop deeper conceptual understanding. Below are the big ideas of the course, along with the enduring understanding associated with each one:

CHARACTER (CHR)

Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.

SETTING (SET)

Enduring Understanding SET-1: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.

STRUCTURE (STR)

Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.

NARRATION (NAR)

Enduring Understanding NAR-1: A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.

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FIGURATIVE LANGUAGE (FIG)

Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.

LITERARY ARGUMENTATION (LAN)

Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.

UNITS

The course content is organized into units that have been arranged in a logical sequence. This sequence has been developed through feedback from educators as well as analysis of high school and college courses and textbooks.

The nine units in AP English Literature and Composition scaffold skills and knowledge through three genre-based, recurring units. The units are listed below along with their approximate weighting on the exam.

Pacing recommendations shown within the Course at a Glance and the unit guides provide suggestions for how to teach the course content and administer the Personal Progress Checks. The suggested class periods are based on a schedule in which the class meets five days a week for 45 minutes each day. While these recommendations have been made to aid planning, teachers should of course adjust the pacing based on the needs of their students, alternate schedules (e.g., block scheduling), or their school's academic calendar.

Units	Exam Weighting
Short Fiction **(Units 1, 4, 7)**	**42–49%**
Poetry **(Units 2, 5, 8)**	**36–45%**
Longer Fiction or Drama **(Units 3, 6, 9)**	**15–18%**

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Spiraling the Big Ideas

The following table shows how the big ideas spiral across units.

Big Ideas	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9
	Short Fiction I	*Poetry I*	*Longer Fiction or Drama I*	*Short Fiction II*	*Poetry II*	*Longer Fiction or Drama II*	*Short Fiction III*	*Poetry III*	*Longer Fiction or Drama III*
Character CHR	✓	✓	✓	✓		✓	✓		✓
Setting SET	✓		✓	✓			✓		
Structure STR	✓	✓	✓	✓	✓	✓	✓	✓	✓
Narration NAR	✓			✓		✓	✓		✓
Figurative Language FIG		✓			✓	✓	✓	✓	
Literary Argumentation LAN	✓	✓	✓	✓	✓	✓	✓	✓	✓

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2

AP ENGLISH LITERATURE AND COMPOSITION

Course Skills

The table that follows presents the AP English Literature and Composition skills, which form the basis of the tasks on the AP Exam. The unit guides later in this publication pair these skills with essential knowledge statements that describe what students should learn through study of the literary works the teacher selects for this course.

More information about teaching the course skills can be found in the Instructional Approaches section.

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AP English Literature and Composition Skills

BIG IDEAS

CHR Character

ENDURING UNDERSTANDING

Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.

Skill Category 1

Explain the function of character.

SKILLS

1.A Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.
Units 1, 2, 3, 4, 6

1.B Explain the function of a character changing or remaining unchanged.
Units 3, 7, 9

1.C Explain the function of contrasting characters.
Units 4, 6

1.D Describe how textual details reveal nuances and complexities in characters' relationships with one another.
Units 4, 7

1.E Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
Units 6, 9

SET Setting

ENDURING UNDERSTANDING

Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.

Skill Category 2

Explain the function of setting.

SKILLS

2.A Identify and describe specific textual details that convey or reveal a setting.
Units 1, 3

2.B Explain the function of setting in a narrative.
Units 4, 7

2.C Describe the relationship between a character and a setting.
Units 4, 7

STR Structure

ENDURING UNDERSTANDING

The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.

Skill Category 3

Explain the function of plot and structure.

SKILLS

3.A Identify and describe how plot orders events in a narrative.
Units 1, 4, 6, 7

3.B Explain the function of a particular sequence of events in a plot.
Units 1, 6, 7

3.C Explain the function of structure in a text.
Units 2, 5, 8

3.D Explain the function of contrasts within a text.
Units 2, 4, 6, 8

3.E Explain the function of a significant event or related set of significant events in a plot.
Units 3, 9

3.F Explain the function of conflict in a text.
Units 3, 9

NAR Narration

ENDURING UNDERSTANDING

A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.

Skill Category 4

Explain the function of the narrator or speaker.

SKILLS

4.A Identify and describe the narrator or speaker of a text.
Units 1, 4

4.B Identify and explain the function of point of view in a narrative.
Units 1, 4

4.C Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.
Units 4, 6, 9

4.D Explain how a narrator's reliability affects a narrative.
Units 6, 7

FIG Figurative Language

ENDURING UNDERSTANDING

Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.

Skill Category 5

Explain the function of word choice, imagery, and symbols.

SKILLS

5.A Distinguish between the literal and figurative meanings of words and phrases.
Unit 5

5.B Explain the function of specific words and phrases in a text.
Units 2, 5, 8

5.C Identify and explain the function of a symbol.
Units 6, 7, 8

5.D Identify and explain the function of an image or imagery.
Units 5, 7

Skill Category 6

Explain the function of comparison.

SKILLS

6.A Identify and explain the function of a simile.
Units 2, 7

6.B Identify and explain the function of a metaphor.
Units 2, 5, 8

6.C Identify and explain the function of personification.
Units 5, 7

6.D Identify and explain the function of an allusion.
Units 5, 8

LAN Literary Argumentation

ENDURING UNDERSTANDING

Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.

Skill Category 7

Develop textually substantiated arguments about interpretations of part or all of a text.

SKILLS

7.A Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.
Units 1, 2, 3

7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
Units 3, 4, 5, 6, 7, 8, 9

7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
Units 3, 4, 5, 6, 7, 8, 9

7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
Units 3, 4, 5, 6, 7, 8, 9

7.E Demonstrate control over the elements of composition to communicate clearly.
Units 3, 4, 5, 6, 8

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Course at a Glance

Plan

The Course at a Glance provides a useful visual organization of the AP English Literature and Composition curricular components, including:

- Sequence of units, along with suggested pacing. Please note that pacing is based on 45-minute class periods, meeting five days each week, for a full academic year.
- Progression of skills within each unit.
- Spiraling of the big ideas and skills across units.

Teach

SKILL CATEGORIES

Skill categories spiral across units.

- 1 Explain the function of character.
- 2 Explain the function of setting.
- 3 Explain the function of plot and structure.
- 4 Explain the function of the narrator or speaker.
- 5 Explain the function of word choice, imagery, and symbols.
- 6 Explain the function of comparison.
- 7 Develop textually substantiated arguments about interpretations of part or all of a text.

BIG IDEAS

Big ideas spiral across units.

- CHR Character
- SET Setting
- STR Structure
- NAR Narration
- FIG Figurative Language
- LAN Literary Argumentation

Assess

Assign the Personal Progress Checks—either as homework or in class—for each unit. Each Personal Progress Check contains formative multiple-choice and free-response questions. The feedback from the Personal Progress Checks shows students the areas where they need to focus.

NOTE: Partial versions of the free-response questions are provided to prepare students for more complex, full questions that they will encounter on the AP Exam.

UNIT 1 Short Fiction I

~10 Class Periods

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.

Personal Progress Check 1

ONLINE ONLY

Multiple-choice: ~20 questions

ONLINE OR PAPER

Free-response: 2 passages with shorter task

- Contemporary Prose: short story excerpt or microfiction (partial)

UNIT 2 Poetry I

~10 Class Periods

CHR 1	1.A	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.

Personal Progress Check 2

ONLINE ONLY

Multiple-choice: ~20 questions

ONLINE OR PAPER

Free-response: 2 passages with shorter task

- 20th-Century/Contemporary Poetry (partial)

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UNIT 3 Longer Fiction or Drama I

~17 Class Periods

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.

Personal Progress Check 3

ONLINE ONLY

Multiple-choice: ~20 questions

ONLINE OR PAPER

Free-response: 2 questions

- 20th-Century/Contemporary Prose (partial)
- Literary Argument

UNIT 4 Short Fiction II

~17 Class Periods

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.

Personal Progress Check 4

ONLINE ONLY

Multiple-choice: ~30 questions

ONLINE OR PAPER

Free-response: 1 question

- 20th-Century/Contemporary Prose (partial)

UNIT 5 Poetry II

~17 Class Periods

STR 3	3.C	Explain the function of structure in a text.
FIG 5	5.A	Distinguish between the literal and figurative meanings of words and phrases.
FIG 5	5.B	Explain the function of specific words and phrases in a text.
FIG 5	5.D	Identify and explain the function of an image or imagery.
FIG 6	6.B	Identify and explain the function of a metaphor.
FIG 6	6.C	Identify and explain the function of personification.
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.

Personal Progress Check 5

ONLINE ONLY

Multiple-choice: ~25 questions

ONLINE OR PAPER

Free-response: 1 question

- Pre-20th-Century Poetry

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UNIT 6 Longer Fiction or Drama II

~17 Class Periods

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.

Personal Progress Check 6

ONLINE ONLY

Multiple-choice: ~25 questions

ONLINE OR PAPER

Free-response: 2 questions

- Pre-20th-Century Prose
- Literary Argument

UNIT 7 Short Fiction III

~17 Class Periods

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.

Personal Progress Check 7

ONLINE ONLY

Multiple-choice: ~35 questions

ONLINE OR PAPER

Free-response: 1 question

- Contemporary Prose

UNIT 8 Poetry III

~17 Class Periods

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.

Personal Progress Check 8

ONLINE ONLY

Multiple-choice: ~20 questions

ONLINE OR PAPER

Free-response: 1 question

- Metaphysical Poem

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UNIT 9 Longer Fiction or Drama III

~17 Class Periods

CHR 1	**1.B**	Explain the function of a character changing or remaining unchanged.
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.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.
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.

Personal Progress Check 9

ONLINE ONLY

Multiple-choice: ~15 questions

ONLINE OR PAPER

Free-response: 2 questions

- Pre-20th-Century Prose
- Literary Argument

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AP ENGLISH LITERATURE AND COMPOSITION

Unit Guides

Introduction

Designed with input from the community of AP English Literature and Composition educators, the unit guides offer teachers helpful guidance in building students' skills and knowledge.

This unit structure respects new AP teachers' time by suggesting one possible sequence they can adapt and modify rather than having to build from scratch.

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Using the Unit Guides

UNIT 1 ~10 CLASS PERIODS

Short Fiction I

BIG IDEAS
Character CHR
Setting SET
Structure STR
Narration NAR
Literary Argumentation LAR

Developing Understanding

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.

Building Course Skills

Too often, students are rushed into writing full essays without having honed the skills of crafting a claim and defending it with textual evidence. Students will benefit from frequent practice during this unit writing paragraphs that include a claim that demands defense and the textual evidence that furnishes that defense. Have students practice a variety of strategies for capturing the details they glean from a text about the character, setting, plot, or narrator, and teach them how to then examine that cluster of potential evidence for patterns or relationships that could enable them to make a claim that such details could then be used to defend.

When students have begun to generate patterns of evidence and a related claim, have them practice various paragraph structures, such as placing the claim at the start of the paragraph, followed by the evidence, and placing the claim at the end of the paragraph, as the culmination of the evidence.

Preparing for the AP Exam

One of the greatest initial challenges for students in literature classes is developing claims that are an interpretation of the text and thus require defense with textual evidence rather than mere statements of fact that require no defense. In other words, many students have difficulty moving beyond simplistic claims that require no defense, like "In 'Everyday Use,' Maggie is shy," to writing claims that are less obvious and require a defense with textual evidence, like "In 'Everyday Use,' Maggie values her heritage more than Dee does." By keeping the writing tasks in this unit focused on paragraphs rather than full essays, the likelihood of students receiving specific, consistent, and sustained feedback on the quality of the claims they are developing vastly increases. Until students can read closely for evidence and then use that evidence to construct a claim that requires defending, it will be difficult for them to develop full essays with thesis statements and clear lines of reasoning. Each day, students should practice assembling evidence and developing claims, starting with one paragraph consisting of a claim with evidence, and then generating several claims about a short story, each communicated in its own paragraph with supporting evidence.

Teachers can use this unit to teach students standard punctuation for incorporating details from the text into evidence sentences—how to introduce and quote specific words and phrases from a text, and how to reference the text without unnecessary or diffuse summarizing of nonessential information. In fact, summarizing rather than brief citation of relevant evidence to defend a claim is one of the most common weaknesses students demonstrate on the AP English Literature and Composition Exam.

AP English Literature and Composition Course and Exam Description — Course Framework V.1 | 33

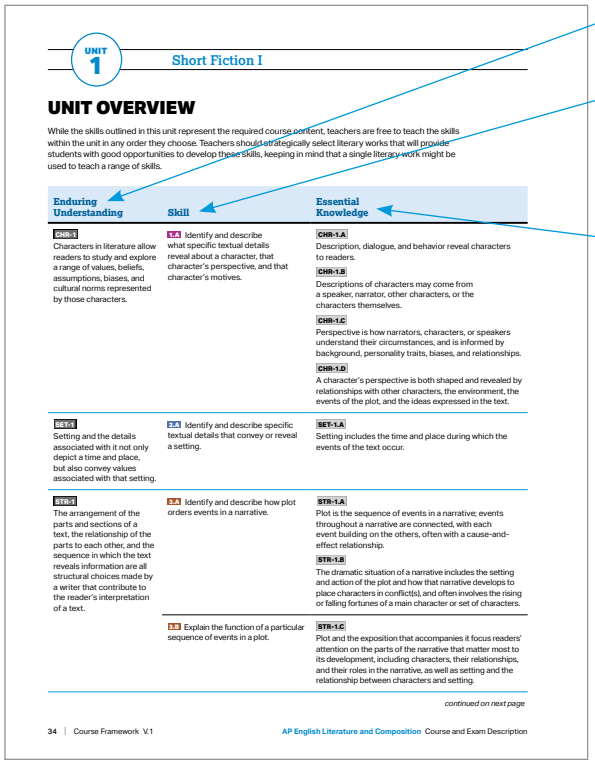
UNIT OPENERS

Developing Understanding provides an overview that contextualizes the content of the unit within the scope of the course.

The **big ideas** serve as the focus of the course; they are categories that provide students with a repertoire of skills and approaches to analyzing literature and composing arguments about interpretations of literature.

Building Course Skills describes specific aspects of the skills that are valuable to focus on in that unit.

Preparing for the AP Exam provides helpful tips and common student misunderstandings identified from prior exam data.



UNIT 1 Short Fiction I

UNIT OVERVIEW

While the skills outlined in this unit represent the required course content, teachers are free to teach the skills within the unit in any order they choose. Teachers should strategically select literary works that will provide students with good opportunities to develop these skills, keeping in mind that a single literary work might be used to teach a range of skills.

Enduring Understanding	Skill	Essential Knowledge
CHR-1 Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.	2.A Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.	CHR-1.A Description, dialogue, and behavior reveal characters to readers. CHR-1.B Descriptions of characters may come from a speaker, narrator, other characters, or the characters themselves. CHR-1.C Perspective is how narrators, characters, or speakers understand their circumstances, and is informed by background, personality traits, biases, and relationships. CHR-1.D A character's perspective is both shaped and revealed by relationships with other characters, the environment, the events of the plot, and the ideas expressed in the text.
SET-1 Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.	2.A Identify and describe specific textual details that convey or reveal a setting.	SET-1.A Setting includes the time and place during which the events of the text occur.
STR-1 The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	2.A Identify and describe how plot orders events in a narrative.	STR-1.A Plot is the sequence of events in a narrative; events throughout a narrative are connected, with each event building on the others, often with a cause-and-effect relationship. STR-1.B The dramatic situation of a narrative includes the setting and action of the plot and how that narrative develops to place characters in conflict(s), and often involves the rising or falling fortunes of a main character or set of characters.
	2.B Explain the function of a particular sequence of events in a plot.	STR-1.C Plot and the exposition that accompanies it focus readers' attention on the parts of the narrative that matter most to its development, including characters, their relationships, and their roles in the narrative, as well as setting and the relationship between characters and setting.

continued on next page

34 | Course Framework V.1 — AP English Literature and Composition Course and Exam Description

Enduring understandings are important concepts that a student should retain long after the completion of the course.

Skills define what a student should be able to do with content knowledge in order to progress toward the enduring understandings. These skills are the targets of assessment for the AP Exam.

Essential knowledge statements describe the knowledge required to perform the skills. Some essential knowledge statements are repeated in subsequent units to help students develop a solid understanding of them.

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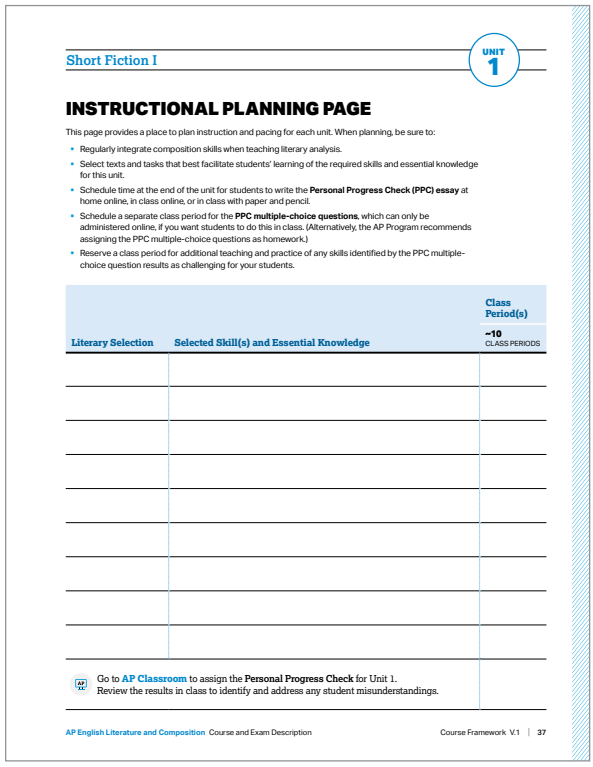
Using the Unit Guides



Short Fiction I — UNIT 1

INSTRUCTIONAL PLANNING PAGE

This page provides a place to plan instruction and pacing for each unit. When planning, be sure to:

- Regularly integrate composition skills when teaching literary analysis.
- Select texts and tasks that best facilitate students' learning of the required skills and essential knowledge for this unit.
- Schedule time at the end of the unit for students to write the **Personal Progress Check (PPC) essay** at home online, in class online, or in class with paper and pencil.
- Schedule a separate class period for the **PPC multiple-choice questions**, which can only be administered online, if you want students to do this in class. (Alternatively, the AP Program recommends assigning the PPC multiple-choice questions as homework.)
- Reserve a class period for additional teaching and practice of any skills identified by the PPC multiple-choice question results as challenging for your students.

Literary Selection	Selected Skill(s) and Essential Knowledge	Class Period(s) ~10 CLASS PERIODS

Go to AP Classroom to assign the **Personal Progress Check** for Unit 1.
Review the results in class to identify and address any student misunderstandings.

