



Marietta City Schools
2025-2026 District Unit Planner

AP Literature and Composition

Unit title	<i>Unit 6</i> Analyzing Representations	Unit duration (hours)	<i>25 hours (5 weeks)</i>
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Mastering Content and Skills through INQUIRY (Establishing the purpose of the Unit): *What will students learn?*

[AP Literature & Composition Big Ideas and Skill Categories](#)

BIG IDEAS

Character **CHR**

Structure **STR**

Narration **NAR**

Figurative Language **FIG**

Literary Argumentation **LAN**

Required AP Literature Big Ideas and Skills: CHR 1.A, CHR 1.C, CHR 1.E, STR 3.A, STR 3.B, STR 3.D, NAR 4.C, NAR 4.D, FIG 5.C, LAN 7.B, LAN 7.C, LAN 7.D, LAN 7.E

Priority Standards Unit Learning Targets:

- 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.A Setting includes the time and place during which the events of the text occur.
- 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.

- 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.
- 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.
- 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 allknowing, which shapes their perspective.
- NAR-1.I The outside perspective of third-person narrators may not be affected by the events of the narrative.
- 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.

Essential Questions

- 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?
- 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)?
- 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?
- 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?
- Which details from the text indicate the identity of the narrator or speaker?
- 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?
- 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?

Assessment Tasks

List of common formative and summative assessments.

Formative Assessment(s):

Common Formative Assessment #1:

Free-Response Question: Literary Argument

FOCUS: Crafting Purposeful Syntax

Common Formative Assessment #2:

Multiple-Choice Questions: Prose

Khaled Hosseini

from A Thousand Splendid Suns (excerpt)

Common Formative Assessment #3:

Multiple-Choice Questions: Poetry

Naomi Shihab Nye

“Hugging the Jukebox” (poem)

Summative Assessment(s):

- Personal Progress Checks
- Unit 6 Exam
- AP Classroom MCQ assessments
- Literary Argument FRQ (focus on syntax)

Learning Experiences

Common learning experiences are pinnacle instructional activities that all PLC members have vetted as rigorous, aligned, student centered, equitable skill based learning experiences for all students taking this course. Click here for definition and further guidance on common learning experiences.

Objective or Content	Learning Experiences	Personalized Learning and Differentiation All information included by PLC in the differentiation box is the responsibility and ownership of the local school to review and approve per Board Policy IKB.
Big Idea Workshop: Character	<ol style="list-style-type: none"> 1. The teacher will give direct instruction on contrasting characters 2. The teacher will review close reading strategies 3. Students will practice close reading using Zora Neale Hurston’s “Spunk” and answer comprehension questions 	<ul style="list-style-type: none"> ● Use graphic organizers (character maps, story structure diagrams, narrator analysis charts, symbol trackers) to help students organize their thinking ● Create a character comparison chart (Spunk vs. Joe) with specific textual evidence columns ● Use think-alouds to model how to identify character traits through dialogue and actions
Big Idea Workshop: Structure	<ol style="list-style-type: none"> 1. Direct instruction on non-linear structure 2. Students will practice close reading using Jesmyn Ward’s “Richie” from <i>Sing Unburied Sing</i> (novel chapter) 3. Students will answer comprehension questions 	<ul style="list-style-type: none"> ● Use graphic organizers (character maps, story structure diagrams, narrator analysis charts, symbol trackers) to help students organize their thinking ● Provide a graphic organizer where students can plot events in the order they appear vs. chronological order

		<ul style="list-style-type: none"> ● Challenge advanced students to analyze <i>why</i> Ward chose this particular structure ● Create guided annotation tasks: "Circle words that indicate time shifts" or "Underline phrases that show we're in a different time period"
<p>Big Idea Workshop: Narration</p>	<ol style="list-style-type: none"> 1. Direct instruction on narrator bias and tone 2. Students will practice close reading using Viet Thanh Nguyen's Chapter 1 from <i>The Sympathizer</i> (novel chapter) 3. Students will answer comprehension questions 	<ul style="list-style-type: none"> ● Use graphic organizers (character maps, story structure diagrams, narrator analysis charts, symbol trackers) to help students organize their thinking ● Create a narrator analysis chart with categories: What does the narrator say? What does the narrator reveal about themselves? What might they be hiding? ● Provide background on the Vietnam War and the historical context to support understanding ● Use a "reliable vs. unreliable narrator" continuum for students to place their analysis ● Offer tone word banks organized by category (cynical, hopeful, bitter, nostalgic, etc.) ● Have students track evidence of narrator bias in a two-column chart: Statement Evidence of Bias
<p>Big Idea Workshop: Figurative Language — Word Choice, Imagery, and Symbols</p>	<ol style="list-style-type: none"> 1. Direct instruction on symbols 2. Students will practice close reading using John Irving's "The Foul Ball" from <i>A Prayer for Owen Meany</i> (novel chapter) 	<ul style="list-style-type: none"> ● Create a symbol tracking chart where students identify potential symbols, their literal meaning, and possible figurative meaning

	<p>3. Students will answer comprehension questions.</p>	<ul style="list-style-type: none"> ● Provide a "symbol bank" with possible interpretations for struggling students to choose from and justify ● Use visual representations: have students draw or find images representing the symbols they identify
<p>Literary Argumentation: Writing About Symbols</p>	<ol style="list-style-type: none"> 1. Direct instruction on crafting purposeful syntax 2. Students will work together to analyze syntax in writing 3. Students will revise sentences with a focus on syntax 	

Common Content Resources

<p>Common Anchor Text (s)</p> <p>Zora Neale Hurston “Spunk” (short story)</p> <p>Jesmyn Ward “Richie” from Sing Unburied Sing (novel chapter)</p> <p>Viet Thanh Nguyen Chapter 1 from The Sympathizer (novel chapter)</p> <p>John Irving “The Foul Ball” from A Prayer for Owen Meany (novel chapter)</p> <p>Robert Louis Stevenson The Strange Case of Dr. Jekyll and Mr. Hyde (novel):</p>
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“The Story of the Door” through “The Carew Murder Case”

“The Incident of the Letter” through “The Last Night”

Dr. Lanyon’s Narrative” through “Henry Jekyll’s Full Statement of the Case”