AP English Literature and Composition Course and Exam Description — Course Framework V.1 | 37

The **Instructional Planning Page** provides a place for teachers to plan their instruction and pacing for each unit.

When planning, be sure to:

- Regularly integrate composition skills when teaching literary analysis.
- Select texts and tasks that best facilitate students' learning of the required skills and essential knowledge for this unit.
- Schedule time at the end of the unit for students to write the **Personal Progress Check (PPC) essay** at home online, in class online, or in class with paper and pencil.
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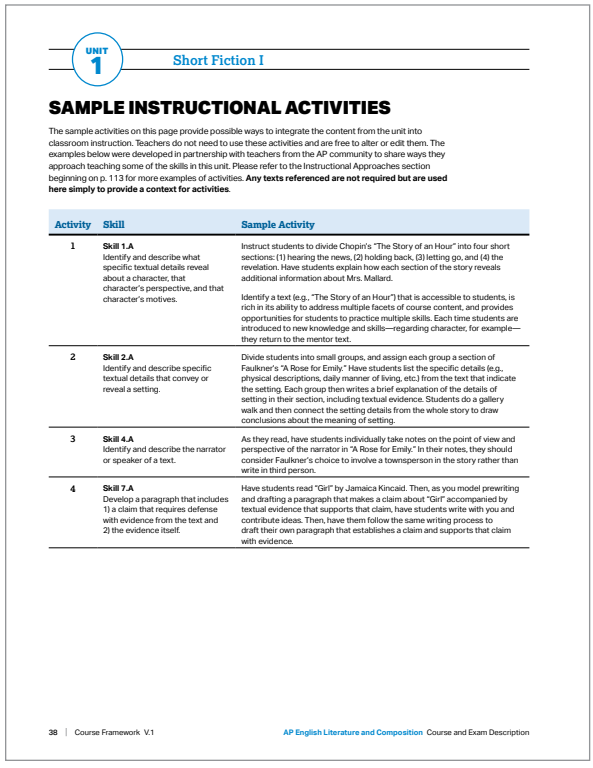

UNIT 1 — Short Fiction I

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate the content from the unit into classroom instruction. Teachers do not need to use these activities and are free to alter or edit them. The examples below were developed in partnership with teachers from the AP community to share ways they approach teaching some of the skills in this unit. Please refer to the Instructional Approaches section beginning on p. 113 for more examples of activities. **Any texts referenced are not required but are used here simply to provide a context for activities.**

Activity	Skill	Sample Activity
1	**Skill 1.A** Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.	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.
2	**Skill 2.A** Identify and describe specific textual details that convey or reveal a setting.	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.
3	**Skill 4.A** Identify and describe the narrator or speaker of a text.	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 townsperson in the story rather than write in third person.
4	**Skill 7.A** Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.	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.

38 | Course Framework V.1 — AP English Literature and Composition Course and Exam Description

The **Sample Instructional Activities** page includes optional activities that teachers can use when teaching the skills presented in that unit.

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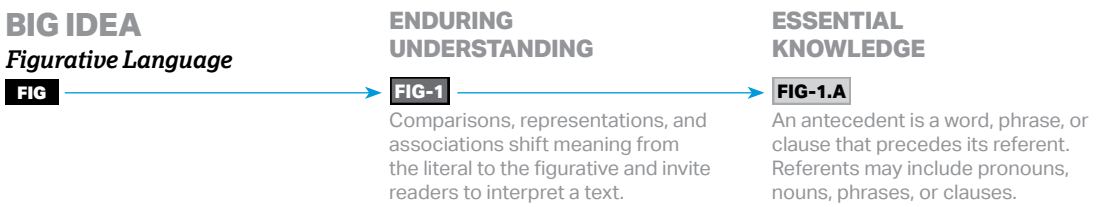
COURSE CONTENT LABELING SYSTEM



Note: Labels are used to distinguish each unique element of the required course content and are used throughout this course and exam description. Additionally, they are used in the AP Question Bank and other resources found in AP Classroom. Essential knowledge statements are labeled to correspond with the enduring understanding to which they relate. The letter associated with the essential knowledge code represents the sequence in which the essential knowledge is presented in the course framework, meaning that an A indicates that it is the first essential knowledge statement related to the enduring understanding to appear in the course framework.

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AP ENGLISH LITERATURE AND COMPOSITION

UNIT 1

Short Fiction I

~10
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 1

Multiple-choice: ~20 questions
Free-response: 2 passages with shorter task

- Contemporary Prose: short story excerpt or microfiction (partial)

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UNIT 1

~10 CLASS PERIODS

Short Fiction I

BIG IDEAS
Character CHR
Setting SET
Structure STR
Narration NAR
Literary Argumentation LAN

Developing Understanding

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.

Building Course Skills

Too often, students are rushed into writing full essays without having honed the skills of crafting a claim and defending it with textual evidence. Students will benefit from frequent practice during this unit writing paragraphs that include a claim that demands defense and the textual evidence that furnishes that defense. Have students practice a variety of strategies for capturing the details they glean from a text about the character, setting, plot, or narrator, and teach them how to then examine that cluster of potential evidence for patterns or relationships that could enable them to make a claim that such details could then be used to defend.

When students have begun to generate patterns of evidence and a related claim, have them practice various paragraph structures, such as placing the claim at the start of the paragraph, followed by the evidence, and placing the claim at the end of the paragraph, as the culmination of the evidence.

Preparing for the AP Exam

One of the greatest initial challenges for students in literature classes is developing claims that are an interpretation of the text and thus require defense with textual evidence rather than mere statements of fact that require no defense. In other words, many students have difficulty moving beyond simplistic claims that require no defense, like "In 'Everyday Use,' Maggie is shy," to writing claims that are less obvious and require a defense with textual evidence, like "In 'Everyday Use,' Maggie values her heritage more than Dee does." By keeping the writing tasks in this unit focused on paragraphs rather than full essays, the likelihood of students receiving specific, consistent, and sustained feedback on the quality of the claims they are developing vastly increases. Until students can read closely for evidence and then use that evidence to construct a claim that requires defending, it will be difficult for them to develop full essays with thesis statements and clear lines of reasoning. Each day, students should practice assembling evidence and developing claims, starting with one paragraph consisting of a claim with evidence, and then generating several claims about a short story, each communicated in its own paragraph with supporting evidence.

Teachers can use this unit to teach students standard punctuation for incorporating details from the text into evidence sentences—how to introduce and quote specific words and phrases from a text, and how to reference the text without unnecessary or diffuse summarizing of nonessential information. In fact, summarizing rather than brief citation of relevant evidence to defend a claim is one of the most common weaknesses students demonstrate on the AP English Literature and Composition Exam.

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UNIT OVERVIEW

While the skills outlined in this unit represent the required course content, teachers are free to teach the skills within the unit in any order they choose. Teachers should strategically select literary works that will provide students with good opportunities to develop these skills, keeping in mind that a single literary work might be used to teach a range of skills.

Enduring Understanding	Skill	Essential Knowledge
CHR-1 Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.	**1.A** Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.	**CHR-1.A** Description, dialogue, and behavior reveal characters to readers. **CHR-1.B** Descriptions of characters may come from a speaker, narrator, other characters, or the characters themselves. **CHR-1.C** Perspective is how narrators, characters, or speakers understand their circumstances, and is informed by background, personality traits, biases, and relationships. **CHR-1.D** A character's perspective is both shaped and revealed by relationships with other characters, the environment, the events of the plot, and the ideas expressed in the text.
SET-1 Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.	**2.A** Identify and describe specific textual details that convey or reveal a setting.	**SET-1.A** Setting includes the time and place during which the events of the text occur.
STR-1 The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	**3.A** Identify and describe how plot orders events in a narrative.	**STR-1.A** Plot is the sequence of events in a narrative; events throughout a narrative are connected, with each event building on the others, often with a cause-and-effect relationship. **STR-1.B** The dramatic situation of a narrative includes the setting and action of the plot and how that narrative develops to place characters in conflict(s), and often involves the rising or falling fortunes of a main character or set of characters.
	3.B Explain the function of a particular sequence of events in a plot.	**STR-1.C** Plot and the exposition that accompanies it focus readers' attention on the parts of the narrative that matter most to its development, including characters, their relationships, and their roles in the narrative, as well as setting and the relationship between characters and setting.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
NAR-1 A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.	**4.A** Identify and describe the narrator or speaker of a text.	**NAR-1.A** Narrators or speakers relate accounts to readers and establish a relationship between the text and the reader. **NAR-1.B** Perspective refers to how narrators, characters, or speakers see their circumstances, while point of view refers to the position from which a narrator or speaker relates the events of a narrative. **NAR-1.C** A speaker or narrator is not necessarily the author.
	4.B Identify and explain the function of point of view in a narrative.	**NAR-1.D** The point of view contributes to what narrators, characters, or speakers can and cannot provide in a text based on their level of involvement and intimacy with the details, events, or characters. **NAR-1.E** Narrators may also be characters, and their role as characters may influence their perspective. **NAR-1.F** First-person narrators are involved in the narrative; their relationship to the events of the plot and the other characters shapes their perspective. **NAR-1.G** Third-person narrators are outside observers. **NAR-1.H** Third-person narrators' knowledge about events and characters may range from observational to all-knowing, which shapes their perspective. **NAR-1.I** The outside perspective of third-person narrators may not be affected by the events of the narrative.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	7.A Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.	LAN-1.A In literary analysis, writers read a text closely to identify details that, in combination, enable them to make and defend a claim about an aspect of the text. LAN-1.B A claim is a statement that requires defense with evidence from the text. LAN-1.C In literary analysis, the initial components of a paragraph are the claim and textual evidence that defends the claim.

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INSTRUCTIONAL PLANNING PAGE

This page provides a place to plan instruction and pacing for each unit. When planning, be sure to:

- Regularly integrate composition skills when teaching literary analysis.
- Select texts and tasks that best facilitate students' learning of the required skills and essential knowledge for this unit.
- Schedule time at the end of the unit for students to write the **Personal Progress Check (PPC) essay** at home online, in class online, or in class with paper and pencil.
- Schedule a separate class period for the **PPC multiple-choice questions**, which can only be administered online, if you want students to do this in class. (Alternatively, the AP Program recommends assigning the PPC multiple-choice questions as homework.)
- Reserve a class period for additional teaching and practice of any skills identified by the PPC multiple-choice question results as challenging for your students.

Literary Selection	Selected Skill(s) and Essential Knowledge	Class Period(s) **~10** CLASS PERIODS
Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 1. Review the results in class to identify and address any student misunderstandings.		

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate the content from the unit into classroom instruction. Teachers do not need to use these activities and are free to alter or edit them. The examples below were developed in partnership with teachers from the AP community to share ways they approach teaching some of the skills in this unit. Please refer to the Instructional Approaches section beginning on p. 113 for more examples of activities. **Any texts referenced are not required but are used here simply to provide a context for activities**.

Activity	Skill	Sample Activity
1	**Skill 1.A** Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.	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.
2	**Skill 2.A** Identify and describe specific textual details that convey or reveal a setting.	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.
3	**Skill 4.A** Identify and describe the narrator or speaker of a text.	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 townsperson in the story rather than write in third person.
4	**Skill 7.A** Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.	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.

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AP ENGLISH LITERATURE AND COMPOSITION

UNIT 2

Poetry I

~10
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 2

Multiple-choice: ~20 questions
Free-response: 2 passages with shorter task

- 20th-Century/Contemporary Poetry (partial)

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UNIT 2

~10 CLASS PERIODS

Poetry I

BIG IDEAS
Character CHR
Structure STR
Figurative Language FIG
Literary Argumentation LAN

Developing Understanding

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.

Building Course Skills

Because line and stanza breaks in a poem often separate thoughts, images, and ideas, help students slow down and work through a poem part by part to develop a baseline understanding of what a poem is literally communicating. This unit also provides students with opportunities to study comparisons and contrasts within a poem; such patterns in a text often contribute to the poem's meanings and can inform students' interpretations. Because so many texts convey meaning through metaphor, students should develop a strong ability in this unit to recognize a metaphor and what it is comparing. In later units, students will move from recognizing what the metaphor is comparing to explaining the way specific metaphors contribute to the student's interpretation of the text.

Continue to focus on paragraph-length writing tasks in which students craft a claim that requires defense with evidence from the text.

Preparing for the AP Exam

The poetry essay often has lower scores than the other essays, suggesting that students find reading and interpreting poetry challenging. Since the consistent difference between poetry and prose is the arrangement of the text into lines and stanzas, it is important that students experience a variety of different ways poets organize poems. Help students gain confidence by looking carefully at each stanza within the overarching structure. This will also help them gain a basic understanding of how poems are built. Then, by examining comparisons, specific word choices, and the differences between stanzas, students can begin to assemble a body of evidence from which they can generate a claim that requires defense.

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UNIT 2

Poetry I

UNIT OVERVIEW

While the skills outlined in this unit represent the required course content, teachers are free to teach the skills within the unit in any order they choose. Teachers should strategically select literary works that will provide students with good opportunities to develop these skills, keeping in mind that a single literary work might be used to teach a range of skills.

Enduring Understanding	Skill	Essential Knowledge
CHR-1 Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.	**1.A** Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.	**CHR-1.E** Characters reveal their perspectives and biases through the words they use, the details they provide in the text, the organization of their thinking, the decisions they make, and the actions they take.
STR-1 The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	**3.C** Explain the function of structure in a text.	**STR-1.D** Line and stanza breaks contribute to the development and relationship of ideas in a poem. **STR-1.E** The arrangement of lines and stanzas contributes to the development and relationship of ideas in a poem. **STR-1.F** A text's structure affects readers' reactions and expectations by presenting the relationships among the ideas of the text via their relative positions and their placement within the text as a whole.
	3.D Explain the function of contrasts within a text.	**STR-1.G** Contrast can be introduced through focus; tone; point of view; character, narrator, or speaker perspective; dramatic situation or moment; settings or time; or imagery. **STR-1.H** Contrasts are the result of shifts or juxtapositions or both. **STR-1.I** Shifts may be signaled by a word, a structural convention, or punctuation. **STR-1.J** Shifts may emphasize contrasts between particular segments of a text.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
FIG-1 Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.	5.B Explain the function of specific words and phrases in a text.	FIG-1.A An antecedent is a word, phrase, or clause that precedes its referent. Referents may include pronouns, nouns, phrases, or clauses. FIG-1.B Referents are ambiguous if they can refer to more than one antecedent, which affects interpretation. FIG-1.C Words or phrases may be repeated to emphasize ideas or associations. FIG-1.D Alliteration is the repetition of the same letter sound at the beginning of adjacent or nearby words to emphasize those words and their associations or representations.
	6.A Identify and explain the function of a simile.	FIG-1.E A simile uses the words "like" or "as" to liken two objects or concepts to each other. FIG-1.F Similes liken two different things to transfer the traits or qualities of one to the other. FIG-1.G In a simile, the thing being compared is the main subject; the thing to which it is being compared is the comparison subject.
	6.B Identify and explain the function of a metaphor.	FIG-1.H A metaphor implies similarities between two (usually unrelated) concepts or objects in order to reveal or emphasize one or more things about one of them, though the differences between the two may also be revealing. FIG-1.I In a metaphor, as in a simile, the thing being compared is the main subject; the thing to which it is being compared is the comparison subject. FIG-1.J Comparisons between objects or concepts draw on the experiences and associations readers already have with those objects and concepts. FIG-1.K Interpretation of a metaphor may depend on the context of its use; that is, what is happening in a text may determine what is transferred in the comparison.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	7.A Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.	LAN-1.A In literary analysis, writers read a text closely to identify details that, in combination, enable them to make and defend a claim about an aspect of the text. LAN-1.B A claim is a statement that requires defense with evidence from the text. LAN-1.C In literary analysis, the initial components of a paragraph are the claim and textual evidence that defends the claim.

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INSTRUCTIONAL PLANNING PAGE

This page provides a place to plan instruction and pacing for each unit. When planning, be sure to:

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- Schedule a separate class period for the **PPC multiple-choice questions**, which can only be administered online, if you want students to do this in class. (Alternatively, the AP Program recommends assigning the PPC multiple-choice questions as homework.)
- Reserve a class period for additional teaching and practice of any skills identified by the PPC multiple-choice question results as challenging for your students.

Literary Selection	Selected Skill(s) and Essential Knowledge	Class Period(s) ~10 CLASS PERIODS

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 2.
Review the results in class to identify and address any student misunderstandings.

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate the content from the unit into classroom instruction. Teachers do not need to use these activities and are free to alter or edit them. The examples below were developed in partnership with teachers from the AP community to share ways they approach teaching some of the skills in this unit. Please refer to the Instructional Approaches section beginning on p. 113 for more examples of activities. **Any texts referenced are not required but are used here simply to provide a context for activities**.

Activity	Skill	Sample Activity
1	**Skill 3.C** Explain the function of structure in a text.	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.
2	**Skill 3.D** Explain the function of contrasts within a text.	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.
3	**Skill 5.B** Explain the function of specific words and phrases in a text.	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.
4	**Skill 6.A** Identify and explain the function of a simile. **OR** **Skill 6.B** Identify and explain the function of a metaphor.	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.
5	**Skill 7.A** Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.	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.

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AP ENGLISH LITERATURE AND COMPOSITION

UNIT 3

Longer Fiction or Drama I

~17
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 3

Multiple-choice: ~20 questions
Free-response: 2 questions

- 20th-Century/Contemporary Prose (partial)
- Literary Argument

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UNIT 3

~17 CLASS PERIODS

Longer Fiction or Drama I

BIG IDEAS
Character CHR
Setting SET
Structure STR
Literary Argumentation LAN

Developing Understanding

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.

Building Course Skills

By studying a longer literary work, students have an opportunity to analyze character and how multiple literary elements contribute to the development of character. In this unit, students build their ability to analyze how characters' incompatible perspectives and motives contribute to conflict. Understanding these relationships allows students to develop interpretations about them. Having practiced claim-and-evidence paragraphs in Units 1 and 2, Unit 3 adds significant complexity as students learn to develop a thesis statement about an overarching interpretation of the text. Students will then organize the various claim-and-evidence paragraphs to follow a line of reasoning, enriching those paragraphs with commentary that consistently explains how each specific paragraph—and specific evidence within each paragraph—relates to the argument as a whole. This development of a full essay becomes the focus of this unit and all subsequent units of the course.

Preparing for the AP Exam

Going into the exam, students need to know a few texts very well. The literary argument question is written to accommodate a wide range of novels and dramas. There is no canon of expected texts, nor are students rewarded or penalized for choosing texts included on the question's accompanying list. Often, essays that perform well are written by students who clearly have an interest in the text they choose. Help students navigate longer works by focusing on details important to interpretations of the work as a whole, not just facts for summary. Many students make the mistake of summarizing too much of a text and then simply telling the reader that it means something. Though a particular idea or detail in a summary may be appropriate to the analysis, students should focus on the most relevant aspects of that detail and be certain to explain how it relates to an interpretation of the work as a whole.

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UNIT OVERVIEW

While the skills outlined in this unit represent the required course content, teachers are free to teach the skills within the unit in any order they choose. Teachers should strategically select literary works that will provide students with good opportunities to develop these skills, keeping in mind that a single literary work might be used to teach a range of skills.

Enduring Understanding	Skill	Essential Knowledge
CHR-1 Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.	**1.A** Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.	**CHR-1.F** The description of a character creates certain expectations for that character's behaviors; how a character does or does not meet those expectations affects a reader's interpretation of that character. **CHR-1.G** Details associated with a character and/or used to describe a character contribute to a reader's interpretation of that character. **CHR-1.H** Readers' understanding of a character's perspective may depend on the perspective of the narrator or speaker. **CHR-1.I** A character's perspective may shift during the course of a narrative. **CHR-1.J** When narrators, characters, or speakers compare another character to something or someone else, they reveal their perspective on the compared character and may also reveal something innate about the compared character. **CHR-1.K** Readers can infer a character's motives from that character's actions or inactions.
	1.B Explain the function of a character changing or remaining unchanged.	**CHR-1.L** A dynamic character who develops over the course of the narrative often makes choices that directly or indirectly affect the climax and/or the resolution of that narrative. **CHR-1.M** Character changes can be visible and external, such as changes to health or wealth, or can be internal, psychological, or emotional changes; external changes can lead to internal changes, and vice versa. **CHR-1.N** Some characters remain unchanged or are largely unaffected by the events of the narrative.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
SET-1 Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.	**2.A** Identify and describe specific textual details that convey or reveal a setting.	**SET-1.B** Setting includes the social, cultural, and historical situation during which the events of the text occur.
STR-1 The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	**3.E** Explain the function of a significant event or related set of significant events in a plot.	**STR-1.K** A story, or narrative, is delivered through a series of events that relate to a conflict. **STR-1.L** Events include episodes, encounters, and scenes in a narrative that can introduce and develop a plot. **STR-1.M** The significance of an event depends on its relationship to the narrative, the conflict, and the development of characters.
	3.F Explain the function of conflict in a text.	**STR-1.N** Conflict is tension between competing values either within a character, known as internal or psychological conflict, or with outside forces that obstruct a character in some way, known as external conflict. **STR-1.O** A text may contain multiple conflicts. Often two or more conflicts in a text intersect. **STR-1.P** A primary conflict can be heightened by the presence of additional conflicts that intersect with it. **STR-1.Q** Inconsistencies in a text may create contrasts that represent conflicts of values or perspectives.
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	**7.A** Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.	**LAN-1.A** In literary analysis, writers read a text closely to identify details that, in combination, enable them to make and defend a claim about an aspect of the text. **LAN-1.B** A claim is a statement that requires defense with evidence from the text. **LAN-1.C** In literary analysis, the initial components of a paragraph are the claim and textual evidence that defends the claim.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	**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-1.D** A thesis statement expresses an interpretation of a literary text and requires a defense through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary. **LAN-1.E** A thesis statement may preview the development or line of reasoning of an interpretation. This is not to say that a thesis statement must list the points of an interpretation, literary elements to be analyzed, or specific evidence to be used in the argument.
	7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.	**LAN-1.F** A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement. **LAN-1.G** A line of reasoning is communicated through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay.
	7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.	**LAN-1.H** Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point. **LAN-1.I** Evidence is effective when the writer of the essay uses commentary to explain a logical relationship between the evidence and the claim. **LAN-1.J** Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning. **LAN-1.K** Developing and supporting an interpretation of a text is a recursive process; an interpretation can emerge from analyzing evidence and then forming a line of reasoning, or the interpretation can emerge from forming a line of reasoning and then identifying relevant evidence to support that line of reasoning.
	7.E Demonstrate control over the elements of composition to communicate clearly.	**LAN-1.L** Grammar and mechanics that follow established conventions of language allow writers to clearly communicate their interpretation of a text.

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INSTRUCTIONAL PLANNING PAGE

This page provides a place to plan instruction and pacing for each unit. When planning, be sure to:

- Regularly integrate composition skills when teaching literary analysis.
- Select texts and tasks that best facilitate students' learning of the required skills and essential knowledge for this unit.
- Schedule time at the end of the unit for students to write the **Personal Progress Check (PPC) essay** at home online, in class online, or in class with paper and pencil.
- Schedule a separate class period for the **PPC multiple-choice questions**, which can only be administered online, if you want students to do this in class. (Alternatively, the AP Program recommends assigning the PPC multiple-choice questions as homework.)
- Reserve a class period for additional teaching and practice of any skills identified by the PPC multiple-choice question results as challenging for your students.

Literary Selection*	Selected Skill(s) and Essential Knowledge	Class Period(s) ~17 CLASS PERIODS

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 3.
Review the results in class to identify and address any student misunderstandings.

*Divide the novel(s) and/or play(s) you select into chapters, sections, acts, or scenes to which you will assign the skills and essential knowledge from this unit.

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate the content from the unit into classroom instruction. Teachers do not need to use these activities and are free to alter or edit them. The examples below were developed in partnership with teachers from the AP community to share ways they approach teaching some of the skills in this unit. Please refer to the Instructional Approaches section beginning on p. 113 for more examples of activities. **Any texts referenced are not required but are used here simply to provide a context for activities**.

Activity	Skill	Sample Activity
1	**Skill 1.A** Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.	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.
2	**Skill 1.B** Explain the function of a character changing or remaining unchanged.	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.
3	**Skill 7.C** Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.	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.

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AP ENGLISH LITERATURE AND COMPOSITION

UNIT 4

Short Fiction II

~17
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 4

Multiple-choice: ~30 questions
Free-response: 1 question

- 20th Century/Contemporary Prose (partial)

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UNIT 4

~17 CLASS PERIODS

Short Fiction II

BIG IDEAS
Character CHR
Setting SET
Structure STR
Narration NAR
Literary Argumentation LAN

Developing Understanding

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.

Building Course Skills

Students should practice tracing characters' choices, perspectives, and relationships throughout a text to become adept at identifying patterns and breaks in patterns. In developing this skill, students can explore character complexity in this unit as well as prepare for later units in which they will examine characters' inconsistencies and interpret possible meanings those inconsistencies convey.

Through formal and informal writing exercises, let students practice explaining how different details or literary elements in a text interact and how their relationships contribute to the students' interpretations. As students write, help them develop body paragraphs that articulate explicit relationships among their claims, reasoning, and evidence.

Preparing for the AP Exam

As students make claims in essays about their interpretations and explain how details from a text support those claims, they often fail to see how different parts of a text or elements in a text work together and affect one another. This understanding is essential to the multiple-choice section of the exam as some questions may require a student to consider multiple elements as they choose their answer. For example, an image embedded in a metaphor affects the interpretation of that metaphor. In addition, this unit explores several aspects of narration, such as tone and stream of consciousness. Accordingly, be sure to select short fiction that will provide students with good examples of the essential knowledge statements.

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UNIT 4

Short Fiction II

UNIT OVERVIEW

While the skills outlined in this unit represent the required course content, teachers are free to teach the skills within the unit in any order they choose. Teachers should strategically select literary works that will provide students with good opportunities to develop these skills, keeping in mind that a single literary work might be used to teach a range of skills.

Enduring Understanding	Skill	Essential Knowledge
CHR-1 Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.	1.A Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.	CHR-1.O The significance of characters is often revealed through their agency and through nuanced descriptions. CHR-1.P Characters' choices—in speech, action, and inaction—reveal what they value.
	1.C Explain the function of contrasting characters.	CHR-1.Q The main character in a narrative is the protagonist; the antagonist in the narrative opposes the protagonist and may be another character, the internal conflicts of the protagonist, a collective (such as society), or nature. CHR-1.R Protagonists and antagonists may represent contrasting values.
	1.D Describe how textual details reveal nuances and complexities in characters' relationships with one another.	CHR-1.S Conflict among characters often arises from tensions generated by their different value systems.
SET-1 Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.	2.B Explain the function of setting in a narrative.	SET-1.C A setting may help establish the mood and atmosphere of a narrative.
	2.C Describe the relationship between a character and a setting.	SET-1.D The environment a character inhabits provides information about that character.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
STR-1 The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	**3.A** Identify and describe how plot orders events in a narrative.	**STR-1.R** Some patterns in dramatic situations are so common that they are considered archetypes, and these archetypes create certain expectations for how the dramatic situations will progress and be resolved. Note: For the exam, students are not expected to identify or label archetypes.
	3.D Explain the function of contrasts within a text.	**STR-1.S** The differences highlighted by a contrast emphasize the particular traits, aspects, or characteristics important for comparison of the things being contrasted. **STR-1.T** Contrasts often represent conflicts in values related to character, narrator, or speaker perspectives on ideas represented by a text.
NAR-1 A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.	**4.A** Identify and describe the narrator or speaker of a text.	**NAR-1.J** Narrators may function as characters in the narrative who directly address readers and either recall events or describe them as they occur.
	4.B Identify and explain the function of point of view in a narrative.	**NAR-1.K** Narrative distance refers to the physical distance, chronological distance, relationships, or emotional investment of the narrator to the events or characters of the narrative. **NAR-1.L** Stream of consciousness is a type of narration in which a character's thoughts are related through a continuous dialogue or description.
	4.C Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.	**NAR-1.M** The narrators', characters', or speakers' backgrounds and perspectives shape the tone they convey about subjects or events in the text. **NAR-1.N** Descriptive words, such as adjectives and adverbs, not only qualify or modify the things they describe but also convey a perspective toward those things. **NAR-1.O** The attitude of narrators, characters, or speakers toward an idea, character, or situation emerges from their perspective and may be referred to as tone.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	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-1.D A thesis statement expresses an interpretation of a literary text, and requires a defense, through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary. LAN-1.E A thesis statement may preview the development or line of reasoning of an interpretation. This is not to say that a thesis statement must list the points of an interpretation, literary elements to be analyzed, or specific evidence to be used in the argument.
	7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.	LAN-1.F A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement. LAN-1.G A line of reasoning is communicated through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay. LAN-1.M The body paragraphs of a written argument develop the reasoning and justify claims using evidence and providing commentary that links the evidence to the overall thesis. LAN-1.N Effective paragraphs are cohesive and often use topic sentences to state a claim and explain the reasoning that connects the various claims and evidence that make up the body of an essay.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	**7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning.	**LAN-1.H** Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point. **LAN-1.I** Evidence is effective when the writer of the essay uses commentary to explain a logical relationship between the evidence and the claim. **LAN-1.J** Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning. **LAN-1.K** Developing and supporting an interpretation of a text is a recursive process; an interpretation can emerge from analyzing evidence and then forming a line of reasoning, or the interpretation can emerge from forming a line of reasoning and then identifying relevant evidence to support that line of reasoning.
	7.E Demonstrate control over the elements of composition to communicate clearly.	**LAN-1.O** Coherence occurs at different levels in a piece of writing. In a sentence, the idea in one clause logically links to an idea in the next. In a paragraph, the idea in one sentence logically links to an idea in the next. In a text, the ideas in one paragraph logically link to the ideas in the next. **LAN-1.P** Writers achieve coherence when the arrangement and organization of reasons, evidence, ideas, or details is logical. Writers may use transitions, repetition, synonyms, pronoun references, or parallel structure to indicate relationships between and among those reasons, evidence, ideas, or details.

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INSTRUCTIONAL PLANNING PAGE

This page provides a place to plan instruction and pacing for each unit. When planning, be sure to:

- Regularly integrate composition skills when teaching literary analysis.
- Select texts and tasks that best facilitate students' learning of the required skills and essential knowledge for this unit.
- Schedule time at the end of the unit for students to write the **Personal Progress Check (PPC) essay** at home online, in class online, or in class with paper and pencil.
- Schedule a separate class period for the **PPC multiple-choice questions**, which can only be administered online, if you want students to do this in class. (Alternatively, the AP Program recommends assigning the PPC multiple-choice questions as homework.)
- Reserve a class period for additional teaching and practice of any skills identified by the PPC multiple-choice question results as challenging for your students.

Literary Selection	Selected Skill(s) and Essential Knowledge	Class Period(s) ~17 CLASS PERIODS

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 4.
Review the results in class to identify and address any student misunderstandings.

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate the content from the unit into classroom instruction. Teachers do not need to use these activities and are free to alter or edit them. The examples below were developed in partnership with teachers from the AP community to share ways they approach teaching some of the skills in this unit. Please refer to the Instructional Approaches section beginning on p. 113 for more examples of activities. **Any texts referenced are not required but are used here simply to provide a context for activities.**

Activity	Skill	Sample Activity
1	**Skill 2.B** Explain the function of setting in a narrative.	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.
2	**Skill 4.B** Identify and explain the function of point of view in a narrative.	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.
3	**Skill 4.C** Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.	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.

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AP ENGLISH LITERATURE AND COMPOSITION

UNIT 5

Poetry II

~17
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 5

Multiple-choice: ~25 questions
Free-response: 1 question

- Pre-20th-Century Poetry

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UNIT 5 ~17 CLASS PERIODS

Poetry II

BIG IDEAS
Structure STR
Figurative Language FIG
Literary Argumentation LAN

Developing Understanding

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.

Building Course Skills

Students expand their understanding of metaphor by examining the traits of compared objects and their significance in conveying meaning. This unit also introduces extended metaphor; therefore, students will need not only a proficient understanding of metaphor, but also skill in recognizing related patterns of images and/or other metaphors that work together. Skills related to extended metaphor are important to master here because students will examine conceits in Unit 8.

Students should encounter both closed and open poetic structures, and they will need multiple opportunities to practice recognizing structural patterns and analyzing the relationship between poetic structure and meaning. This unit is the perfect context to remind students that there is no single "correct" interpretation. Give students opportunities to compare their claims about an interpretation of a text to others' claims and to evaluate whether the reasoning and evidence of another's argument justify an alternative interpretation of the text.

Preparing for the AP Exam

The Sample Instructional Activities page for this unit, as well as the "Developing Course Skills" section in the Instructional Approaches section, provide a number of suggestions for increasing students' facility with the act of reading and interpreting poetry.

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UNIT 5

Poetry II

UNIT OVERVIEW

While the skills outlined in this unit represent the required course content, teachers are free to teach the skills within the unit in any order they choose. Teachers should strategically select literary works that will provide students with good opportunities to develop these skills, keeping in mind that a single literary work might be used to teach a range of skills.

Enduring Understanding	Skill	Essential Knowledge
STR-1 The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	**3.C** Explain the function of structure in a text.	**STR-1.U** Closed forms of poetry include predictable patterns in the structure of lines, stanzas, meter, and rhyme, which develop relationships among ideas in the poem. Note: The AP Exam will not require students to label or identify specific rhyme schemes, metrical patterns, or forms of poetry. **STR-1.V** Open forms of poetry may not follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem. **STR-1.W** Structures combine in texts to emphasize certain ideas and concepts.
FIG-1 Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.	**5.A** Distinguish between the literal and figurative meanings of words and phrases.	**FIG-1.L** Words with multiple meanings or connotations add nuance or complexity that can contribute to interpretations of a text.
	5.B Explain the function of specific words and phrases in a text.	**FIG-1.M** Descriptive words, such as adjectives and adverbs, qualify or modify the things they describe and affect readers' interaction with the text. **FIG-1.N** Hyperbole exaggerates while understatement minimizes. Exaggerating or minimizing an aspect of an object focuses attention on that trait and conveys a perspective about the object.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
FIG-1 Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.	5.D Identify and explain the function of an image or imagery.	FIG-1.O Descriptive words, such as adjectives and adverbs, contribute to sensory imagery. FIG-1.P An image can be literal or it can be a form of a comparison that represents something in a text through associations with the senses. FIG-1.Q A collection of images, known as imagery, may emphasize ideas in parts of or throughout a text.
	6.B Identify and explain the function of a metaphor.	FIG-1.R Metaphorical comparisons do not focus solely on the objects being compared; they focus on the particular traits, qualities, or characteristics of the things being compared. FIG-1.S Comparisons not only communicate literal meaning but may also convey figurative meaning or transmit a perspective. FIG-1.T An extended metaphor is created when the comparison of a main subject and comparison subject persists through parts of or an entire text, and when the comparison is expanded through additional details, similes, and images. FIG-1.U Interpretation of an extended metaphor may depend on the context of its use; that is, what is happening in a text may determine what is transferred in the comparison.
	6.C Identify and explain the function of personification.	FIG-1.V Personification is a type of comparison that assigns a human trait or quality to a nonhuman object, entity, or idea, thus characterizing that object, entity, or idea.
	6.D Identify and explain the function of an allusion.	FIG-1.W Allusions in a text can reference literary works including myths and sacred texts; other works of art including paintings and music; or people, places, or events outside the text.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	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-1.D A thesis statement expresses an interpretation of a literary text, and requires a defense, through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary. LAN-1.E A thesis statement may preview the development or line of reasoning of an interpretation. This is not to say that a thesis statement must list the points of an interpretation, literary elements to be analyzed, or specific evidence to be used in the argument.
	7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.	LAN-1.F A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement. LAN-1.G A line of reasoning is communicated through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	**7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning.	**LAN-1.H** Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point. **LAN-1.I** Evidence is effective when the writer of the essay uses commentary to explain a logical relationship between the evidence and the claim. **LAN-1.J** Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning. **LAN-1.K** Developing and supporting an interpretation of a text is a recursive process; an interpretation can emerge from analyzing evidence and then forming a line of reasoning, or the interpretation can emerge from forming a line of reasoning and then identifying relevant evidence to support that line of reasoning.
	7.E Demonstrate control over the elements of composition to communicate clearly.	**LAN-1.Q** Transitional elements are words or other elements (phrases, clauses, sentences, or paragraphs) that assist in creating coherence between sentences and paragraphs by showing relationships between ideas.

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INSTRUCTIONAL PLANNING PAGE

This page provides a place to plan instruction and pacing for each unit. When planning, be sure to:

- Regularly integrate composition skills when teaching literary analysis.
- Select texts and tasks that best facilitate students' learning of the required skills and essential knowledge for this unit.
- Schedule time at the end of the unit for students to write the **Personal Progress Check (PPC) essay** at home online, in class online, or in class with paper and pencil.
- Schedule a separate class period for the **PPC multiple-choice questions**, which can only be administered online, if you want students to do this in class. (Alternatively, the AP Program recommends assigning the PPC multiple-choice questions as homework.)
- Reserve a class period for additional teaching and practice of any skills identified by the PPC multiple-choice question results as challenging for your students.

Literary Selection	Selected Skill(s) and Essential Knowledge	Class Period(s) ~17 CLASS PERIODS
Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 5. Review the results in class to identify and address any student misunderstandings.		

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate the content from the unit into classroom instruction. Teachers do not need to use these activities and are free to alter or edit them. The examples below were developed in partnership with teachers from the AP community to share ways they approach teaching some of the skills in this unit. Please refer to the Instructional Approaches section beginning on p. 113 for more examples of activities. **Any texts referenced are not required but are used here simply to provide a context for activities**.

Activity	Skill	Sample Activity
1	**Skill 5.D** Identify and explain the function of an image or imagery.	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.
2	**Skill 3.C** Explain the function of structure in a text.	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.
3	**Skill 6.B** Identify and explain the function of a metaphor.	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.
4	**Skill 7.B** Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.	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.
5	**Skill 7.E** Demonstrate control over the elements of composition to communicate clearly.	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.

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AP ENGLISH LITERATURE AND COMPOSITION

UNIT 6

Longer Fiction or Drama II

~17
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 6

Multiple-choice: ~25 questions
Free-response: 2 questions

- Pre-20th-Century Prose
- Literary Argument

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UNIT 6 ~17 CLASS PERIODS

Longer Fiction or Drama II

BIG IDEAS
Character CHR
Structure STR
Narration NAR
Figurative Language FIG
Literary Argumentation LAN

Developing Understanding

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.

Building Course Skills

In this course, students will explore and grapple with the complexity of literature. Students encounter complexity in plot, identify elements that disrupt a chronology, and explore how disruptions affect a reader's experience. Furthermore, students explore contrasts and inconsistencies in character. To analyze such complexities in plot and character, students should be able to recognize patterns and breaks in patterns before they can explain how such contrasts and inconsistencies convey meaning. Students also explore narrator bias by critically considering the details a narrator provides (or does not provide) and considering how such bias invites complex interpretations.

Students may continue to benefit from practice developing and supporting multiple interpretations of a single text as they examine text complexity. Furthermore, students may begin to acknowledge or respond to alternative interpretations in their own complex arguments; however, they will need support and feedback when writing commentary that explains a text's complexity and when writing complex arguments.

Preparing for the AP Exam

Nonlinear plots, changing characters, and shifting tones all create complexity that invites interpretation. While complexities in a text provide opportunities for analysis and multiple interpretations, they can often intimidate and confuse students. Complexities in a text also tend to have nuances that require detailed analysis. On the exam, the prose and poetry prompts ask that students analyze some complexity in the texts provided. Students who do not explore a text's complexity and nuance in their essays may not be able to successfully develop an interpretation of the work as a whole.

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UNIT OVERVIEW

While the skills outlined in this unit represent the required course content, teachers are free to teach the skills within the unit in any order they choose. Teachers should strategically select literary works that will provide students with good opportunities to develop these skills, keeping in mind that a single literary work might be used to teach a range of skills.

Enduring Understanding	Skill	Essential Knowledge
CHR-1 Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.	**1.A** Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.	**CHR-1.T** Different character, narrator, or speaker perspectives often reveal different information, develop different attitudes, and influence different interpretations of a text and the ideas in it.
	1.C Explain the function of contrasting characters.	**CHR-1.U** Foil characters (foils) serve to illuminate, through contrast, the traits, attributes, or values of another character.
	1.E Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.	**CHR-1.V** Inconsistencies between the private thoughts of characters and their actual behavior reveal tensions and complexities between private and professed values. **CHR-1.W** A character's competing, conflicting, or inconsistent choices or actions contribute to complexity in a text.
STR-1 The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	**3.A** Identify and describe how plot orders events in a narrative.	**STR-1.X** Some narrative structures interrupt the chronology of a plot; such structures include flashback, foreshadowing, in medias res, and stream of consciousness.
	3.B Explain the function of a particular sequence of events in a plot.	**STR-1.Y** Narrative structures that interrupt the chronology of a plot, such as flashback, foreshadowing, in medias res, and stream of consciousness, can directly affect readers' experiences with a text by creating anticipation or suspense or building tension.
	3.D Explain the function of contrasts within a text.	**STR-1.Z** Contrasts often represent contradictions or inconsistencies that introduce nuance, ambiguity, or contradiction into a text. As a result, contrasts make texts more complex.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
NAR-1 A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.	**4.C** Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.	**NAR-1.P** The narrator's or speaker's tone toward events or characters in a text influences readers' interpretation of the ideas associated with those things. **NAR-1.Q** The syntactical arrangement of phrases and clauses in a sentence can emphasize details or ideas and convey a narrator's or speaker's tone. **NAR-1.R** Information included and/or not included in a text conveys the perspective of characters, narrators, and/or speakers. **NAR-1.S** A narrator's or speaker's perspective may influence the details and amount of detail in a text and may reveal biases, motivations, or understandings.
	4.D Explain how a narrator's reliability affects a narrative.	**NAR-1.T** Readers can infer narrators' biases by noting which details they choose to include in a narrative and which they choose to omit. **NAR-1.U** Readers who detect bias in a narrator may find that narrator less reliable. **NAR-1.V** The reliability of a narrator may influence a reader's understanding of a character's motives.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
FIG-1 Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.	**5.C** Identify and explain the function of a symbol.	**FIG-1.X** When a material object comes to represent, or stand for, an idea or concept, it becomes a symbol. **FIG-1.Y** A symbol is an object that represents a meaning, so it is said to be symbolic or representative of that meaning. A symbol can represent different things depending on the experiences of a reader or the context of its use in a text. **FIG-1.Z** Certain symbols are so common and recurrent that many readers have associations with them prior to reading a text. Other symbols are more contextualized and only come to represent certain things through their use in a particular text. **FIG-1.AA** When a character comes to represent, or stand for, an idea or concept, that character becomes symbolic; some symbolic characters have become so common they are archetypal. Note: The AP Exam will not require students to identify or label archetypes.
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	**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-1.D** A thesis statement expresses an interpretation of a literary text, and requires a defense, through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary. **LAN-1.E** A thesis statement may preview the development or line of reasoning of an interpretation. This is not to say that a thesis statement must list the points of an interpretation, literary elements to be analyzed, or specific evidence to be used in the argument.
	7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.	**LAN-1.F** A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement. **LAN-1.G** A line of reasoning is communicated through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	**7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning.	**LAN-1.H** Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point. **LAN-1.I** Evidence is effective when the writer of the essay uses commentary to explain a logical relationship between the evidence and the claim. **LAN-1.J** Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning. **LAN-1.K** Developing and supporting an interpretation of a text is a recursive process; an interpretation can emerge from analyzing evidence and then forming a line of reasoning, or the interpretation can emerge from forming a line of reasoning and then identifying relevant evidence to support that line of reasoning.
	7.E Demonstrate control over the elements of composition to communicate clearly.	**LAN-1.R** Writers convey their ideas in a sentence through strategic selection and placement of phrases and clauses. Writers may use coordination to illustrate a balance or equality between ideas or subordination to illustrate an imbalance or inequality. **LAN-1.S** Writers use words that enhance the clear communication of an interpretation. **LAN-1.T** Punctuation conveys relationships between and among parts of a sentence.

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INSTRUCTIONAL PLANNING PAGE

This page provides a place to plan instruction and pacing for each unit. When planning, be sure to:

- Regularly integrate composition skills when teaching literary analysis.
- Select texts and tasks that best facilitate students' learning of the required skills and essential knowledge for this unit.
- Schedule time at the end of the unit for students to write the **Personal Progress Check (PPC) essay** at home online, in class online, or in class with paper and pencil.
- Schedule a separate class period for the **PPC multiple-choice questions**, which can only be administered online, if you want students to do this in class. (Alternatively, the AP Program recommends assigning the PPC multiple-choice questions as homework.)
- Reserve a class period for additional teaching and practice of any skills identified by the PPC multiple-choice question results as challenging for your students.

Literary Selection*	Selected Skill(s) and Essential Knowledge	Class Period(s) ~17 CLASS PERIODS
Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 6. Review the results in class to identify and address any student misunderstandings.		

*Divide the novel(s) and/or play(s) you select into chapters, sections, acts, or scenes to which you will assign the skills and essential knowledge from this unit.

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate the content from the unit into classroom instruction. Teachers do not need to use these activities and are free to alter or edit them. The examples below were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the skills in this unit. Please refer to the Instructional Approaches section beginning on p. 113 for more examples of activities. **Any texts referenced are not required but are used here simply to provide a context for activities.**

Activity	Skill	Sample Activity
1	**Skill 1.C** Explain the function of contrasting characters.	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.
2	**Skill 3.A** Identify and describe how plot orders events in a narrative.	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.
3	**Skill 5.C** Identify and explain the function of a symbol.	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)?
4	**Skill 7.C** Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.	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.

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AP ENGLISH LITERATURE AND COMPOSITION

UNIT 7

Short Fiction III

~17
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 7

Multiple-choice: ~35 questions
Free-response: 1 question

- Contemporary Prose

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UNIT 7 ~17 CLASS PERIODS

Short Fiction III

BIG IDEAS
Character CHR
Setting SET
Structure STR
Narration NAR
Figurative Language FIG
Literary Argumentation LAN

Developing Understanding

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.

Building Course Skills

The previous unit introduced students to complexity in literary texts; in this unit, students extend their understanding of complexity by examining how it develops over the course of a text, which requires students to develop proficiency in recognizing patterns and breaks in patterns over the course of a text. Students explore complexity in a setting and in a character, for example, and must be able to explain how changes in these elements and the values associated with them convey meaning.

Subsequently, students develop arguments about their interpretations of a text. They should be able to identify patterns in a text that suggest a connection to experiences, institutions, or social structures and then explain the relationship between their evidence and the line of reasoning behind that interpretation. However, students should also learn to recognize when evidence does not support their line of reasoning, and thus their interpretation, and revise accordingly.

Preparing for the AP Exam

The highest performing essays on the exam typically recognize and account for contradictions and complexities in the text being analyzed. Students who reduce a complex setting or character to only a single detail or moment where a shift or change occurs may ignore or fail to consider other details that contribute to complexity. Experience with texts that include complex relationships among settings, characters, plots, and other aspects provides students with important opportunities to practice the interpretative skills necessary for success on the exam.

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UNIT OVERVIEW

While the skills outlined in this unit represent the required course content, teachers are free to teach the skills within the unit in any order they choose. Teachers should strategically select literary works that will provide students with good opportunities to develop these skills, keeping in mind that a single literary work might be used to teach a range of skills.

Enduring Understanding	Skill	Essential Knowledge
CHR-1 Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.	**1.B** Explain the function of a character changing or remaining unchanged.	**CHR-1.X** Often the change in a character emerges directly from a conflict of values represented in the narrative. **CHR-1.Y** Changes in a character's circumstances may lead to changes in that character. **CHR-1.Z** While characters can change gradually over the course of a narrative, they can also change suddenly as the result of a moment of realization, known as an epiphany. An epiphany allows a character to see things in a new light and is often directly related to a central conflict of the narrative. **CHR-1.AA** An epiphany may affect the plot by causing a character to act on his or her sudden realization.
	1.D Describe how textual details reveal nuances and complexities in characters' relationships with one another.	**CHR-1.AB** A group or force can function as a character. **CHR-1.AC** When readers consider a character, they should examine how that character interacts with other characters, groups, or forces and what those interactions may indicate about the character. **CHR-1.AD** The relationship between a character and a group, including the inclusion or exclusion of that character, reveals the collective attitude of the group toward that character and possibly the character's attitude toward the group.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
SET-1 Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.	2.B Explain the function of setting in a narrative.	SET-1.E When a setting changes, it may suggest other movements, changes, or shifts in the narrative. SET-1.F Settings may be contrasted in order to establish a conflict of values or ideas associated with those settings.
	2.C Describe the relationship between a character and a setting.	SET-1.G The way characters interact with their surroundings provides insights about those characters and the setting(s) they inhabit. SET-1.H The way characters behave in or describe their surroundings reveals an attitude about those surroundings and contributes to the development of those characters and readers' interpretations of them.
STR-1 The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	3.A Identify and describe how plot orders events in a narrative.	STR-1.AA Pacing is the manipulation of time in a text. Several factors contribute to the pace of a narrative, including arrangement of details, frequency of events, narrative structures, syntax, the tempo or speed at which events occur, or shifts in tense and chronology in the narrative.
	3.B Explain the function of a particular sequence of events in a plot.	STR-1.AB Narrative pacing may evoke an emotional reaction in readers by the order in which information is revealed; the relationships between the information, when it is provided, and other parts of the narrative; and the significance of the revealed information to other parts of the narrative.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
NAR-1 A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.	4.D Explain how a narrator's reliability affects a narrative.	NAR-1.W Some narrators or speakers may provide details and information that others do not or cannot provide. Multiple narrators or speakers may provide contradictory information in a text.
FIG-1 Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.	5.C Identify and explain the function of a symbol.	FIG-1.AB A setting may become symbolic when it is, or comes to be, associated with abstractions such as emotions, ideologies, and beliefs. FIG-1.AC Over time, some settings have developed certain associations such that they almost universally symbolize particular concepts.
	5.D Identify and explain the function of an image or imagery.	FIG-1.AD A motif is a unified pattern of recurring objects or images used to emphasize a significant idea in large parts of or throughout a text.
	6.A Identify and explain the function of a simile.	FIG-1.AE The function of a simile relies on the selection of the objects being compared as well as the traits of the objects.
	6.C Identify and explain the function of personification.	FIG-1.AF By assigning the qualities of a nonhuman object, entity, or idea to a person or character, the narrator, character, or speaker communicates an attitude about that person or character.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	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-1.D A thesis statement expresses an interpretation of a literary text, and requires a defense, through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary. LAN-1.E A thesis statement may preview the development or line of reasoning of an interpretation. This is not to say that a thesis statement must list the points of an interpretation, literary elements to be analyzed, or specific evidence to be used in the argument.
	7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.	LAN-1.F A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement. LAN-1.G A line of reasoning is communicated through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay. LAN-1.U More sophisticated literary arguments may explain the significance or relevance of an interpretation within a broader context, discuss alternative interpretations of a text, or use relevant analogies to help an audience better understand an interpretation.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.	LAN-1.H Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point. LAN-1.I Evidence is effective when the writer of the essay uses commentary to explain a logical relationship between the evidence and the claim. LAN-1.J Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning. LAN-1.K Developing and supporting an interpretation of a text is a recursive process; an interpretation can emerge from analyzing evidence and then forming a line of reasoning, or the interpretation can emerge from forming a line of reasoning and then identifying relevant evidence to support that line of reasoning. LAN-1.V Textual evidence may require revision to an interpretation and a line of reasoning if the evidence does not sufficiently support the initial interpretation and line of reasoning.

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INSTRUCTIONAL PLANNING PAGE

This page provides a place to plan instruction and pacing for each unit. When planning, be sure to:

- Regularly integrate composition skills when teaching literary analysis.
- Select texts and tasks that best facilitate students' learning of the required skills and essential knowledge for this unit.
- Schedule time at the end of the unit for students to write the **Personal Progress Check (PPC) essay** at home online, in class online, or in class with paper and pencil.
- Schedule a separate class period for the **PPC multiple-choice questions**, which can only be administered online, if you want students to do this in class. (Alternatively, the AP Program recommends assigning the PPC multiple-choice questions as homework.)
- Reserve a class period for additional teaching and practice of any skills identified by the PPC multiple-choice question results as challenging for your students.

Literary Selection	Selected Skill(s) and Essential Knowledge	Class Period(s) ~17 CLASS PERIODS

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 7.
Review the results in class to identify and address any student misunderstandings.

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate the content from the unit into classroom instruction. Teachers do not need to use these activities and are free to alter or edit them. The examples below were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the skills in this unit. Please refer to the Instructional Approaches section beginning on p. 113 for more examples of activities. **Any texts referenced are not required but are used here simply to provide a context for activities**.

Activity	Skill	Sample Activity
1	**Skill 1.D** Describe how textual details reveal nuances and complexities in characters' relationships with one another.	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.
2	**Skill 4.D** Explain how a narrator's reliability affects a narrative.	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.
3	**Skill 5.C** Identify and explain the function of a symbol.	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.
4	**Skill 7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning.	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.

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AP ENGLISH LITERATURE AND COMPOSITION

UNIT 8

Poetry III

~17
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 8

Multiple-choice: ~20 questions
Free-response: 1 question

- Metaphysical Poem

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UNIT 8 ~17 CLASS PERIODS

Poetry III

BIG IDEAS
Structure **STR**
Figurative Language **FIG**
Literary Argumentation **LAN**

Developing Understanding

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 complexity of meanings.

Building Course Skills

This unit requires students to have developed proficiency in analyzing metaphors, contrasts, and complexities in a text in order to tackle more advanced skills. As students encounter conceits in poetry, they need practice unpacking the individual images, metaphors, and figurative language of the conceit. With this practice, they can analyze the figurative meaning conveyed in individual elements and also interpret how different elements in the conceit work together and contribute to an interpretation of the work as a whole.

Additionally, students should be able to closely analyze a text's language and structure in order to identify contrasts (e.g., juxtaposition, irony, and paradox) and ambiguities and the effects of both. More importantly, students need practice explaining how such contrasts convey meaning. When reading, students will need practice identifying the multiple interpretations ambiguous language invites. When writing arguments, students should understand that considering ambiguous evidence may require revising their reasoning and interpretations rather than only acknowledging alternative interpretations.

Preparing for the AP Exam

Often, texts will rely on irony or a conceit and, while students may recognize either of those, they may not consistently address how other elements in the text affect or are affected by the irony or conceit. The best essays analyze texts by examining parts or elements and explaining how they contribute to an interpretation of the text as a whole. The most astute essays address key nuances in the text and how those nuances may subtly affect students' interpretation.

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UNIT 8

Poetry III

UNIT OVERVIEW

While the skills outlined in this unit represent the required course content, teachers are free to teach the skills within the unit in any order they choose. Teachers should strategically select literary works that will provide students with good opportunities to develop these skills, keeping in mind that a single literary work might be used to teach a range of skills.

Enduring Understanding	Skill	Essential Knowledge
STR-1 The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	**3.C** Explain the function of structure in a text.	**STR-1.AC** Ideas and images in a poem may extend beyond a single line or stanza. **STR-1.AD** Punctuation is often crucial to the understanding of a text. **STR-1.AE** When structural patterns are created in a text, any interruption in the pattern creates a point of emphasis.
	3.D Explain the function of contrasts within a text.	**STR-1.AF** Juxtaposition may create or demonstrate an antithesis. **STR-1.AG** Situational or verbal irony is created when events or statements in a text are inconsistent with either the expectations readers bring to a text or the expectations established by the text itself. **STR-1.AH** Paradox occurs when seemingly contradictory elements are juxtaposed, but the contradiction—which may or may not be reconciled—can reveal a hidden or unexpected idea.
FIG-1 Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.	**5.B** Explain the function of specific words and phrases in a text.	**FIG-1.AG** Ambiguity allows for different readings and understandings of a text by different readers.
	5.C Identify and explain the function of a symbol.	**FIG-1.AH** Symbols in a text and the way they are used may imply that a narrator, character, or speaker has a particular attitude or perspective.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
FIG-1 Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.	**6.B** Identify and explain the function of a metaphor.	**FIG-1.AI** A conceit is a form of extended metaphor that often appears in poetry. Conceits develop complex comparisons that present images, concepts, and associations in surprising or paradoxical ways. **FIG-1.AJ** Often, conceits are used to make complex comparisons between the natural world and an individual. **FIG-1.AK** Multiple comparisons, representations, or associations may combine to affect one another in complex ways.
	6.D Identify and explain the function of an allusion.	**FIG-1.AL** Because of shared knowledge about a reference, allusions create emotional or intellectual associations and understandings.
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	**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-1.D** A thesis statement expresses an interpretation of a literary text, and requires a defense, through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary. **LAN-1.E** A thesis statement may preview the development or line of reasoning of an interpretation. This is not to say that a thesis statement must list the points of an interpretation, literary elements to be analyzed, or specific evidence to be used in the argument.
	7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.	**LAN-1.F** A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement. **LAN-1.G** A line of reasoning is communicated through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay. **LAN-1.U** More sophisticated literary arguments may explain the significance or relevance of an interpretation within a broader context, discuss alternative interpretations of a text, or use relevant analogies to help an audience better understand an interpretation.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	**7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning.	**LAN-1.H** Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point. **LAN-1.I** Evidence is effective when the writer of the essay uses commentary to explain a logical relationship between the evidence and the claim. **LAN-1.J** Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning. **LAN-1.K** Developing and supporting an interpretation of a text is a recursive process; an interpretation can emerge from analyzing evidence and then forming a line of reasoning, or the interpretation can emerge from forming a line of reasoning and then identifying relevant evidence to support that line of reasoning.
	7.E Demonstrate control over the elements of composition to communicate clearly.	**LAN-1.W** Writers must acknowledge words, ideas, images, texts, and other intellectual property of others through attribution, citation, or reference. Note: Students are not expected to use a specific attribution style (like MLA) within the timed essays on the AP Exam, but should follow such guidelines for any extended papers they develop in class through multiple revisions.

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INSTRUCTIONAL PLANNING PAGE

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- Regularly integrate composition skills when teaching literary analysis.
- Select texts and tasks that best facilitate students' learning of the required skills and essential knowledge for this unit.
- Schedule time at the end of the unit for students to write the **Personal Progress Check (PPC) essay** at home online, in class online, or in class with paper and pencil.
- Schedule a separate class period for the **PPC multiple-choice questions**, which can only be administered online, if you want students to do this in class. (Alternatively, the AP Program recommends assigning the PPC multiple-choice questions as homework.)
- Reserve a class period for additional teaching and practice of any skills identified by the PPC multiple-choice question results as challenging for your students.

Literary Selection	Selected Skill(s) and Essential Knowledge	Class Period(s) ~17 CLASS PERIODS
Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 8. Review the results in class to identify and address any student misunderstandings.		

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate the content from the unit into classroom instruction. Teachers do not need to use these activities and are free to alter or edit them. The examples below were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the skills in this unit. Please refer to the Instructional Approaches section beginning on p. 113 for more examples of activities. **Any texts referenced are not required but are used here simply to provide a context for activities.**

Activity	Skill	Sample Activity
1	**Skill 3.C** Explain the function of structure in a text.	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.
2	**Skill 3.D** Explain the function of contrasts within a text.	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.
3	**Skill 5.B** Explain the function of specific words and phrases in a text.	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.
4	**Skill 6.B** Identify and explain the function of a metaphor.	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.

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AP ENGLISH LITERATURE AND COMPOSITION

UNIT 9

Longer Fiction or Drama III

~17
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 9

Multiple-choice: ~15 questions
Free-response: 2 questions

- Pre-20th-Century Prose
- Literary Argument

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UNIT 9 ~17 CLASS PERIODS

Longer Fiction or Drama III

BIG IDEAS
Character CHR
Structure STR
Narration NAR
Literary Argumentation LAN

Developing Understanding

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.

Building Course Skills

This final unit requires students to engage in multiple thinking patterns (e.g., recognizing and tracing patterns, identifying breaks in patterns, identifying cause-effect relationships, comparing, contrasting, examining a part's function and its relationship to a whole) in order to understand relationships among literary elements and how they contribute to meaning. Challenge students to examine these patterns: how these patterns represent interactions among literary elements and how these patterns might describe different part-to-whole relationships in a text. For example, in tracking a character's development, students might note details about the motives, perspectives, behaviors, conflicts, and relationships that seem inconsistent when compared to that character's response to a plot's resolution. This pattern of comparison and contrast in students' thinking will lead to a better understanding of that character's complexity and how it contributes to an interpretation of the work as a whole.

Preparing for the AP Exam

The literary argument on the exam always asks students to address their interpretation of a work as a whole. By the end of the course, students should understand that various parts of a text—from small details to major ideas—can relate to one another and affect their interpretation. Successful essays are cohesive; they regularly connect the analysis of parts of the literary text to the broader interpretation of the text as a whole. In fact, this level of analysis may be the difference between a student scoring in the upper half of essay scores instead of the lower half. Essays that earn the sophistication point on the rubric will often explain the significance or relevance of an interpretation within a broader context in a way that is significant and compelling. As the course comes to a close and students get ready for the exam, encourage them to reflect on the years they have spent reading, thinking, and writing about texts and to be prepared by knowing a few texts very well, not just in summary, but in the ways of critical and nuanced thinking practiced in this course.

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UNIT OVERVIEW

While the skills outlined in this unit represent the required course content, teachers are free to teach the skills within the unit in any order they choose. Teachers should strategically select literary works that will provide students with good opportunities to develop these skills, keeping in mind that a single literary work might be used to teach a range of skills.

Enduring Understanding	Skill	Essential Knowledge
CHR-1 Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.	1.B Explain the function of a character changing or remaining unchanged.	CHR-1.AE Minor characters often remain unchanged because the narrative doesn't focus on them. They may only be part of the narrative to advance the plot or to interact with major characters. CHR-1.AF Readers' interpretations of a text are often affected by a character changing—or not—and the meaning conveyed by such changes or lack thereof.
	1.E Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.	CHR-1.AG A character's responses to the resolution of the narrative—in their words or in their actions—reveal something about that character's own values; these responses may be inconsistent with the previously established behaviors or perspectives of that character. CHR-1.AH Inconsistencies and unexpected developments in a character affect readers' interpretation of that character; other characters; events in the plot; conflicts; the perspective of the narrator, character, or speaker; and/or setting.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
STR-1 The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	**3.E** Explain the function of a significant event or related set of significant events in a plot.	**STR-1.AI** Significant events often illustrate competing value systems that relate to a conflict present in the text. **STR-1.AJ** Events in a plot collide and accumulate to create a sense of anticipation and suspense.
	3.F Explain the function of conflict in a text.	**STR-1.AK** The resolution of the anticipation, suspense, or central conflicts of a plot may be referred to as the moment of catharsis or emotional release. **STR-1.AL** Sometimes things not actually shown in a narrative, such as an unseen character or a preceding action, may be in conflict with or result in conflict for a character. **STR-1.AM** Although most plots end in resolution of the central conflicts, some have unresolved endings, and the lack of resolution may contribute to interpretations of the text.
NAR-1 A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.	**4.C** Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.	**NAR-1.X** Multiple, and even contrasting, perspectives can occur within a single text and contribute to the complexity of the text. **NAR-1.Y** A narrator or speaker may change over the course of a text as a result of actions and interactions. **NAR-1.Z** Changes and inconsistencies in a narrator's or speaker's perspective may contribute to irony or the complexity of the text.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	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-1.D A thesis statement expresses an interpretation of a literary text, and requires a defense, through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary. LAN-1.E A thesis statement may preview the development or line of reasoning of an interpretation. This is not to say that a thesis statement must list the points of an interpretation, literary elements to be analyzed, or specific evidence to be used in the argument.
	7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.	LAN-1.F A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement. LAN-1.G A line of reasoning is communicated through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay. LAN-1.U More sophisticated literary arguments may explain the significance or relevance of an interpretation within a broader context, discuss alternative interpretations of a text, or use relevant analogies to help an audience better understand an interpretation.

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UNIT OVERVIEW *(cont'd)*

Enduring Understanding	Skill	Essential Knowledge
LAN-1 Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.	**7.D** Select and use relevant and sufficient evidence to both develop and support a line of reasoning.	**LAN-1.H** Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point. **LAN-1.I** Evidence is effective when the writer of the essay uses commentary to explain a logical relationship between the evidence and the claim. **LAN-1.J** Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning. **LAN-1.K** Developing and supporting an interpretation of a text is a recursive process; an interpretation can emerge from analyzing evidence and then forming a line of reasoning, or the interpretation can emerge from forming a line of reasoning and then identifying relevant evidence to support that line of reasoning.

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INSTRUCTIONAL PLANNING PAGE

This page provides a place to plan instruction and pacing for each unit. When planning, be sure to:

- Regularly integrate composition skills when teaching literary analysis.
- Select texts and tasks that best facilitate students' learning of the required skills and essential knowledge for this unit.
- Schedule time at the end of the unit for students to write the **Personal Progress Check (PPC) essay** at home online, in class online, or in class with paper and pencil.
- Schedule a separate class period for the **PPC multiple-choice questions**, which can only be administered online, if you want students to do this in class. (Alternatively, the AP Program recommends assigning the PPC multiple-choice questions as homework.)
- Reserve a class period for additional teaching and practice of any skills identified by the PPC multiple-choice question results as challenging for your students.

Literary Selection*	Selected Skill(s) and Essential Knowledge	Class Period(s) ~17 CLASS PERIODS
Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 9. Review the results in class to identify and address any student misunderstandings.		

*Divide the novel(s) and/or play(s) you select into chapters, sections, acts, or scenes to which you will assign the skills and essential knowledge from this unit.

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate the content from the unit into classroom instruction. Teachers do not need to use these activities and are free to alter or edit them. The examples below were developed in partnership with teachers from the AP community to share ways they approach teaching some of the skills in this unit. Please refer to the Instructional Approaches section beginning on p. 113 for more examples of activities. **Any texts referenced are not required but are used here simply to provide a context for activities**.

Activity	Skill	Sample Activity
1	**Skill 1.E** Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.	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.
2	**Skill 3.E** Explain the function of a significant event or related set of significant events in a plot.	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.
3	**Skill 3.F** Explain the function of conflict in a text.	Have students develop a graphic organizer in which they list short quotations as evidence of conflicts within Zora Neale Hurston's *Their Eyes Were Watching God.* For each quotation, have them summarize the conflict represented. Then, have them indicate in the graphic organizer whether the conflict is resolved by the end of the novel. Finally, have them indicate how the resolved or unresolved conflicts contribute to meaning in the novel.
4	**Skill 4.C** Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.	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.

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AP ENGLISH LITERATURE AND COMPOSITION

Instructional Approaches

Organizing the Course

The AP English Literature and Composition course framework was designed with instructional flexibility in mind; there are nine units organized in a logical, scaffolded sequence. The table below illustrates four different ways AP English Literature and Composition teachers organize their course, but these are not the only four possibilities.

Organizational Approach	Description
Genres	Following the unit-based model of nine units established in the course framework allows students to evenly examine short fiction, poetry, and extended literary works and develop enduring understandings by spiraling the big ideas and scaffolding skills over the course.
Thematic	Grouping texts (representative of diverse authors and from a variety of time periods) by a shared common concept (e.g., thematic ideas, experiences, institutions, social structures) helps students develop literary analysis skills and conceptual understandings by making connections and comparisons among texts that share that concept. Teachers can still use the nine units in this publication as a guide for text selection that will enable students to practice and develop the skills required for college credit, but they can easily combine several of the units in this publication–and their subsequent Personal Progress Checks–into one or more thematic units.
Literature Survey	This organizational approach includes exploring literary concepts and teaching literary analysis skills through a survey of literature (e.g., American, British) from a variety of authors and time periods to examine literary movements. Such an organizational approach may benefit schools where a course in a survey of literature is a requirement. In this model, teachers can use the nine units to guide text selection of short fiction, poetry, and longer narratives, and can combine the units so that students are integrating a study of these various genres of literature within the survey course. The Personal Progress Checks can be administered after students have practiced the relevant skills on the texts within the survey.
Author Studies	While students should read texts from a variety of diverse authors, students may benefit from a short-term study of a particular author's literary works. Such an organizational approach can offer an intensive study of how an author presents thematic ideas, experiences, institutions, and/or social structures in their texts through literary elements and techniques and encourages students to compare these works, noting significant trends. In this model, teachers should be sure to include poets as well as prose writers of short and long narratives, selecting authors and texts that will enable students to practice and develop the skills delineated in the nine units of this publication.

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Alternative Sequencing

The course units have been designed with an intentional, scaffolded sequence across units. If adjustments are made and skills and their corresponding essential knowledge are moved outside of their assigned unit, the scaffolding of skills over the course may begin to lose its integrity. Also, Personal Progress Checks are designed to assess the skills and essential knowledge within a unit. If a skill and corresponding essential knowledge statement are moved outside of their assigned unit, as indicated in the course framework, the Personal Progress Check for that particular unit may not adequately assess what students have actually learned in the unit.

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Selecting and Using Course Materials

Textbooks

While teachers select textbooks locally, an **example textbook list** is provided on AP Central to share a range of texts that have already been found to meet the AP Course Audit college-level textbook requirement.

Selecting Texts

While students should read a variety of texts in the course, the depth of their reading should not be sacrificed for breadth. In fact, teachers may want to evaluate the number of longer literary works they plan to teach in the course to consider whether such a selection of texts allows students sufficient time and opportunity to master course content and skills. An alternate approach is to help students build skills by examining short fiction and poetry, which can offer them opportunities for more targeted skill development and feedback, and then review and extend such skills in longer literary works. Additionally, a single text can serve as an anchor text, used to teach multiple concepts and skills over time and revisited throughout the course. However, teachers should not feel compelled to teach every course concept or every skill a text seems to offer; instead, they can develop a strategic approach for students to practice a manageable number of targeted skills using a particular text.

Over the course of their literature studies in secondary school, and by the end of their AP English Literature and Composition class, students should have studied a variety of texts by diverse authors from a variety of time periods ranging from the English Renaissance to the present. However, students may not be prepared to read and analyze the most challenging literature from the very beginning of the course because students have not yet developed proficiency in the content and skills necessary to engage such literary works. The texts that students read should accommodate their current reading skill proficiency but also appropriately challenge them to further develop their reading skills. Therefore, you may consider scaffolding texts within instructional units and across the course, selecting more accessible texts at the beginning of the year or when introducing concepts in a unit and then gradually including more challenging texts after students have developed a degree of skill proficiency and experience reading a variety of texts.

Another instructional choice regarding texts that may enrich students' study of literature is text pairing or grouping. Comparing one or more literary works can help students examine literature in increasingly complex ways and reinforce their understanding of course concepts; for example, comparing how related texts of different genres convey meaning through similar and different approaches. Additionally, pairing or grouping a challenging text with a more accessible text may provide students with opportunities to identify points of comparison between the texts and to promote close reading of the texts, particularly the more challenging one.

Issues that might, from a specific cultural viewpoint, be considered controversial, including depictions of nationalities, religions, ethnicities, dialects, gender, or class, are often represented artistically in works of literature. AP students are not expected or asked to subscribe to any one specific set of cultural or political values, but are expected to have the maturity to analyze perspectives different from their own and to question the meaning, purpose, or effect of such content within the literary work as a whole.

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Developing Course Skills

Throughout the course, students will develop skills that are fundamental to the study of literature. Since these skill categories represent the complex skills that adept readers and writers of literature demonstrate, students will benefit from multiple opportunities to develop these skills in a scaffolded manner. Through the use of guided questioning, discussion techniques, and other instructional strategies, teachers can help your students practice applying these skills in new contexts, providing an important foundation for their college and career readiness. **(Note: The texts referenced in this section are *not* course requirements but are used here simply to offer a context for examples)**

Skill Category 1: Explain the function of character

By analyzing how a character is portrayed in a text, any change in a character over the course of a text, contrasting characters, and character relationships, students explore how characters in a literary work contribute to meaning in a text and are often vessels for conveying a range of ideas, values, beliefs, assumptions, biases, and cultural norms. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
1.A: *Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.*	▪ 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?	Provide students with a stanza from Hughes's "Theme for English B." Have them fold a sheet of paper to form three columns: Column 1 will contain their assigned stanza, column 2 is where they will write information about the speaker based on details from their assigned stanza, and column 3 is where they will interpret and explain what the information in the second column reveals about the speaker. Once students have completed the graphic organizer, ask them to share their work with a partner. Then engage the class in a whole-group discussion of their findings.

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Skills	Key Questions	Sample Instructional Activity
1.B: *Explain the function of a character changing or remaining unchanged.*	▪ 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?	Using chapter 24 of Mary Shelley's *Frankenstein*, have students examine the speech Victor Frankenstein gives to the sailors when they tell Robert Walton they would like to turn the ship around if the ice breaks up. (This speech begins: "Oh! Be men, or be more than men . . .") Have students engage in a free-writing exercise for five minutes, considering the degree to which Victor's speech reveals a change in his character. After the exercise, students should identify specific aspects of Victor's character that may have changed and offer textual evidence to support their reasoning.
1.C: *Explain the function of contrasting characters.*	▪ 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?	Ask students to consider the speaker and the instructor of Hughes's "Theme for English B." Have them use a Venn diagram to compare and contrast the characters' comparable traits (e.g., role at the school, location, age, race, perspective) based on details from the poem. After examining some of the characterizing traits in the Venn diagram, students should share their findings with a partner and examine how these contrasts contribute to meaning in the poem.
1.D: *Describe how textual details reveal nuances and complexities in characters' relationships with one another.*	▪ 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?	After students have read the last section of Shelley's *Frankenstein*, ask particular students to assume the roles of Victor, the creature, Robert Walton, and Elizabeth. The students assuming these roles should study their assigned characters. Meanwhile, have the other students review the section of the novel and develop questions for the panelists that require panelists to consider how their characters would answer based on evidence from the novel. During the panel discussion, have students maintain the personas of the characters they represent as they answer questions. Engage in a debrief of the conversation after the panel discussion.
1.E: *Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.*	▪ 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?	Have students review Robert Walton's letters to his sister in Shelley's *Frankenstein*. Then ask them to use a graphic organizer to analyze and note Walton's motivation (column 1), actions (column 2), reactions to and thoughts about Frankenstein (column 3), and reactions to and thoughts about the creature (column 4).

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Skill Category 2: Explain the function of setting

Recognizing the physical or literal aspects of settings in texts is just the beginning of analyzing how setting contributes to an interpretation of literature. Exploring how texts develop relationships between setting and other literary elements and exploring how settings can become associated with or represent ideas or values are crucial to helping students move from understanding setting at a literal level to a deeper understanding of how setting contributes to meaning in a text. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
2.A: *Identify and describe specific textual details that convey or reveal a setting.*	▪ 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)?	Have students identify and mark setting descriptions and details in Hughes's "Theme for English B." Then ask them to sketch a map of the setting(s) based on given textual details. Finally, based on the setting details, have students make inferences about and describe the culture of the poem's setting.
2.B: *Explain the function of setting in a narrative.*	▪ 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?	Ask students to generate a list of the various settings found in Shelley's *Frankenstein* and identify—via student votes—what they believe are the four most significant settings in the novel. Students should then develop questions about these settings and engage in a Socratic Seminar to discuss such ideas as the setting's relationship with other literary elements, how the setting affects readers' experiences with the text, and how the setting contributes to meaning.
2.C: *Describe the relationship between a character and a setting.*	▪ 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)?	After reading Hughes's "Theme for English B," ask students to develop a double-entry journal with the poetry text on the left side. On the right side, students should write questions about the speaker's relationship with the various settings of the poem. Then they should prepare their initial responses to those questions using textual evidence.

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Skill Category 3: Explain the function of plot and structure

A deeper understanding of plot and structure in texts includes examining how the ordering of events in narratives affect readers' interpretations of texts. Additionally, exploring the relationships of particular events or a series of events to other literary elements, such as conflict, provides opportunities to examine how these plot relationships contribute to meaning. Furthermore, students develop a more sophisticated understanding of structure as they analyze part-to-part and part-to-whole relationships in texts, which may involve contrasts, and develop interpretations considering these structural relationships. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
3.A: *Identify and describe how plot orders events in a narrative.*	▪ 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?	Divide students into groups of three or four and give them a list of plot events from Shelley's *Frankenstein*. The events should be in the order in which they appear in the novel and include the chapter in which they appear. Have students discuss and work together to create a chronological timeline, placing the events in the appropriate position on the timeline. Students should frequently refer to the novel to help them determine placement of events relative to one another. Then, on their timelines, have students indicate with a symbol events that were presented outside the chronology established in chapter 1.
3.B: *Explain the function of a particular sequence of events in a plot.*	▪ 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?	As students read chapters 11–16 of Shelley's *Frankenstein* (the creature's account after his creation), have them use a double-entry journal to analyze the events of these chapters. Ask students to select particular events from these chapters that seem to have significant relationships to characters and conflicts, placing summaries or excerpts of these events on the left side of the journal entry, and then use the space on the right to respond to the events. After completing the double-entry journals, have students form small groups to discuss how the sequence of events they identified in their journals contributed to their understanding of the creature and the role of these particular chapters in the overall structure of the novel.

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Skills	Key Questions	Sample Instructional Activity
3.C: *Explain the function of structure in a text.*	▪ 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?	Divide the text of Hughes's "Theme for English B" according to its stanzas, with larger stanzas subdivided according to idea development. Then place the divided text on strips of paper and put the strips in an envelope. Before students read the poem in its proper organizational structure, give them the envelope and have them, in small groups, analyze the strips of paper to determine how to organize the poem's ideas. As they organize, students should discuss the ideas represented in each stanza and their relationship to those in surrounding stanzas. After organizing the poem, have students read their versions of the poem and discuss the organization. Finally, ask them to read the poem in its actual order and discuss the differences between their arrangement of the poem and the original and the function of the stanzas.
3.D: *Explain the function of contrasts within a text.*	▪ 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?	Shelley's *Frankenstein* is filled with meaningful contrasts, such as Professors Krempe and Waldman, the laboratory and nature, light and dark, Clerval and Victor, Geneva and Inglostadt, etc. As students read *Frankenstein,* ask them to note in a double-entry journal the contrasts they encounter, noting the contrasts on the left side, and on the right side of the journal, asking inferential questions about how those contrasts emphasize ideas, traits, or values and contribute to meaning.
3.E: *Explain the function of a significant event or related set of significant events in a plot.*	▪ 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?	Using *Frankenstein*, ask students to analyze the most significant event of the novel. Divide students into four or five groups. In their small groups, have them brainstorm a list of events and choose one event they consider to be the most significant. Then ask students to use textual evidence from the novel to develop an argument that declares the event to be the most significant in the novel. Finally, in an informal debate, have students present their arguments for their most significant event, using textual evidence as support for their reasoning.

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Skills	Key Questions	Sample Instructional Activity
3.F: *Explain the function of conflict in a text.*	▪ 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?	After they've read *Frankenstein*, divide students into small groups. Assign each group particular characters from the novel. Then ask them to create a tableau of these characters that portrays the conflicts among the characters. Before creating the tableau, have students engage in close reading of the novel and use a graphic organizer to gather ideas about the characters' conflicts. Next, ask students to determine how to portray these conflicts through body poses and placement among each other. As each group performs the tableau, other students should attempt to determine the characters and conflicts in the tableau. Have the group performing the tableau conduct a debrief to discuss how their portrayal demonstrates particular conflicts and how the conflicts contribute to meaning in the novel.

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

Analyzing the narrators and speakers of texts includes more than the simpler tasks of identifying and describing narrators and speakers or identifying the points of view in which texts are narrated. Through their analysis of texts' narrators and speakers, students explore how the points of view in texts contribute to interpretations. Furthermore, students build an understanding that narrators and speakers reveal their perspectives (which also inform their reliability) in the texts they narrate and influence readers' interpretations. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
4.A: *Identify and describe the narrator or speaker of a text.*	▪ Who is the narrator or speaker of a text? ▪ Which details from the text indicate the identity of the narrator or speaker?	After students read Hughes's "Theme for English B," place them in pairs to role-play a conversation between the speaker and the instructor. After the process, students should make a T-chart of details about the speaker's life and attributes of his character on one side and his instructor and classmates on the other. How is this speaker different from the instructor and other classmates? What does the speaker conclude about his observations?
4.B: *Identify and explain the function of point of view in a narrative.*	▪ 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?	After students read chapters 11–16 of Shelley's *Frankenstein*, which detail the creature's account of events, divide students into small groups and assign a chapter to analyze. Have each group develop a series of questions that focus on the details the creature offers in his account. Have each group use its questions to facilitate a large-group discussion that ultimately focuses on how the novel's shift in point of view affects the creature's characterization.
4.C: *Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.*	▪ 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?	As students read "Theme for English B," ask them to identify the diction, imagery, details, connotative and figurative language, and syntactical elements that contribute to the speaker's tone throughout the poem, noting these aspects on a graphic organizer. Then have groups discuss the relationship of these tones to the speaker's perspective and what information from the poem contributes to the reader's understanding of the speaker's perspective.

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Skills	Key Questions	Sample Instructional Activity
4.D: *Explain how a narrator's reliability affects a narrative.*	▪ 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?	Using the jigsaw strategy, have students analyze how *Frankenstein* offers three narrators, all of whom offer a first-person account of events in the novel. The "expert" groups should analyze the separate narrative accounts, and the base groups should discuss the experts' findings. Then have the base groups explore the complexity of Walton relaying the entire account and Victor presenting his and the creature's accounts to Walton.

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Skill Category 5: Explain the function of word choice, imagery, and symbols

Developing an interpretation of literature includes an understanding of how words and phrases denote literal meaning and connote associations and representations that convey figurative meaning. Always attending to the literal meaning conveyed in the texts they analyze, students develop interpretations of literature by exploring how word choice, imagery, and symbols propose particular associations and representations beyond the physical and into the abstract. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
5.A: *Distinguish between the literal and figurative meanings of words and phrases.*	▪ 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?	Using Hughes's "Theme for English B," have students engage in sentence unpacking by highlighting phrases in the poem in which a literal reading seems incomplete or unusual (e.g., "hear you, hear me—we two—you, me, talk on this page"). For each marked phrase, have students explain a figurative meaning of the phrase and how they arrived at that meaning.
5.B: *Explain the function of specific words and phrases in a text.*	▪ 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 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?	After reading Hughes's "Theme for English B," give each student an index card with a phrase written on the front. Some of the phrases on the index cards should include the following: "And let that page come out of you—" "Then, it will be true," "hear you, hear me—we two—you, me, talk on this page," "(I hear New York, too.)" and "Me—who?" Give students five minutes to fill the back of the index card with their explanation of literal and figurative meanings of these phrases.

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Skills	Key Questions	Sample Instructional Activity
5.C: *Identify and explain the function of a symbol.*	▪ 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?	After they've read *Frankenstein*, divide students into small groups. Have each group brainstorm what the creature symbolizes, analyzing the images, figurative language, tones, and thematic ideas to inform and support their interpretations. After developing ideas, each group should then use large poster paper and markers to create a visual that captures the creature's symbolic function in *Frankenstein*.
5.D: *Identify and explain the function of an image or imagery.*	▪ 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?	Pose the following question about *Frankenstein*: "How might the glacier serve as the 'appropriate' meeting point for Victor and the creature?" Help students identify descriptions and images in chapter 10 they find significant. Then help them explore ideas about how the imagery might be associated with Victor's frame of mind and the confrontation that occurs.

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Skill Category 6: Explain the function of comparison

So often literature depends on comparison to convey figurative meaning; yet, because it is frequently assumed that they can easily interpret comparisons, students may not receive instruction in how comparisons work. By breaking down—and thus, demystifying—the reasoning processes involved in interpreting comparisons, teachers can help students' understanding of texts move from literal comprehension to interpreting figurative meaning. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
6.A: *Identify and explain the function of a simile.*	▪ 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?	After they've read Shelley's *Frankenstein*, provide students with a double-entry journal that contains several similes from the novel in the first column. In the second column, have students explain the figurative meaning each simile conveys in its excerpt, the significance of the selected objects for comparison, and how they arrived at their interpretations.
6.B: *Identify and explain the function of a metaphor.*	▪ 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 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.?	Have students read several *Frankenstein* excerpts in which the creature is called a daemon. Ask them to then examine definitions of the word *daemon* and *demon*. Next, ask student pairs to prepare for a literary argument in which they will analyze the meaning of the creature's comparison to a daemon (demon) and how this metaphor contributes to meaning in the work.
6.C: *Identify and explain the function of personification.*	▪ 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?	Have students analyze Hughes's "Theme for English B," focusing their attention on the "connotation" portion of the strategy. Students should examine the following lines: "I feel and see and hear, Harlem, I hear you. / hear you, hear me—we two—you, me, talk on this page." Ask them to engage in a close reading of these lines to understand how the personification of Harlem and New York in these lines conveys meaning.

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Skills	Key Questions	Sample Instructional Activity
6.D: *Identify and explain the function of an allusion.*	▪ 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?	Write on the board the following allusions in Shelley's *Frankenstein*: Adam, Dante, fallen angel, and Prometheus. Then ask students to work in small groups to consult online reference websites to gather further background information for each word. After students discuss their findings, they should examine the significance of these allusions in *Frankenstein*.

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Skill Category 7: Develop textually substantiated arguments about interpretations of part or all of a text

Throughout the course, students develop textually substantiated arguments about the literature they read. To build the skills necessary to develop arguments about literature, students will need multiple opportunities to practice these skills by approaching writing as a recursive process. Additionally, students will benefit from an instructional approach that integrates writing instruction with the study of literature, rather than an approach to writing instruction that disjoins or isolates reading from writing. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
7.A: *Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.*	▪ 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?	After they've read "Theme for English B," have students create a T-chart. On the left side of the T-chart, they should list three to five thematic ideas (abstract nouns) conveyed in the poem. On the right side of the T-chart, for each thematic idea, students should identify and describe the specific ways (e.g., literary element, technique, structure) the poem conveys that thematic idea. Next, ask students to select the thematic idea with the most evidence to develop a statement that makes a claim about how the poem conveys that thematic idea. Finally, in a well-developed paragraph, each student should present their claim and explain, using textual evidence as support, how "Theme for English B" develops the thematic idea presented in the claim.
7.B: *Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.*	▪ 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?	Using *Frankenstein,* have students create a claim that argues whether Victor or the creature is the villain of the novel. Then ask them to develop a thesis statement that includes their claim and a clause or phrase that argues for the meaning conveyed by their chosen character being the villain rather than the other character. Students should add to their thesis statements a clause or phrase that previews their reasoning—the "why" of their interpretation.

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Skills	Key Questions	Sample Instructional Activity
7.C: *Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.*	▪ 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?	Using "Theme for English B," ask students to create an outline of their body paragraphs for a literary analysis argument. The outline should present their thesis statements and the following components of their body paragraphs: topic sentence, evidence, commentary that explains the relationship of the evidence to the reasoning and that explains connections to the claim of the argument, and clincher sentence.
7.D: *Select and use relevant and sufficient evidence to both develop and support a line of reasoning.*	▪ 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?	Using *Frankenstein,* have students first evaluate the selection and use of evidence in their own drafts of literary arguments by referring to a checklist with items such as: ▪ Textual evidence is introduced. ▪ Commentary develops relevant connections among textual evidence, the line of reasoning, and the claim. ▪ The quantity and quality of textual evidence adequately supports the line of reasoning and the argument's thesis.

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Skills	Key Questions	Sample Instructional Activity
7.E: *Demonstrate control over the elements of composition to communicate clearly.*	▪ 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 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?	After they've drafted a body paragraph for their arguments, have students type or rewrite that paragraph so that each sentence begins on a new line. Then ask students to evaluate the coherence of each sentence with its surrounding sentences. When the sentences do not demonstrate coherence, the students should add transitions. Then have students place the sentences back in paragraph structure.

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AP ENGLISH LITERATURE AND COMPOSITION

Exam Information

Exam Overview

The AP English Literature and Composition Exam assesses student understanding of the skills and essential knowledge outlined in the course framework. The exam is 3 hours long and includes 55 multiple-choice questions and 3 free-response questions. The details of the exam, including exam weighting and timing, can be found below:

Section	Question Type	Number of Questions	Exam Weighting	Timing
I	**Multiple-choice questions**	**55**	**45%**	**60 minutes**
II	**Free-response questions**	**3**	**55%**	**2 hours**
	Question 1: Poetry Analysis (6 points)			40 minutes recommended per essay
	Question 2: Prose Fiction Analysis (6 points)			
	Question 3: Literary Argument (6 points)			

The exam assesses the six big ideas of the course:
Character
Setting
Structure
Narration
Figurative Language
Literary Argumentation

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The exam also assesses the nine units of the course, listed below with their approximate weighting on the multiple-choice section of the exam:

Units	Exam Weighting
Short Fiction **(Units 1, 4, 7)**	**42–49%**
Poetry **(Units 2, 5, 8)**	**36–45%**
Longer Fiction or Drama **(Units 3, 6, 9)**	**15–18%**

The exam relies on texts from a variety of time periods. The exam includes a higher number of 20th-century and contemporary texts than texts published prior to the 20th century.

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How Student Learning Is Assessed on the AP Exam

Section I: Multiple-Choice

The seven AP English Literature and Composition skill categories are assessed in the multiple-choice section with the following weighting:

Skill Category	Exam Weighting
1: *Explain the function of character*	**16–20%**
2: *Explain the function of setting*	**3–6%**
3: *Explain the function of plot and structure*	**16–20%**
4: *Explain the function of the narrator or speaker*	**21–26%**
5: *Explain the function of word choice, imagery, and symbols*	**10–13%**
6: *Explain the function of comparison*	**10–13%**
7: *Develop textually substantiated arguments about interpretations of part or all of a text*	**10–13%**

The multiple-choice section will include five sets of 8 to 13 questions per set, with each set preceded by a passage of prose fiction or poetry of varying difficulty. Each multiple-choice section will include at least two prose fiction passages and at least two poetry passages.

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Section II: Free-Response

The second section of the AP English Literature and Composition Exam includes three questions.

FREE-RESPONSE QUESTION 1: POETRY ANALYSIS

Free-response question 1 presents students with a poem. This question assesses students' ability to do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support the line of reasoning.
- Explain how the evidence supports the line of reasoning.
- Use appropriate grammar and punctuation in communicating the argument.

Sample Question

In Olive Senior's poem "Plants," published in 2005, the speaker portrays complex relationships among plant life and the implied audience. Read the poem carefully. Then, in a well-written essay, analyze how Senior uses literary elements and techniques to develop those complex relationships.

Stable Prompt Wording

The text in italics will vary by question, while the remainder of the prompt will be consistently used in all Poetry Analysis essay questions.

In [*possessive form of poet's name*] poem [*title of poem*], published in [*year of publication*], the speaker [*comment on what is being addressed in the poem*]. Read the poem carefully. Then, in a well-written essay, analyze how [poet] uses literary elements and techniques to [*convey/portray/develop a thematic, topical, or structural aspect of the poem that is complex and specific to the poem provided*].

FREE-RESPONSE QUESTION 2: PROSE FICTION ANALYSIS

Free-response question 2 presents students with a passage of prose fiction. This question assesses students' ability to do the following:

- Respond to the prompt with a thesis that presents a defenisble interpretation.
- Select and use evidence to support the line of reasoning.
- Explain how the evidence supports the line of reasoning.
- Use appropriate grammar and punctuation in communicating the argument.

Sample Question

The following excerpt is from Nathaniel Hawthorne's novel A Blithedale Romance, published in 1852. In this passage, two characters who have been living on the Blithedale farm—a community designed to promote an ideal of equality achieved through communal rural living—are about to part ways. Read the passage carefully. Then, in a well-written essay, analyze how Hawthorne uses literary elements and techniques to portray the narrator's complex attitude towards Zenobia.

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Stable Prompt Wording

The text in italics will vary by question, while the remainder of the prompt will be consistently used in all Prose Fiction Analysis essay questions.

The following excerpt is from [*possessive form of author's name*] [*novel/short story*] [*title*] published in [*year of publication*]. In this passage, [*comment on what is being addressed in the passage*]. Read the passage carefully. Then, in a well-written essay, analyze how [*author*] uses literary elements and techniques to [*convey/portray/develop a thematic, topical, or structural aspect of the passage that is complex and specific to the passage provided*].

FREE-RESPONSE QUESTION 3: LITERARY ARGUMENT

Free-response question 3 presents students with a literary concept or idea, along with a list of approximately 40 literary works. Students are required to select a work of prose fiction either from their own reading or from the provided list and analyze how the literary concept or idea described in the question contributes to an interpretation of the work as a whole. This question assesses students' ability to do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide evidence to support the line of reasoning.
- Explain how the evidence supports the line of reasoning.
- Use appropriate grammar and punctuation in communicating the argument.

Sample Question

Many works of literature feature characters who have been given a literal or figurative gift. The gift may be an object, or it may be a quality such as uncommon beauty, significant social position, great mental or imaginative faculties, or extraordinary physical powers. Yet this gift is often also a burden or a handicap.

Either from your own reading or from the list below, choose a work of fiction in which a character has been given a gift that is both an advantage and a problem. Then, in a well-written essay, analyze how the gift and its complex nature contribute to an interpretation of the work as a whole. Do not merely summarize the plot.

Stable Prompt Wording

The text in italics will vary by question, while the remainder of the prompt will be consistently used in all Literary Argument essay questions.

[*Lead that introduces some concept or idea that students will be asked to apply to a text of their choosing.*]

Either from your own reading or from the list below, choose a work of fiction in which [*some aspect of the lead is addressed*]. Then, in a well-written essay, analyze how [*that same aspect of the lead*] contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

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Task Verbs Used in Free-Response Questions

The following task verbs are commonly used in the free-response questions:

Analyze: Examine methodically and in detail the structure of the topic of the question for purposes of interpretation and explanation.

Choose: Select a literary work from among provided choices.

Read: Look at or view printed directions and provided passages.

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Sample Exam Questions

The sample exam questions that follow illustrate the relationship between the course framework and the AP English Literature and Composition Exam and serve as examples of the types of questions that appear on the exam. After the sample questions is an answer key and alignment table that shows how the questions relate to the course framework.

Section I: Multiple-Choice

Questions 1–10 refer to the passage.

The following passage is excerpted from a novel first published in 1853.

There is an assize-town[1] in one of the eastern counties which was much distinguished by the Tudor sovereigns, and, in consequence of their favour and protection, attained a degree of importance that surprises the modern traveler.

A hundred years ago, its appearance was that of picturesque grandeur. The old houses, which were the temporary residences of such of the county-families as contented themselves with the gaieties of a provincial town, crowded the streets and gave them the irregular but noble appearance yet to be seen in the cities of Belgium. The sides of the streets had a quaint richness, from the effect of the gables, and the stacks of chimneys which cut against the blue sky above; while, if the eye fell lower down, the attention was arrested by all kinds of projections in the shape of balcony and oriel[2]; and it was amusing to see the infinite variety of windows that had been crammed into the walls long before Mr Pitt's[3] days of taxation. The streets below suffered from all these projections and advanced stories above; they were dark, and ill-paved with large, round, jolting pebbles, and with no side-path protected by kerbstones; there were no lamp-posts for long winter nights; and no regard was paid to the wants of the middle class, who neither drove about in coaches of their own, nor were carried by their own men in their own sedans into the very halls of their friends. The professional men and their wives, the shopkeepers and their spouses, and all such people, walked about at considerable peril both night and day.

[1] a locus of judicial authority in Great Britain

[2] a type of window

[3] William Pitt the Younger was a British prime minister.

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The broad unwieldy carriages hemmed them up against the houses in the narrow streets. The inhospitable houses projected their flights of steps almost into the carriage-way, forcing pedestrians again into the danger they had avoided for twenty or thirty paces. Then, at night, the only light was derived from the glaring, flaring oil-lamps hung above the doors of the more aristocratic mansions; just allowing space for the passers-by to become visible, before they again disappeared into the darkness, where it was no uncommon thing for robbers to be in waiting for their prey.

The traditions of those bygone times, even to the smallest social particular, enable one to understand more clearly the circumstances which contributed to the formation of character. The daily life into which people are born, and into which they are absorbed before they are well aware, forms chains which only one in a hundred has moral strength enough to despise, and to break when the right time comes—when an inward necessity for independent individual action arises, which is superior to all outward conventionalities. Therefore it is well to know what were the chains of daily domestic habit which were the natural leading-strings of our forefathers before they learnt to go alone.

The picturesqueness of those ancient streets has departed now. The Astleys, the Dunstans, the Waverhams—names of power in that district—go up duly to London in the season, and have sold their residences in the county-town fifty years ago, or more. And when the county-town lost its attraction for the Astleys, the Dunstans, the Waverhams, how could it be supposed that the Domvilles, the Bextons, and the Wildes would continue to go and winter there in their second-rate houses, and with their increased expenditure? So the grand old houses stood empty awhile; and then speculators ventured to purchase, and to turn the deserted mansions into many smaller dwellings, fitted for professional men, or even (bend your ear lower, lest the shade of Marmaduke, first Baron Waverham, hear) into shops!

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1. The function of the adjectives "picturesque" (line 7), "quaint" (line 12), and "amusing" (line 17) is primarily to
   (A) introduce a sense of the town's fanciful residential design
   (B) inject comedy into the description of the town
   (C) discredit the historical relevance of the town
   (D) define the character of the town's leading families
   (E) call the supposed modernity of the town into question

2. The main purpose of the repetition of negative diction in lines 21-27 ("and with . . . friends") is to emphasize the difference between the
   (A) crowded streets and the empty houses
   (B) grand mansions and the small-town setting
   (C) natural light and the artificial light
   (D) aristocracy and the middle class
   (E) welcoming homes and the dangerous streets

3. Which of the following statements best conveys the effect of the sentences in lines 30-34 ("The broad . . . paces")?
   (A) The imagery reinforces a sense of the vulnerability of the pedestrians.
   (B) The candid tone removes blame from the owners of the houses.
   (C) The exaggerated diction undercuts the danger mentioned in the previous sentence.
   (D) The parallel structure emphasizes the unity among the townspeople.
   (E) The adjectives illustrate the benevolence of the wealthy.

4. In relation to the second paragraph (lines 6-40), the third paragraph (lines 41-53) represents a shift from
   (A) the town's history to the narrator's own history
   (B) a character's perspective to an omniscient narrator's perspective
   (C) a primarily realistic account to a fantastical portrayal
   (D) an exaggerated satire to a moment of sincere reflection
   (E) a detailed description to a philosophical commentary

5. The sentence in lines 44-50 ("The daily . . . conventionalities") reveals that the narrator
   (A) appreciates tradition
   (B) deplores the town's immorality
   (C) admires self-determination
   (D) tends to be mired in custom
   (E) condemns the aristocracy

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6. Based on the second and third paragraphs (lines 6-53), which of the following can be reasonably inferred regarding the narrator's understanding of individual "character" (line 44)?
   (A) The inner lives of individuals develop independently of the political climate they are born into.
   (B) The environment that individuals live and work in exerts a subtle but powerful influence on their inner lives.
   (C) Moral virtue depends on rigorous discipline and careful instruction.
   (D) Not even a rich inner life can compensate for wretched living conditions.
   (E) It is impossible for individuals to muster sufficient inner strength to overcome political oppression.

7. The metaphor of "chains" (lines 46 and 51) chiefly serves to emphasize the
   (A) power of one's circumstances
   (B) pull of one's moral beliefs
   (C) limitations of geography
   (D) bonds of history
   (E) continuity of time

8. In lines 67-69 the statement in parentheses ("bend . . . hear") most clearly conveys a sense of
   (A) petty gossip
   (B) respect for the dead
   (C) mild distraction
   (D) awe of powerful men
   (E) mock fear

9. The narrator's perspective throughout the passage might best be described as that of
   (A) an enthusiastic investigator
   (B) a fantastical storyteller
   (C) a pedantic historian
   (D) an interested commentator
   (E) a former resident

10. In relation to the first sentence (lines 1-5), the remainder of the passage serves primarily to
   (A) explain why the assize-town is no longer a popular tourist destination
   (B) reassure readers that there is nothing disturbing about the history of the assize-town
   (C) explore the circumstances that account for the assize-town's great political and social prominence
   (D) justify the claim that the visitor would be surprised by the history of the assize-town
   (E) document the living conditions in the assize-town prior to the Tudor era

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Questions 11–19 refer to the passage.

The following poem was published in 1999.

To be of use

The people I love the best
jump into work head first
without dallying in the shallows
and swim off with sure strokes almost out of sight.
They seem to become natives of that element,
the black sleek heads of seals
bouncing like half-submerged balls.

I love people who harness themselves, an ox to a heavy cart,
who pull like water buffalo, with massive patience,
who strain in the mud and the muck to move things forward,
who do what has to be done, again and again.

I want to be with people who submerge
in the task, who go into the fields to harvest
and work in a row and pass the bags along,
who are not parlor generals and field deserters
but move in a common rhythm
when the food must come in or the fire be put out.

The work of the world is common as mud.
Botched, it smears the hands, crumbles to dust.
But the thing worth doing well done
has a shape that satisfies, clean and evident.
Greek amphoras for wine or oil,
Hopi vases that held corn, are put in museums
but you know they were made to be used.
The pitcher cries for water to carry
and a person for work that is real.

11. The poem as a whole is best understood as a
    (A) eulogy for a lost age of real work
    (B) plea for work to be less burdensome
    (C) vindication of the humanity of workers
    (D) celebration of earnest work and workers
    (E) defense of unusual types of work and workers

12. In context, "dallying in the shallows" (line 3) most nearly means
    (A) misunderstanding an assignment
    (B) waiting for worthwhile work
    (C) lingering over satisfying labor
    (D) pretending to complete a job
    (E) hesitating to perform a task

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13. In line 5, "that element" refers to both
    (A) water and work
    (B) love and labor
    (C) mud and muck
    (D) skill and strength
    (E) wind and tides

14. Which best describes the difference in the way the "people" (lines 1 and 8) are characterized in stanza one versus stanza two?
    (A) Rapid movement versus wearied stasis
    (B) Supple grace versus undisciplined power
    (C) Eager activity versus plodding exertion
    (D) Measured patience versus hopeless resignation
    (E) Innate enthusiasm versus thoughtful neutrality

15. In the poem, the term "parlor generals" (line 15) most probably refers to individuals who
    (A) behave with unrelenting valor on the battlefield
    (B) view their work obligations as enforced military service
    (C) have retired from illustrious careers, only to be forgotten
    (D) have performed deeds because they sought public praise
    (E) hold forth as experts on work they have never accomplished

16. The word "submerge" (line 12) most clearly echoes which earlier line from the poem?
    (A) Line 2 ("jump . . . first")
    (B) Line 6 ("the black . . . seals")
    (C) Line 8 ("I love . . . cart")
    (D) Line 9 ("who pull . . . patience")
    (E) Line 10 ("who strain . . . forward")

17. One effect of the shift in the speaker's focus in the third stanza is to
    (A) introduce the idea that dedication to a task is a quality valued by most people
    (B) imply that people are obligated to help others whenever they can
    (C) argue that it is better to be a follower than a leader
    (D) emphasize the value that the speaker puts on the act of collaboration
    (E) lament the speaker's own tendency toward thought instead of action

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18. In lines 20–21, the speaker suggests which of the following about work?
    (A) It can have aesthetic value.
    (B) It may bind people together.
    (C) Its benefits can be elusive.
    (D) It is rarely well done.
    (E) It should express the workers' feelings.

19. The speaker mentions "wine or oil" (line 22) and "corn" (line 23) to highlight the
    (A) misguided values of many museums
    (B) useful commodities supplied by work
    (C) functional nature of some venerated objects
    (D) enigmatic purpose of certain historical artifacts
    (E) artistry implicit in mundane items

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Section II: Free-Response

Poetry Analysis (Free-Response Question 1 on the AP Exam)

In Ralph Waldo Emerson's poem "Terminus," published in 1867, the speaker reflects on the process of growing older. Read the poem carefully. Then, in a well-written essay, analyze how Emerson uses literary elements and techniques to convey the speaker's complex perspective on aging.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation
- Select and use evidence to support the line of reasoning.
- Explain how the evidence supports the line of reasoning.
- Use appropriate grammar and punctuation in communicating the argument.

Terminus[1]

It is time to be old,
To take in sail:—
The god of bounds,
Who sets to seas a shore,
Came to me in his fatal rounds,
And said: "No more!
No farther shoot
Thy broad ambitious branches, and thy root.
Fancy departs: no more invent;
Contract thy firmament
To compass of a tent.
There's not enough for this and that,
Make thy option which of two;
Economize the failing river,
Not the less revere the Giver,
Leave the many and hold the few.
Timely wise accept the terms,
Soften the fall with wary foot;
A little while
Still plan and smile,
And,—fault of novel germs,—
Mature the unfallen fruit.
Curse, if thou wilt, thy sires,
Bad husbands of their fires,

[1]the Roman god of boundaries

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Who, when they gave thee breath,
Failed to bequeath
The needful sinew stark as once,
The Baresark[2] marrow to thy bones,
But left a legacy of ebbing veins,
Inconstant heat and nerveless reins,—
Amid the Muses, left thee deaf and dumb,
Amid the gladiators,[3] halt and numb."
As the bird trims[4] her to the gale,
I trim myself to the storm of time,
I man the rudder, reef the sail,
Obey the voice at eve obeyed at prime:
"Lowly faithful, banish fear,
Right onward drive unharmed;
The port, well worth the cruise, is near,
And every wave is charmed."

[2]A Baresark was an ancient Scandinavian warrior who fought without armor, was frenzied in battle, and was thought to be invulnerable.
[3]In ancient Rome, gladiators fought to the death for the public's entertainment.
[4]adjusts

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Prose Fiction Analysis (Free-Response Question 2 on the AP Exam)

The following excerpt from Jamaica Kincaid's novel *Lucy*, published in 1990, is found on the AP English Literature and Composition Classroom Resources Page. In this passage, the narrator describes the beginning of a new phase in her life. Read the passage carefully. Then, in a well-written essay, analyze how Kincaid uses literary elements and techniques to portray the complexity of the narrator's new situation.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation
- Select and use evidence to support the line of reasoning.
- Explain how the evidence supports the line of reasoning.
- Use appropriate grammar and punctuation in communicating the argument.

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literary Argument (Free-Response Question 3 on the AP Exam)

In many works of literature, characters who have been away from home return and find that they no longer have the same feelings about home as they once did. As novelist James Agee writes in *A Death In the Family,* "You can go home, it's good to go home, but you never really get all the way home again in your life."

Either from your own reading or from the list below, choose a work of fiction in which a character's return home is problematic: "home" is not what it once was perceived to be. Then, in a well-written essay, analyze how the character's response to his or her "home" contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide evidence to support the line of reasoning.
- Explain how the evidence supports the line of reasoning.
- Use appropriate grammar and punctuation in communicating the argument.

- *The Age of Innocence*
- *Americanah*
- *The Bell Jar*
- *The Bonesetter's Daughter*
- *Breath, Eyes, Memory*
- *Brighton Beach Memoirs*
- *Ceremony*
- *Cold Mountain*
- *Death of a Salesman*
- *Exit West*
- *Great Expectations*
- *Gulliver's Travels*
- *Home*
- *Homegoing*
- *The Hummingbird's Daughter*
- *Kindred*
- *The Kite Runner*
- *Lonely Londoners*
- *The Mambo Kings Play Songs of Love*
- *Mansfield Park*
- *The Mill on the Floss*
- *Mrs. Dalloway*
- *My Ántonia*
- *The Namesake*
- *Native Son*
- *Paradise Lost*
- *The Piano Lesson*
- *The Poisonwood Bible*
- *Pudd'nhead Wilson*
- *Pygmalion*
- *Quicksand*
- *The Return of the Native*
- *The Scarlet Letter*
- *Song of Solomon*
- *Sons and Other Flammable Objects*
- *The Sound and the Fury*
- *The Tempest*
- *Their Eyes Were Watching God*
- *Where the Dead Sit Talking*
- *Wuthering Heights*

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Answer Key and Question Alignment to Course Framework

Multiple-Choice Question	Answer	Skill	Essential Knowledge
1	A	5.B	FIG-1.M
2	D	5.B	FIG-1.C
3	A	5.D	FIG-1.Q
4	E	3.D	STR-1.J
5	C	4.C	NAR-1.R
6	B	4.C	NAR-1.R
7	A	6.B	FIG-1.K
8	E	4.C	NAR-1.Q
9	D	4.A	NAR-1.B
10	D	3.C	STR-1.F
11	D	7.B	LAN-1.D
12	E	6.B	FIG-1.K
13	A	5.B	FIG-1.B
14	C	4.C	NAR-1.X
15	E	6.B	FIG-1.K
16	A	3.C	STR-1.AC
17	D	3.D	STR-1.J
18	A	5.D	FIG-1.O
19	C	4.C	NAR-1.N

Free-Response Question	Question Type	Skill
1	Poetry Analysis	4.C, 7.A, 7.B, 7.C, 7.D, 7.E
2	Prose Fiction Analysis	1.A, 7.A, 7.B, 7.C, 7.D, 7.E
3	Literary Argument	1.E, 2.C, 7.A, 7.B, 7.C, 7.D, 7.E

The scoring information for the questions within this course and exam description, along with further exam resources, can be found on the **AP English Literature and Composition Exam Page** on AP Central.

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2020 Scoring Guidelines

Question 1: Poetry Analysis

In Ralph Waldo Emerson's poem "Terminus," published in 1867, the speaker reflects on the process of growing older. Read the poem carefully. Then, in a well-written essay, analyze how Emerson uses literary elements and techniques to convey the speaker's complex perspective on aging.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support the line of reasoning.
- Explain how the evidence supports the line of reasoning.
- Use appropriate grammar and punctuation in communicating the argument.

Terminus[1]

It is time to be old,
To take in sail:—
The god of bounds,
Who sets to seas a shore,
Came to me in his fatal rounds,
And said: "No more!
No farther shoot
Thy broad ambitious branches, and thy root.
Fancy departs: no more invent;
Contract thy firmament
To compass of a tent.

[1]the Roman god of boundaries

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There's not enough for this and that,
Make thy option which of two;
Economize the failing river,
Not the less revere the Giver,
Leave the many and hold the few.
Timely wise accept the terms,
Soften the fall with wary foot;
A little while
Still plan and smile,
And,—fault of novel germs,—
Mature the unfallen fruit.
Curse, if thou wilt, thy sires,
Bad husbands of their fires,
Who, when they gave thee breath,
Failed to bequeath
The needful sinew stark as once,
The Baresark[2] marrow to thy bones,
But left a legacy of ebbing veins,
Inconstant heat and nerveless reins,—
Amid the Muses, left thee deaf and dumb,
Amid the gladiators,[3] halt and numb."
As the bird trims[4] her to the gale,
I trim myself to the storm of time,
I man the rudder, reef the sail,
Obey the voice at eve obeyed at prime:
"Lowly faithful, banish fear,
Right onward drive unharmed;
The port, well worth the cruise, is near,
And every wave is charmed."

[2]A Baresark was an ancient Scandinavian warrior who fought without armor, was frenzied in battle, and was thought to be invulnerable.
[3]In ancient Rome, gladiators fought to the death for the public's entertainment.
[4]adjusts

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Scoring Guidelines for Question 1: Poetry Analysis — 6 points

Reporting Category	Scoring Criteria	
Row A **Thesis** **(0-1 points)** 7.B	**0 points** For any of the following: • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent claim. • There is a thesis, but it does not respond to the prompt.	**1 point** Responds to the prompt with a thesis that presents a defensible interpretation of the poem.
	Decision Rules and Scoring Notes	
	Responses that do not earn this point: • Only restate the prompt. • Make a generalized comment about the poem that doesn't respond to the prompt. • Describe the poem or features of the poem rather than making a claim that requires a defense.	**Responses that earn this point:** • Provide a defensible interpretation of the speaker's complex perspective on aging.
	Examples that do not earn this point: **Restate the prompt** • *"Emerson directly addresses this process through different poetic elements and techniques that convey complexity of the subject."* • *"In the poem 'Terminus,' by Ralph Waldo Emerson, the speaker has a complex perspective on the process of aging."* **Do not relate to the prompt** • *"Death comes to us all and it is that fact which Emerson addresses in his Poem 'Terminus'."* **Describe the poem or features of the poem** • *"Throughout the poem, Emerson expresses growing old as if he were sailing. He spent his young life in port, and as he got older and older, he readies his ship and sailed on the ocean blue. The ocean blue represented growing older for Emerson, each breeze and each wave bringing him closer to the 'port well worth the cruise'."*	**Examples that earn this point:** **Provide a defensible interpretation** • *"While many people view aging as a progression toward the pain and loss of death, the speaker in Emerson's poem 'Terminus' views aging as "well worth the cruise" as death approaches and the ship of life comes home to port."* • *"The poem describes aging as a lengthy, and a rather daming process. However, aging and death should not be feared, the speaker views it as returning home."* • *Throughout his poem 'Terminus' Emerson coveys his perspective that aging is a time to settle down through an extended metaphor, similies, metaphors, diction, imagery and personification. Emerson explores the idea that aging is a calm time at the end of a chaotic life."*
	Additional Notes: • The thesis may be more than one sentence, provided the sentences are in close proximity. • The thesis may be anywhere within the response. • For a thesis to be defensible, the poem must include at least minimal evidence that *could* be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. • The thesis *may* establish a line of reasoning that structures the essay, but it needn't do so to earn the thesis point. • A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.	

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Reporting Category	Scoring Criteria				
Row B **Evidence AND Commentary (0-4 points)** 7.A 7.C 7.D 7.E	**0 points** Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.	**1 point** EVIDENCE: Provides evidence that is mostly general. AND COMMENTARY: Summarizes the evidence but does not explain how the evidence supports the student's argument.	**2 points** EVIDENCE: Provides some specific, relevant evidence. AND COMMENTARY: Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.	**3 points** EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Explains how some of the evidence supports a line of reasoning. AND Explains how at least one literary element or technique in the poem contributes to its meaning.	**4 points** EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Consistently explains how the evidence supports a line of reasoning. AND Explains how multiple literary elements or techniques in the poem contribute to its meaning.
	Decision Rules and Scoring Notes				
	Typical responses that earn 0 points: • Are incoherent or do not address the prompt. • May be just opinion with no textual references or references that are irrelevant.	**Typical responses that earn 1 point:** • Tend to focus on summary or description of a poem rather than specific details or techniques. • Mention literary elements, devices, or techniques with little or no explanation.	**Typical responses that earn 2 points:** • Consist of a mix of specific evidence and broad generalities. • May contain some simplistic, inaccurate, or repetitive explanations that don't strengthen the argument. • May make one point well but either do not make multiple supporting claims or do not adequately support more than one claim. • Do not explain the connections or progression between the student's claims, so a line of reasoning is not clearly established.	**Typical responses that earn 3 points:** • Uniformly offer evidence to support claims. • Focus on the importance of specific words and details from the poem to build an interpretation. • Organize an argument as a line of reasoning composed of multiple supporting claims. • Commentary may fail to integrate some evidence or fail to support a key claim.	**Typical responses that earn 4 points:** • Uniformly offer evidence to support claims. • Focus on the importance of specific words and details from the poem to build an interpretation. • Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained. • Explain how the writer's use of multiple literary techniques contributes to the student's interpretation of the poem.
	Additional Notes: • Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row. • To earn the fourth point in this row, the response may observe multiple instances of the same literary element or technique if each instance further contributes to the meaning of the poem.				

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<table>
<tr><th>Reporting Category</th><th colspan="2">Scoring Criteria</th></tr>
<tr><td rowspan="4">Row C
Sophistication
(0-1 points)

7.C
7.D
7.E</td><td>0 points
Does not meet the criteria for one point.</td><td>1 point
Demonstrates sophistication of thought and/or develops a complex literary argument.</td></tr>
<tr><td colspan="2">Decision Rules and Scoring Notes</td></tr>
<tr><td>Responses that do not earn this point:
Attempt to contextualize their interpretation, but such attempts consist predominantly of sweeping generalizations (“Human experiences always include…” OR “In a world where…” OR “Since the beginning of time…”).
Only hint at or suggest other possible interpretations (“While another reader may see…” OR “Though the poem could be said to…”).
Make a single statement about how an interpretation of the poem comments on something thematic without consistently maintaining that thematic interpretation.
Oversimplify complexities in the poem.
Use complicated or complex sentences or language that is ineffective because it does not enhance the student’s argument.</td><td>Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following:
Identifying and exploring complexities or tensions within the poem.
Illuminating the student’s interpretation by situating it within a broader context.
Accounting for alternative interpretations of the poem.
Employing a style that is consistently vivid and persuasive.</td></tr>
<tr><td colspan="2">Additional Notes:
This point should be awarded only if the sophistication of thought or complex understanding is part of the student’s argument, not merely a phrase or reference.</td></tr>
</table>

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Question 2: Prose Fiction Analysis

The following **excerpt from Jamaica Kincaid's novel *Lucy***, published in 1990, is found on the AP English Literature and Composition Classroom Resources Page. In this passage, the narrator describes the beginning of a new phase in her life. Read the passage carefully. Then, in a well-written essay, analyze how Kincaid uses literary elements and techniques to portray the complexity of the narrator's new situation.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support the line of reasoning.
- Explain how the evidence supports the line of reasoning.
- Use appropriate grammar and punctuation in communicating the argument.

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Scoring Guidelines for Question 2: Prose Fiction Analysis — 6 points

Reporting Category	Scoring Criteria	
Row A **Thesis** **(0-1 points)** 7.B	**0 points** For any of the following: • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent claim. • There is a thesis, but it does not respond to the prompt.	**1 point** Responds to the prompt with a thesis that presents a defensible interpretation of the passage.
	Decision Rules and Scoring Notes	
	Responses that do not earn this point: • Only restate the prompt. • Make a generalized comment about the passage that doesn't respond to the prompt. • Describe the passage or features of the passage rather than making a claim that requires a defense.	**Responses that earn this point:** • Provide a defensible interpretation of Kincaid's portrayal of the complexity of the narrator's new situation.
	Examples that do not earn this point: **Restate the prompt** • *"Kincaid's narrator makes adept use of literary devices when discuss the complexity of her new situation."* **Do not respond to the prompt but make a generalized comment** • *"The narrator in Kincaid's novel demonstrates the importance of home and belonging."* **Describe the passage or features of the passage** • *"Kincaid uses very detailed description of places and contrasting of those places to develop the narrator's experience."*	**Examples that earn this point:** **Provide a defensible interpretation** • *Kincaid reveals through detailed imagery and dashes how the narrator's new situation creates conflicting emotions of appreciation and surprising hesitation which challenge her previous perspective of home.* • *"In 1990, Jamaica Kincaid's novel Lucy, depicts this life change and the narrator's feelings. Kincaid uses repetition of phrases, diction that illicits pathos, and a mood of uncertainty and questioning to show how the narrator feels unsure and worried about moving from her hometown and how, despite a chance to restart her life, she still wants to go back."*
	Additional Notes: • The thesis may be more than one sentence, provided the sentences are in close proximity. • The thesis may be anywhere within the response. • For a thesis to be defensible, the passage must include at least minimal evidence that *could* be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. • The thesis *may* establish a line of reasoning that structures the essay, but it needn't do so to earn the thesis point. • A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.	

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Reporting Category	Scoring Criteria				
Row B **Evidence AND Commentary (0-4 points)** 7.A 7.C 7.D 7.E	**0 points** Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.	**1 point** EVIDENCE: Provides evidence that is mostly general. AND COMMENTARY: Summarizes the evidence but does not explain how the evidence supports the student's argument.	**2 points** EVIDENCE: Provides some specific, relevant evidence. AND COMMENTARY: Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.	**3 points** EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Explains how some of the evidence supports a line of reasoning. AND Explains how at least one literary element or technique in the passage contributes to its meaning.	**4 points** EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Consistently explains how the evidence supports a line of reasoning. AND Explains how multiple literary elements or techniques in the passage contribute to its meaning.
	Decision Rules and Scoring Notes				
	Typical responses that earn 0 points: • Are incoherent or do not address the prompt. • May be just opinion with no textual references or references that are irrelevant.	**Typical responses that earn 1 point:** • Tend to focus on overarching narrative developments or description of a passage rather than specific details or techniques. • Mention literary elements, devices, or techniques with little or no explanation.	**Typical responses that earn 2 points:** • Consist of a mix of specific evidence and broad generalities. • May contain some simplistic, inaccurate, or repetitive explanations that don't strengthen the argument. • May make one point well but either do not make multiple supporting claims or do not adequately support more than one claim. • Do not explain the connections or progression between the student's claims, so a line of reasoning is not clearly established.	**Typical responses that earn 3 points:** • Uniformly offer evidence to support claims. • Focus on the importance of specific words and details from the passage to build an interpretation. • Organize an argument as a line of reasoning composed of multiple supporting claims. • Commentary may fail to integrate some evidence or fail to support a key claim.	**Typical responses that earn 4 points:** • Uniformly offer evidence to support claims. • Focus on the importance of specific words and details from the passage to build an interpretation. • Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained. • Explain how the writer's use of multiple literary techniques contributes to the student's interpretation of the passage.
	Additional Notes: • Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row. • To earn the fourth point in this row, the response may observe multiple instances of the same literary element or technique if each instance further contributes to the meaning of the passage.				

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Attempt to contextualize their interpretation, but such attempts consist predominantly of sweeping generalizations (“Human experiences always include…” OR “In a world where…” OR “Since the beginning of time…”).
Only hint at or suggest other possible interpretations (“While another reader may see…” OR “Though the passage could be said to…”).
Make a single statement about how an interpretation of the passage comments on something thematic without consistently maintaining that thematic interpretation.
Oversimplify complexities in the passage.
Use complicated or complex sentences or language that is ineffective because it does not enhance the student’s argument.</td><td>Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following:
Identifying and exploring complexities or tensions within the passage.
Illuminating the student’s interpretation by situating it within a broader context.
Accounting for alternative interpretations of the passage.
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<tr><td colspan="2">Additional Notes:
This point should be awarded only if the sophistication of thought or complex understanding is part of the student’s argument, not merely a phrase or reference.</td></tr>
</table>

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Question 3: Literary Argument

In many works of literature, characters who have been away from home return and find that they no longer have the same feelings about home as they once did. As novelist James Agee writes in *A Death in the Family*, "You can go home, it's good to go home, but you never really get all the way home again in your life."

Either from your own reading or from the list below, choose a work of fiction in which a character's return home is problematic: "home" is not what it once was perceived to be. Then, in a well-written essay, analyze how the character's response to his or her "home" contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response, you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide evidence to support the line of reasoning.
- Explain how the evidence supports the line of reasoning.
- Use appropriate grammar and punctuation in communicating the argument.

- *The Age of Innocence*
- *Americanah*
- *The Bell Jar*
- *The Bonesetter's Daughter*
- *Breath, Eyes, Memory*
- *Brighton Beach Memoirs*
- *Ceremony*
- *Cold Mountain*
- *Death of a Salesman*
- *Exit West*
- *Great Expectations*
- *Gulliver's Travels*
- *Home*
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- *Quicksand*
- *The Return of the Native*
- *The Scarlet Letter*
- *Song of Solomon*
- *Sons and Other Flammable Objects*
- *The Sound and the Fury*
- *The Tempest*
- *Their Eyes Were Watching God*
- *Where the Dead Sit Talking*
- *Wuthering Heights*

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Scoring Guidelines for Question 3: Literary Argument — 6 points

Reporting Category	Scoring Criteria	
Row A **Thesis** **(0-1 points)** 7.B	**0 points** For any of the following: • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent thesis. • There is a thesis, but it does not respond to the prompt.	**1 point** Responds to the prompt with a thesis that presents a defensible interpretation of the selected work.
	Decision Rules and Scoring Notes	
	Responses that do not earn this point: • Only restate the prompt. • Make a generalized comment about the selected work that doesn't respond to the prompt.	**Responses that earn this point:** • Provide a defensible interpretation of the character's response to his or her "home" in the selected work. OR • Make a claim about how the character's response to his or her "home" contributes to the meaning of the work as a whole.
	Examples that do not earn this point: **Restate the prompt** • *"Things are always changing—this includes places and people. A character who leaves their home can never really return to it as it and they are always changing. What matters is how they react to it when they do return."* **Do not respond to the prompt but make a generalized comment about the selected work** • *"In Anthem, Equality leaves what he has known as his home and never looks back."* • *"Leaving home is never easy. Coming back home is even harder. Many characters face these problems in a number of books."*	**Examples that earn this point:** **Provides a defensible interpretation** • *"Whether the home represents an absence or a fulfillment, it affects how a character reacts to certain situations. In One Day in the Life Ivan Denisovich, both extremes are exhibited. While Shukov feels alienated by his "home," Tsezar relies on his as a source of physical and intellectual strength."* • *"In Jean-Paul Sartre's The Flies, the main protagonist, Orestes, experiences a disillusionment with the idea of home when he makes his return to the city of Argos. Orestes' anger and frustration with the state of Argos upon his return informs every decision he makes for the duration of the play, and it highlights Sartre's greater point: allowing one's decisions to be influenced by external establishments without independent determination is the ultimate disservice to oneself."* • *"Ultimately, Santiago from Coelho's The Alchemist is disappointed when he comes home to find that things aren't the same as they once were year prior. Santiago's disappointment helps Coelho display his message: Focus on the present and look forward, never back."*
	Additional Notes: • The thesis may be more than one sentence, provided the sentences are in close proximity. • The thesis may be anywhere within the response. • For a thesis to be defensible, the selected work must include at least minimal evidence that *could* be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. • The thesis *may* establish a line of reasoning that structures the essay, but it needn't do so to earn the thesis point. • A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.	

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Reporting Category	Scoring Criteria				
Row B **Evidence AND Commentary (0-4 points)** 7.A 7.C 7.D 7.E	**0 points** Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.	**1 point** EVIDENCE: Provides evidence that is mostly general. AND COMMENTARY: Summarizes the evidence but does not explain how the evidence supports the argument.	**2 points** EVIDENCE: Provides some specific, relevant evidence. AND COMMENTARY: Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty.	**3 points** EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Explains how some of the evidence supports a line of reasoning.	**4 points** EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Consistently explains how the evidence supports a line of reasoning.
	Decision Rules and Scoring Notes				
	Typical responses that earn 0 points: • Are incoherent or do not address the prompt. • May be just opinion with no textual references or references that are irrelevant.	**Typical responses that earn 1 point:** • Tend to focus on overarching narrative developments or description of a selected work rather than specific details.	**Typical responses that earn 2 points:** • Consist of a mix of specific evidence and broad generalities. • May contain some simplistic, inaccurate, or repetitive explanations that don't strengthen the argument. • May make one point well but either do not make multiple supporting claims or do not adequately support more than one claim. • Do not explain the connections or progression between the student's claims, so a line of reasoning is not clearly established.	**Typical responses that earn 3 points:** • Uniformly offer evidence to support claims. • Focus on the importance of specific details from the selected work to build an interpretation. • Organize an argument as a line of reasoning composed of multiple supporting claims. • Commentary may fail to integrate some evidence or fail to support a key claim.	**Typical responses that earn 4 points:** • Uniformly offer evidence to support claims. • Focus on the importance of specific details from the selected works to build an interpretation. • Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained.
	Additional Notes: • Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row. • To earn the fourth point in this row, the response must address the interpretation of the selected work as a whole.				

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<table>
<tr><th>Reporting Category</th><th colspan="2">Scoring Criteria</th></tr>
<tr><td rowspan="4">Row C
Sophistication
(0-1 points)

7.C
7.D
7.E</td><td>0 points
Does not meet the criteria for one point.</td><td>1 point
Demonstrates sophistication of thought and/or develops a complex literary argument.</td></tr>
<tr><td colspan="2">Decision Rules and Scoring Notes</td></tr>
<tr><td>Responses that do not earn this point:
Attempt to contextualize their interpretation, but such attempts consist predominantly of sweeping generalizations ("Human experiences always include…" OR "In a world where…" OR "Since the beginning of time…").
Only hint at or suggest other possible interpretations ("While another reader may see…" OR "Though the text could be said to…").
Oversimplify complexities of the topic and/or the selected work.
Use complicated or complex sentences or language that is in effective because it does not enhance the student's argument.</td><td>Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following:
Identifying and exploring complexities or tensions within the selected work.
Illuminating the student's interpretation by situating it within a broader context.
Accounting for alternative interpretations of the text.
Employing a style that is consistently vivid and persuasive.</td></tr>
<tr><td colspan="2">Additional Notes:
This point should be awarded only if the sophistication of thought or complex understanding is part of the student's argument, not merely a phrase or reference.</td></tr>
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AP ENGLISH LITERATURE AND COMPOSITION

Appendix

Appendix: AP English Literature and Composition Conceptual Framework

The conceptual framework for AP English Literature and Composition lists the essential knowledge by skill. This resource may help teachers better understand how the course content, skills, and enduring understandings are related as they plan their instruction.

The Course and Exam Description unit guides provide guidance on how a teacher may wish to scaffold the essential knowledge and skills across the nine units of the course. Teachers can download or print a copy of the **AP English Literature and Composition Conceptual Framework** from AP Central.

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